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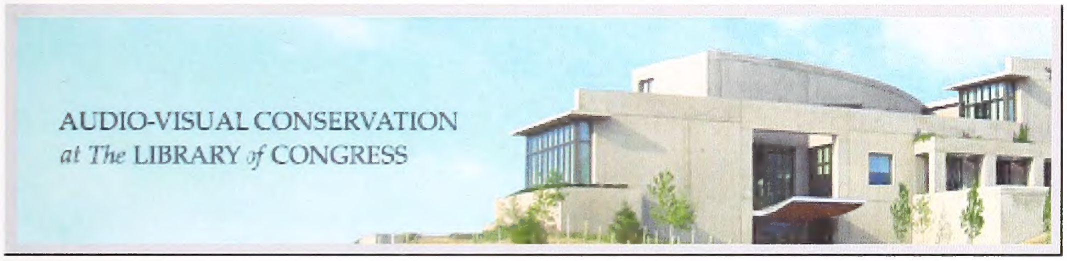
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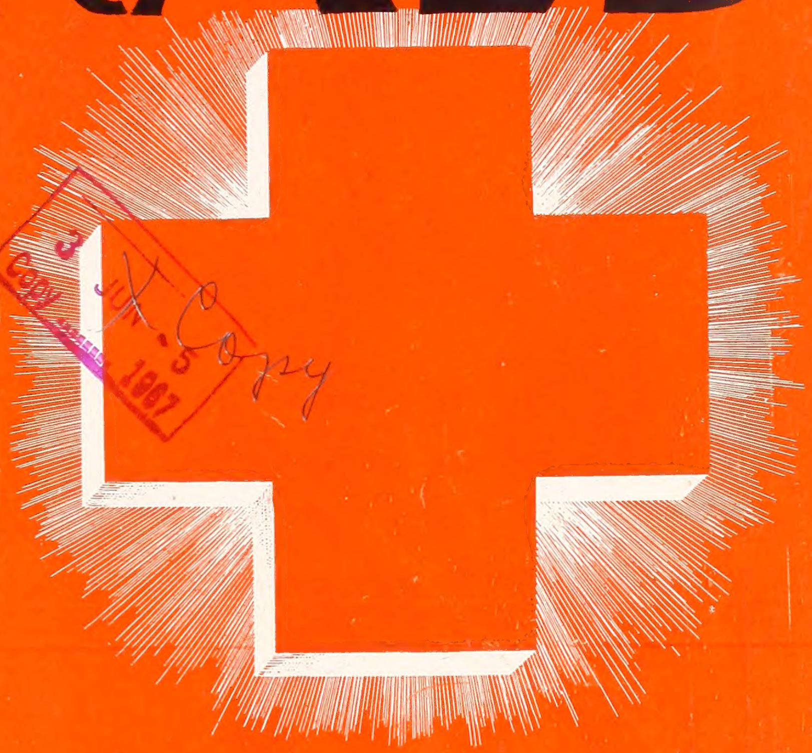
MOTION PICTURE HERALD



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Industry Red Cross Week
March 15 to 21

JUDGES NAME WINNERS OF QUIGLEY AWARDS

BRIEN	**KING**	**MATLACK**
Pittsburgh	Boston	Portland

BETTER THEATRES in this issue

VOL. 158, NO. 9 MARCH 3, 1945

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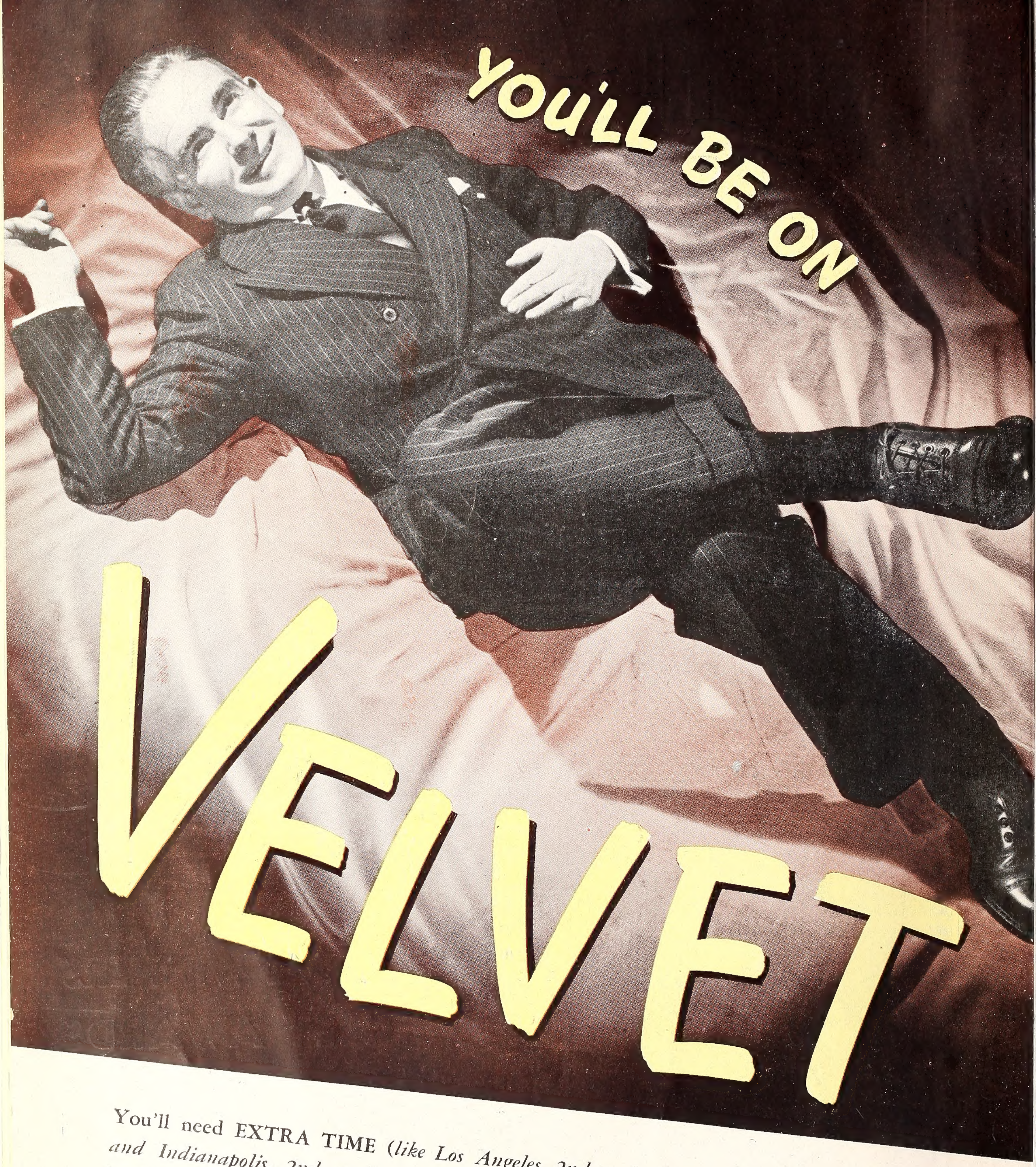


You'll need EXTRA TIME (*like Los Angeles, 2nd week in Three Theatres! — like Philadelphia and Indianapolis, 2nd week*). Just beginning its nationwide box-office career but already headlined for hit history! Des Moines puts it in TWO theatres! Phenomenal hold-overs at Kansas City, Houston, Atlanta, Syracuse, Charleston, W. Va., Salt Lake City. *Get on Velvet!*

YES, it's M-G-M's Technicolor Honey!

NATIONAL VELVET

In our industry, the proof of a company's policy is in its product. In this 19th of a series of advertisements appearing in national magazines, we call the attention of some thirty million Americans to a long-standing Warner policy, and to its latest expression on the screen.

"ORCHIDS TO WARNERS' OBJECTIVE BURMA!"
Walter Winchell

"NO PHONY HEROICS . . . A STIRRING TRIBUTE TO THE MEN WHO HELPED TO RE-OPEN BURMA!"
New York Times
(T. M. P.)

"WARNER BROS. HAVE BROUGHT ANOTHER MAGNIFICENT WAR FILM TO TOWN!"
New York Herald-Tribune
(Otis L. Guernsey, Jr.)

"ONE WHALE OF A MOVIE!"
PM
(John T. McManus)

"ASTONISHINGLY FRESH!"
New York Sun
(Eileen Creelman)

"AN ALMOST PERFECT THING . . . A MASTERPIECE!"
New York Post
(Archer Winsten)

"WARNER BROS. HAVE ADDED ANOTHER TO THEIR LIST OF RECENT ACHIEVEMENTS!"
New York Daily News
(Kate Cameron)

"NO CONVENTIONAL MOVIE PLOT . . . TERRIFIC DRAMA!"
New York Journal-American
(Rose Pelswick)

"YOU CAN START YOUR 1945 LIST OF 10 BEST PICTURES RIGHT NOW WITH OBJECTIVE, BURMA!"
New York World Telegram
(Alton Cook)

SIX-LETTER WORD MEANING

YOU!

For a long time, many people (including some very smart ones) have been saying, "The public doesn't want war pictures."

We disagree . . . politely, but firmly.

We think the American public doesn't want *second-rate* war pictures. Make a really fine, sincere, entertaining picture with a war theme, say we, and the public will welcome it with cheers.

We proved our point with "Air Force" . . . "This Is The Army" . . . "Action In The North Atlantic" . . . "Destination Tokyo." The public (a six-letter word meaning "you") hailed them as hits!

Now we're proving it even more conclusively, with a picture that's getting the same enthusiastic reception from audiences that it got from the *professional* critics!

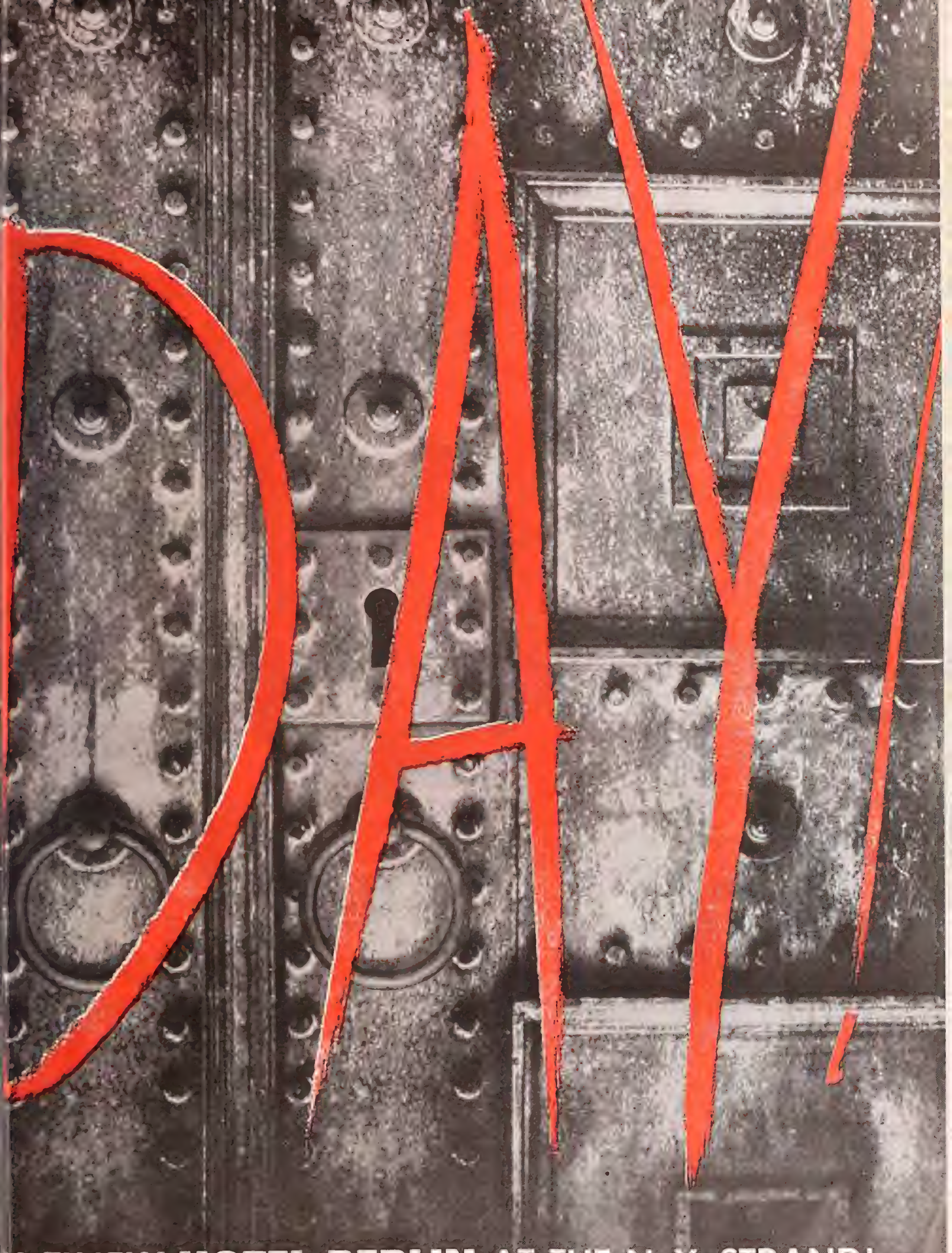
For OBJECTIVE BURMA is a gloriously entertaining picture. It is also a picture that privileges you to understand a little better what goes on in the minds of several million American boys a long way from home.

That's why we're as proud of OBJECTIVE BURMA as of any Warner picture ever made. For it demonstrates once more that *"combining good picture-making with good citizenship"* is a Warner policy that continues to make good sense—and *great* entertainment!

WARNER BROS.

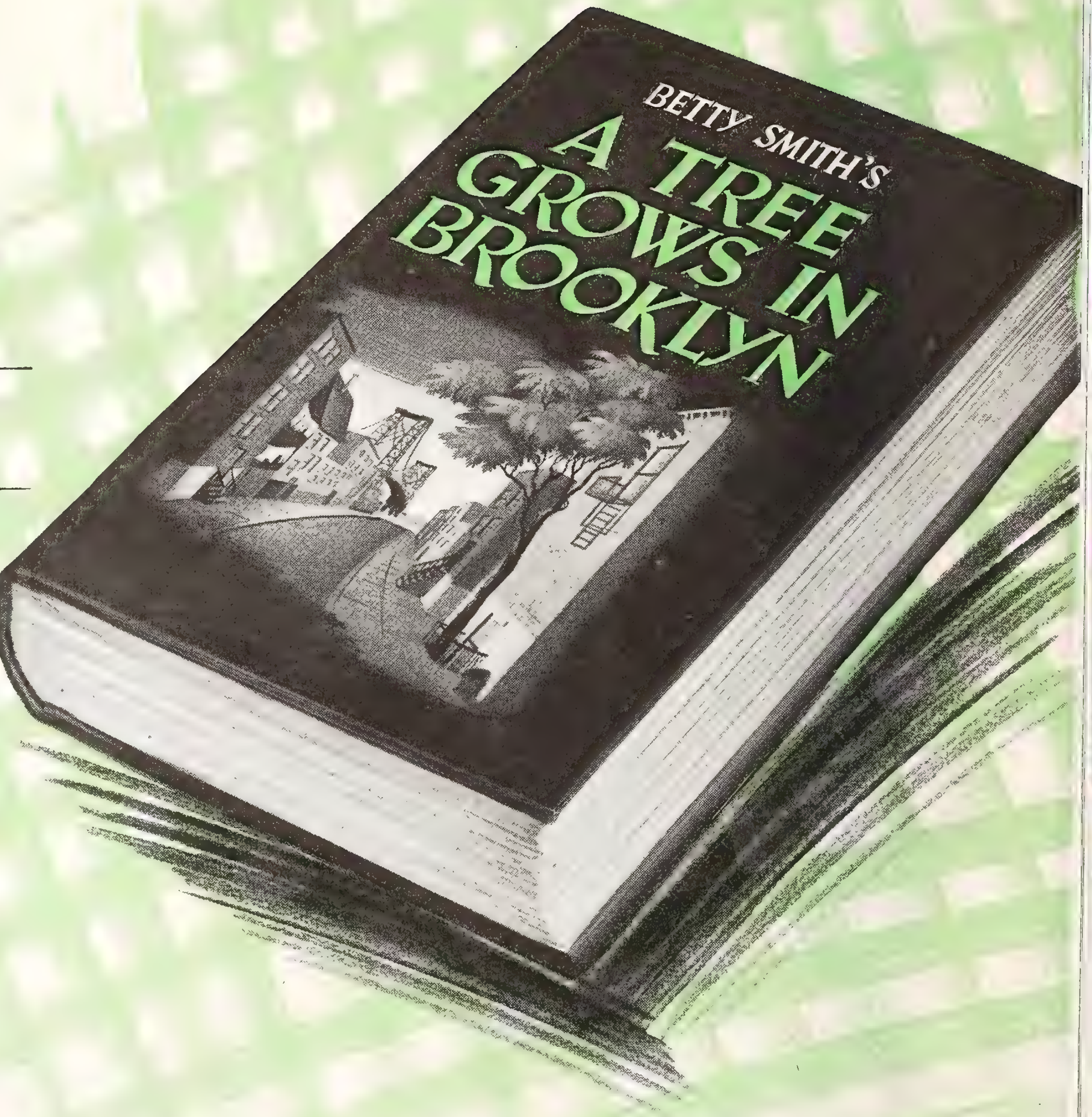
starring
ERROL FLYNN
WILLIAM PRINCE • JAMES BROWN • DICK ERDMAN
GEORGE TOBIAS • HENRY HULL • WARNER ANDERSON
Directed by RAOUL WALSH • Produced by JERRY WALD
Screen Play by Ranald MacDougall & Lester Cole • From an Original Story by Alvah Bessie • Music by Franz Waxman

DOORS OPEN TO
WARNERS' TIMELY, TI



Y, TIMELY **HOTEL BERLIN** AT THE N. Y. STRAND!

AT
THE
ROXY,
NEW
YORK,
SETTING
A RECORD-
SMASHING
PACE
FOR
20th
30th ANNIVERSARY
CENTURY-FOX


BETTY SMITH'S
A TREE GROWS IN BROOKLYN

DIRECTED BY
ELIA KAZAN · PRODUCED BY
LOUIS D. LIGHTON

COLLECT AT EVERY SHOW! RED
CROSS WEEK — MARCH 15-21

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 158, No. 9

March 3, 1945

Awards to Showmen

THROUGH a war year of great and continuous distractions the zeal of the showmanship which delivers production upon the theatre screen continues in hearty spirit and high efficiency. This was given official exposition at the annual judging in the finals of the Herald's Round Table competition for the Quigley Awards, announced this week.

It was the expressed opinion of the array of industry leaders and authorities gathered at the Hotel Astor function that the quality of performances of the theatre showmen stood at a high level and represented progress beyond the high achievements in the promotions entered in the years before.

This is the more significant in the face of a prevalent box office condition of well near automatic prosperity created by war - swollen purses among the customers for screen entertainment.

The great list of able campaigns put before the judges represented earnest effort put forth, not under the sharp drive of business necessity but in a pride of skill and an enthusiasm for the job.

A speech by Mr. G. S. Eyssell of New York's Music Hall put interesting emphasis on his view of the institutional responsibility of the theatre to the community.

"Ballyhoo of the carnival type", he pointed up, was of a migrating organization which did not have to stay in town and meet the consequences.

There was, to be sure, a positive aspect of the speaker's approach, however, and a twinkle in his eyes when he mentioned that the exploitation of the Music Hall's precision dancers and a discreetly gala appearance in Paris had managed, as a promotional device, to get the theatre a bit of attention and pieces in the papers. His counsel was for the touch of artful discretion.

The authors of the campaigns, spread across the broad expanse of the ballroom judging field, could well have been filled with a glow of pride at the animated comment and discussion of their works among the judges. Industrious showmen, scattered all across the big map of Round Table contributors, were having their day of attention at Distribution's capital at the hands of the ranking experts in the art. There was recognition, too, that the work of retail showmanship has been carried on through an endless demand on the manager's time for all manner of national and local causes of wartime significance. Many names of active showmen in the field beyond the list of award winners came in for attention.

The working showmen of the box office were there of record on paper for the judges to see. It is a good record.

■ ■ ■

OF relevancy to the obligations of the Red Cross drive, are remarks in Mr. Winston Churchill's report to the Commons on Yalta:

"I suppose that during these last three winter months the human race all over the world have undergone more physical agony and misery than at any other period through which this planet has passed. . . . "

■ ■ ■

SPEAKING of words, as we so often do, something ought to be done about "drastic". It is being run entirely ragged. Everything is drastic these days, from brown-out regulations to meat rationing. It comes from a simple Greek root pertaining to "to do". For more than a century it has been used almost entirely with reference to medicines, purgatives, especially calomel, which does plenty. Its current use with reference to film rationing by the WPB and the draft rulings carries much more implication than the naif writers really mean. So far we have been spared any announcement of a drastic production.

—*Terry Ramsaye*

RED CROSS 1945

WHEN a year ago this March the motion picture industry addressed itself at a share in the drive for funds for the Red Cross, our armies were poised for the great Invasion — the storming of Fortress Europe and the surge of battle that finds us now in the most desperate campaigns of the war, at last on German soil.

The cost in blood and suffering runs higher, higher.

For a chill, hard, unemotional statement, which tells more of the desperate story than any report of battle can give, consider this excerpt from a current news dispatch from Washington on the manpower situation:

> ***The Selective Service announcement said that, in the face of increasing requirements by the armed forces for combat replacements, the supply of physically fit men in the age group of 18 through 25 was practically exhausted and that the supply of men of 26 through 29 was extremely limited.***

That phrase, "for combat replacements", means new men to take the place of men fallen in battle, dead and wound shattered.

When it is recorded that the supply of "fit men in the age group of 18 through 25" is practically exhausted, that tells the nation of the great price of the war in blood and ordeal.

The words are statistical — the meaning heroism and tragedy.

With that must come, too, realization that, while so many soldiers are fighting and dying across the battle-torn miles of the vast fronts of Europe and the blood-stained beaches of the Pacific, there are those thousands upon thousands of non-combatant victims of the war, homeless and hungry, suffering just as soldiers suffer.

Now again the motion picture, with its showmen and its theatres, is enlisted in the Red Cross cause with the drive which starts March 15 and runs the week, ending with March 21, under the national chairmanship for the industry of Mr. N. Peter Rathvon of RKO.

"No matter what the fortunes of war may be," says Mr. Rathvon, "the job of the Red Cross in 1945 will be vastly expanded. The splendid results of the 1944 collection must be topped by a substantial margin." Special pages in this issue detail methods and materials.

PN1993

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GOVERNMENT will ask court for trial date in Decree action Page 14

RANK'S American publicity organization sets up shop Page 14

TELEVISION inaugurated by Blue Network through General Electric Page 18

MGM stockholders to vote on common stock split March 29 Page 23

SARNOFF reports RCA net profit for 1944 of $10,263,299 Page 23

ATLAS Corporation has film stock holding totaling $13,140,448 Page 23

THEATRE grosses in general unaffected b midnight curfew Page 24

BRITISH exhibitor organization fights Sunda film laws Page 2

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Shaw on Wilde

GEORGE BERNARD SHAW, playwright, octogenarian and vegetarian, turned down an offer from Metro-Goldwyn-Mayer the other day. The London office had invited Mr. Shaw to broadcast to the U. S. on "The Genius of Oscar Wilde Fifty Years After." There was a matter of £1,000 to be transferred from MGM's treasury to Mr. Shaw. The playwright refused the offer and penned his reasons—on a postcard.

"Mr. Gabriel Pascal has handed me Mr. Mervyn McPherson's letter to him dated the 17th instant proposing a broadcast by me on Oscar Wilde and a payment of £1,000. I have said all I have to say about Oscar Wilde and have no time to spare for repeating it. The less said about Oscar Wilde the better. He has a famous name; and 'Dorian Gray' is a good title. You have first-rate publicity ready-made in the two. Don't let your publicity experts spoil it. They will if they can. The £1,000 would be worse than wasted. It is 'to be devoted to any purpose Mr. Shaw might wish.' People innocent enough to believe that I live on air should not be trusted with the disposal of thousands of pounds or even pence."

In 1895, during the famous Wilde "morals" trial in London, Mr. Shaw, who was a personal friend of the novelist and playwright, appeared in behalf of Mr. Wilde and urged clemency for him.

MGM's "The Picture of Dorian Gray," based on the Wilde novel, opened at the Capitol theatre Thursday, without benefit of £1,000 worth of Shavian comment by radio. However, reading persons get it.

Almost Busy

THE SEATTLE arbitration tribunal out in the state of Washington almost had a hearing on a complaint the other day. That made it the second almost. One other complaint had been filed with the board since it opened for business under the aegis of the Consent Decree February 1, 1941. That case was settled and withdrawn. The same thing happened shortly before the hearing was slated to begin on the new case filed by Frank M. Higgins in behalf of the Lake City theatre, Lake City, Wash., against Warner Bros., Twentieth Century-Fox and Loew's.

Storm Over "Trio"

BROADWAY to which excitement is not uncommon, currently is excited over the closing of the stage play, "Trio," at the Belasco theatre. Taking his cue from an attack on "a trend toward promiscuity" launched by Dr. Sutherland Bonnell, pastor of the Fifth Avenue Presbyterian Church, Paul Moss, New York City license commissioner, suspended the theatre's license.

A storm of protest followed, pitched mainly against the power of one man to close a play without court action. Attorneys for Lee Sabinson, producer of the play, planned to ask the State Supreme Court for a restraining order. The League of New York Theatres entered the fight, as did Actors' Equity, the American Civil Liberties Union and other organizations. Margaret Webster, producer of Shakespearean dramas, and Elmer Rice, playwright, resigned from the board of the City Center of Drama and Music, the municipal playhouse, rather than continue with Mr. Moss as a member.

Mr. Moss suspended the license on the ground that the play was "lewd, lascivious and immoral."

Defending the play as neither "lewd nor lascivious," Louis Kronenberger of the New York City newspaper, *PM*, said that "I would equally deny that 'Trio' is 'immoral,' though concerned with lesbianism. . . ."

December Drop

Washington Bureau

A DROP of nearly $7,000,000 in Federal admission tax collections between December and January was reported Tuesday by the Internal Revenue Bureau. Receipts for January, representing December box office business, were $24,345,560, compared with $31,182,977 in the preceding month.

January collections, for December business, however, were nearly $8,000,000 above the $16,744,936 received in the same month last year, and they in turn were $5,000,000 above the $11,728,489 obtained in the initial month in 1943, Bureau records show.

Reflecting the effect of the increase in rates last April, collections for the first seven months of the Government's fiscal year were reported by the Bureau as $211,364,150, compared with $108,536,640 obtained in the corresponding period a year ago under the lower rates which were formerly in effect.

All but $4,343,699 of the January collections came from amusements, that figure representing the taxes paid by night clubs and cabarets, which in December paid $4,797,945 and in January, 1944, $1,638,296.

Canteen Birthday

AMERICAN Theatre Wing War Service' famous Stage Door Canteen in New York wa three years old Friday. Hollywood's outstanding stars and feature players appear regularly at the canteen when visiting New Yor In three years, there have been 9,720 acts performed by 38,325 entertainers for nearly 3,000 000 men of the Allied services. The monthl average of acts is 270. In the first year of th canteen, the number of entertainers listed wa 25,000. There are at least nine name bands week and five big musicals a week at Stag Door. Theatre Wing reports that during 194 food donated by restaurants, hotels and the foo industry amounted to $48,543. The cantee estimates it serves 2,000 sandwiches nightl 720,000 a year; 1,000 crates of fruit a year 438,000 half pints of milk annually; 5,00 pounds of candy yearly; and about 3,336,00 cigarettes each year.

Art, Drama and Beer

NEW YORK's City Center, the municipall sponsored theatre for music and drama, will g into the beer garden business soon. Newbol Morris, president of the City Council and originator of the idea for the City Center, announced last week that the city was planning t convert the 135 by 75-foot basement ballroom one of the largest in the U. S. without column into an air-conditioned beer garden. Renovation will have to wait until the War Productio Board lifts restrictions. Chamber music ma be introduced and an art gallery installed, thu incorporating all the art forms under one roo At present there are concerts, plays and balle at the theatre. The beer garden is "a post-wa dream," Mr. Morris said. The pretzel situatio has not yet been considered.

riple-Play

LUMBIA Pictures, *This Week* Magazine Columbia Broadcasting System pooled their ources last week in a unique collaboration to uaint the American public with the problems fronting the discharged, wounded veteran. cently a CBS-War Department radio show, ssignment Home," a regular Saturday after- n feature, was broadcast. *This Week* wanted do a story on the subject for its readers. itor William I. Nichols and executive editor ry Mason conferred with Frank Rosenberg, licity and advertising director of Columbia, Robert Heller, producer of the CBS "As- nment Home" series. The conference re- ted in a special issue of *This Week,* published Sunday, which told the story of the re- ning veteran in text and pictures. The pho- raphs were shot, to fit a six-page layout, at Columbia studios with Columbia stars Lee wman and Janet Blair pictured as returning eran and his wife featured in the radio show ssignment Home." Reprints of the issue being sent to Congressmen, educators and er leaders of public opinion. It also will be tributed by the War Manpower Commission ough its 1,500 U. S. Employment Service ces throughout the country. Columbia Pic- es, meanwhile, is considering producing a ture film under the same title.

ropaganda in Reverse

IERICAN film audiences will soon see tion pictures taken by the Nazis and de- ned to bolster German home front morale. st December, footage of Von Rundstedt's fensive" was captured from a German Army eraman. The film was seized by Americans ore the Nazi could destroy it. The pictures er reached German screens. Instead, they l be seen for the first time in a new War De- tment short subject, "The Enemy Strikes," duced by Army Pictorial Service for release rch 15 through War Activities Committee. nes of Nazi troops smoking American arettes, taken from the bodies of American diers, are included in the film.

exican Impasse

ODUCERS in Mexico have appealed to esident Manuel Avila Camacho for interven- n in the third labor dispute to halt motion ture production since last Summer. They de- red last week that work was impossible un- existing conditions, and termed the latest ficulty the most severe blow yet inflicted upon industry, now struggling with raw stock rtages and other problems.

The latest conflict was precipitated by the orced resignation of Enrique Solis as head the National Cinematographic Industry orkers Union, after he allegedly attempted to it the organization. He raided the union adquarters, taking all portable equipment, in- ding the archives, claiming justification on ground that numerous members still con- ered him to be their chief. He was arrest- released under heavy cash bail and was awaiting trial on a string of charges that included burglary. Jorge Negrete, actor and singer, secretary general of the players section, publicly accused Solis of looting the union of some $400,000 and demanded that he be compelled to render a strict accounting of union funds.

Most of the studio laboratory employees refused to work, claiming they were unable to obey the union rule to be checked in and out each day. They said this was impossible without union archives, which were being held by the police pending disposition of the Solis case. Directors, technicians and scenarists threatened to quit the union and organize separately.

in
Better Theatres

"Theatre owners have lost important law suits simply because they neglected to make protective contracts defining the legal obligations of architects, contractors or employes," declares Leo T. Parker, attorney, writing in *Better Theatres*, with this issue of MOTION PICTURE HERALD.

How competent supervision of the construction and repairing of buildings avoids liability for certain injuries to patrons, and how exhibitors should contract for such work are explained in Mr. Parker's article on the basis of the latest court decisions.

Among other articles in *Better Theatres* is an illustrated discussion by John J. Sefing of projection room planning.

Tribute

IN a ceremony unique in film annals, 500 theatre exhibitors and film men of Southern California last week gathered at the Ambassador Hotel in Los Angeles to honor Mrs. Betsy Bogart with a testimonial dinner. Mrs. Bogart, a booker, was retiring after 30 years on Los Angeles' Film Row.

The event, sponsored by the Heart Committee of the Variety Club, Tent 25, was attended by outstanding figures in the industry, including Charles P. Skouras, president of National Theatres; H. M. Warner, president of Warner Brothers, by whom Mrs. Bogart has been employed for the past 16 years; Marco Wolf, of Fanchon & Marco Theatres; George Bowser, Southern California head of Fox West Coast Theatres, and Dave Bershon, prominent independent exhibitor, who was master of ceremonies at the banquet.

The highlight of the evening came when Mrs. Bogart was presented with the cancelled mortgage on her home, $4,000 in War Bonds, $500 in cash, and a life pass to all Fox West Coast theatres.

Hands Off

London Bureau

DAVID O. SELZNICK's application to enjoin Vivien Leigh from appearing in a London stage play to be produced by her husband, Laurence Olivier, was denied Monday by Justice Romer of the British High Court in London. Of the defense arguments, presented by the London firm of Joynson-Hicks and Sir Walter Monckton, the Justice said:

"Selznick has acquired a rare, delicate and somewhat exotic plant and claims there is risk of endangering its bloom if other hands tend it."

The court said Mr. Selznick's remedy lay in an action for breach of contract but commented that the producer had, in fact, given Miss Leigh permission on previous occasions to appear in other person's productions.

In New York the eastern office of Mr. Selznick's Vanguard Films, Inc., issued a three-page press release relating the history of the controversy. The action will be continued, the release said, Mr. Selznick having been advised by his London attorneys that the High Court ruling on an interim injunction had not prejudiced the action for a permanent restrainer. The release cited cooperation extended by the studio to Miss Leigh when her husband was in the British armed services and said it was expected, now that he had been released, that she would return to America and make additional films for the Selznick studio.

Navy Newsreel

A SPECIAL newsreel division has been created for the Navy, expanding regular Navy newsreel activities, by Captain Gene Markey, head of the Navy Pictorial services. The division will produce special features for the American newsreels from footage which has not been released in the regular way. Claude Collins, War Activities Committee newsreel coordinator, said in Washington this week that the new setup would enable the newsreel companies to obtain more footage than ever from the Navy.

The second issues of all five newsreel companies this week were devoted entirely to films on Manila.

A team of British newsreel cameramen, headed by E. J. H. Wright of Paramount Sound News, and selected by the British Newsreel Association, is en route to Burma, assigned by the British Ministry of Information, to cover the British 14th Army fighting in Burma. MOI also sent a team to cover the British Pacific fleet.

Social Note

Chicago Bureau

THERE are new faces at the press receptions given by distributors for visiting film celebrities in Chicago. They are representatives of the railroad passenger agents who help obtain traveling accomodations for industry people bound east or west.

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JUDGES NAME THE WINNERS OF QUIGLEY AWARDS TO SHOWMEN OF 1944

The winners of the eleventh annual Quigley Awards competition for theatre showmanship conducted by the Managers' Round Table were selected this week by judges expert in the fields of advertising, publicity and showmanship. The 1944 winners are:

LIGE BRIEN, the Silver Grand Award, for his exploitation accomplishments as manager of Warners' Enright theatre in Pittsburgh. Mr. Brien also won the Silver Grand Award in 1941 for his efforts in behalf of the same circuit.

JAMES KING, the Bronze Grand Award, for showmanship in Boston. "Red" King is publicity director of the RKO theatres in Boston and was a constant contributor of campaigns to the Round Table during the year.

JACK MATLACK, the War Showmanship Award for the third year. Mr. Matlack, advertising and publicity director of the J. J. Parker theatres in Portland, Oregon, now has four top Quigley honors, having won the Silver Grand Award last year in addition to the War Showmanship Award.

The judging took place Monday in the north ballroom of the Hotel Astor, New York, and was followed by the annual luncheon in the crystal and ivory east ballroom. Attending were approximately 50 industry notables including executives of the publicity and advertising departments of the distributors and the major affiliated independent circuits.

G. S. Eyssell, managing director of the Radio City Music Hall, speaking at the luncheon, urged upon exhibitors the importance of keeping faith with the public. He praised the Round Table department of MOTION PICTURE HERALD as a forum for ideas and as an institution which "gives a pat on the back" to exhibitors for their showmanship efforts.

"The Managers Round Table is not only a clearing house for ideas on exploitation, publicity and promotion and a meeting place for personnel concerned with these things," Mr. Quigley said in his introductory speech, "but it also, in these upset times, provides an invaluable point of contact for men on the battle fronts of the world."

Proud of Human Side of Round Table Service

Mr. Quigley explained the nature of the Awards, thanked the judges for their interest and attention, and introduced out-of-town guests, including Wing Commander J. W. Davies of the RAF, former London exhibitor, who attended with Irving Lesser; Louis Schine, George Lynch and Seymour Morris of the Schine circuit, Gloversville; and Edward M. Fay of Providence, R. I.

"In addition to the Round Table's service to the motion picture industry," Mr. Quigley said, "we are proud of its human side. Men in the combat areas who have gone into the armed services from our industry use the department to keep in touch with the home front. The department provides a service for them which ranges from advice on the purchases of gifts to—I hope with proper cautions—the transmission of messages to girl friends.

"It is especially gratifying to learn from the letters that, even within earshot of the guns, American showmen are preaching and practicing the gospel of American showmanship. When the men from our industry in the services go on furlough they roll up their sleeves and show the English, or the Indians, or the French, how it is done in America. And while they are on duty they are staging and helping to stage entertainment for their fellow soldiers."

Mr. Quigley, introducing Mr. Eyssell, commented that he was the managing director of "the greatest theatre in the world—great not only in size but great in its leadership in developing a type of exploitation which reflects great credit on the amusement industry."

Emphasizing the importance of keeping faith with the public, Mr. Eyssell praised the Round Table as a forum of discussion and suggestion providing a valuable interchange of ideas. He urged exhibitors to make full use of the department's facilities, and declared that the industry was indebted to Quigley Publications for the incentive to good showmanship inherent in the annual Quigley Showmanship Awards.

"The basic principles of showmanship are the same," Mr. Eyssell said, "whether you are an exhibitor in Vermont, in California, or a 50th Street and Sixth Avenue. The result should be the same if the job is done well.

"And that is where Mr. Quigley comes in Under the able administration of Cheste Friedman and Gertrude Merriam, his MOTIO PICTURE HERALD conducts a platform wher showmen can exchange experiences. Th Round Table, too, provides that pat on the bac for exhibitors so necessary for the encouragement of showmanship effort.

"I have been in the field," Mr. Eyssell sai "and I know how valuable this encourageme is in promoting a higher type of campaig If we are to keep the business on the high lev to which it is entitled we must keep faith wit the public. We must rely on 'planned activit to keep our course toward integrity in adve tising and publicity. The Managers' Rour Table department and the annual Showmansh Awards definitely serve a most constructi purpose in this direction."

An increased sense of responsibility on tl part of exhibitors toward the business and s cial life of their community was urged by M Eyssell. "P. T. Barnum has been widely quo ed on suckers, but he was too smart a shov man to have said it. Such a remark cou only be applied to the circus and carnival bus ness. Playing one night stands, and with responsibility to the community the circus a

LIGE BRIEN, winner of the Silver Grand Award, is manager of Warner's Enright theatre in Pittsburgh. He won the Bronze Grand Award in 1941 for showmanship at the Belmar theatre, also in Pittsburgh, which he then managed for the same circuit. He graduated from the University of Pittsburgh in 1937 and joined the Warner circuit in that year as assistant manager of the Kenyon theatre. After tours as assistant manager for the circuit's Prince theatre in Ambridge, Pa., and the Belmar in Pittsburgh, he returned to the Kenyon as manager and then was transferred to the Enright. The ingenuity of his exploitations and the industry and attention to detail which his campaigns showed, brought the attention of the judges to his work.

JAMES KING, Bronze Grand Award winner, Is familiarly known to all the Boston show world as "Red." He first went to work for the RKO circuit in 1928 as an usher at the Keith Memorial theatre. Later he became an elevator operator at the RKO Boston and then assisted in the presentation of stage shows at that house. With the complete knowledge of theatre operation gained in these years he became assistant to Jack Granara, manager of the Keith Memorial and later succeeded him when he was inducted into the Army. A year ago he became publicity director for the RKO circuit in Boston. The scope available to him in this position made possible the variety and number of campaigns which impressed the judges of the competition

"Exhibition Must Keep Faith With the Public . . ."

—G. S. EYSSELL

Cosmo Sileo Photo

The showmen judges for the eleventh annual Quigley Awards competition, conducted by the Managers' Round Table of MOTION PICTURE HERALD, assembled at luncheon, following the judging, in the East Ballroom of the Hotel Astor in New York, Monday of this week.

the carnival can use ballyhoo not properly available to the exhibitor who has to show another good motion picture tomorrow. You have to keep faith with your public. If you stop satisfying the customers they'll stop coming.*

"There is little room for the carnival atmosphere in the motion picture business," he declared. "The theatre is an important part of the community and of the city. Exhibitors who have a proper realization of this elevate the tone of the entire industry. Better and better showmanship will be the order of the day when we become fully mindful of our important position and when we accept our responsibilities to the full extent of our opportunities."

A warning against the employment of too much force was sounded by Mr. Eyssell, who suggested a moderate approach in selling campaigns. He argued that taste and temperance in the presentation of advertising copy would pay dividends on current productions and assure a better chance for their continuation in the merchandising of other product to come.

Two Exploitation Examples Recalled by Eyssell

Turning for a moment to the "conservatism" of the Music Hall, Mr. Eyssell recalled two examples of exploitation. "In 1937," he said, "we sent the Rockettes on a little trip to Paris where they participated in an international dance contest. They had a good time, performed very well, won the Grand Prix, and we achieved some mention in the international press. Just last week our musical director concluded a three-week concert tour. He was accompanied by about 100 soloists, musicians and singers who appear frequently at the Music Hall and the concerts and radio appearances were billed everywhere as 'by special arrangement with Radio City Music Hall'. They had quite a few mentions over the air."

Mr. Eyssell praised the "inspiring patriotic

(Continued on page 49, column 3)

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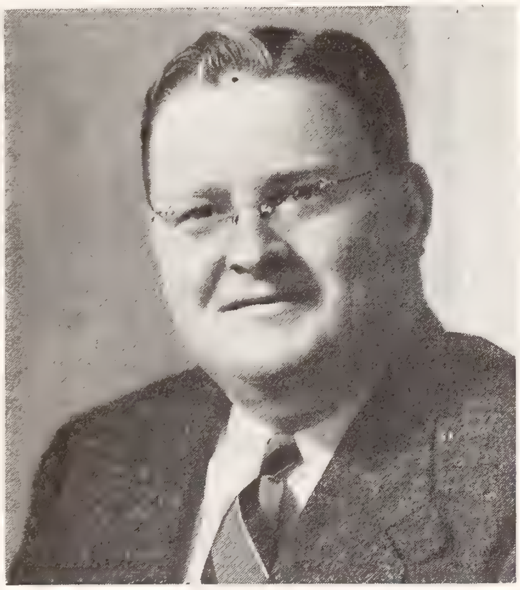
*Mr. Eyssell was referring to the widely quoted "There's one born every minute" attributed to P. T. Barnum. In its usual connotation the remark is loosely understood to mean "There's a sucker born every minute." J. Ellsworth Huntingdon in his definitive biography of the late great showman, however, says (page 483, Volume II) that the quotation did not include "suckers."

Matlack Wins War Showmanship Award Third Successive Year



JACK MATLACK, winner of the War Showmanship Award, has the unique distinction of maintaining his championship in this field for the third successive year. He is publicity director for the J. J. Parker circuit of Oregon, a distinguished citizen of Portland, and an outstanding community leader.

Shortly after the outbreak of the war, the special Award was instituted as a means of giving recognition within the industry to the theatreman whose contribution to the war effort through showman exploits is considered outstanding.

In 1942 and again the following year, Mr. Matlack thoroughly demonstrated his unusual talents for this type of promotion in the overwhelming opinion of the judges.

Despite the fact that his services were enlisted during 1944 in numerous state and local capacities connected with the War Finance Committee and the War Activities Committee, Mr. Matlack did not overlook his immediate responsibilities as manager of the Broadway theatre.

Although the scope of his activities took him considerably further afield, the campaigns on which the judges decided the outcome of the 1944 Award were based solely on his promotions at the theatre.

Mr. Matlack's most important competition came from the following theatremen: Harry Botwick, State, Portland, Maine; Joseph Boyle, Poli, Norwich, Conn.; Lige Brien, Enright, Pittsburgh, Pa.; Gertrude Bunchez, Century, Baltimore, Md.; Robert Cox, Kentucky, Lexington, Ky.; Jack Foxe, Columbia, Washington, D. C.; S. W. Gould, Manos, Greensburg, Pa.; E. C. Keenan, Burns, Newport, Vt.; Ed Purcell, Strand, Staunton, Va.; Charles B. Taylor, Shea's, Buffalo, N. Y.

While Judges Seek Award Winners

HERE ARE THE JUDGES, some of the array of executives of our industry, as they greeted each other, inspected the entries, and had luncheon at the Quigley Awards function. They are seen here in the North and East Ballrooms of New York's Hotel Astor, now the traditional scene of these annual gatherings. They are of film companies and of theatres, of circuits large and small, of advertising, exploitation, distribution, exhibition; and they came to the affair from offices nearby and from afar.

Pictures by Floyd Stone, HERALD *Staff Photographer*

SPYROS SKOURAS, president of Twentieth Century-Fox, greets Ed Fay, Providence theatre owner, while Sam Rosen, Fabian circuit, watches.

SPEAKER. G. S. Eyssell, managing director of the Radio City Music Hall, and guest speaker at the luncheon; Martin Quigley, and Malcolm Kingsberg, vice-president and treasurer of Keith-Albee-Orpheum Corporation.

COLVIN BROWN, and Silas F. Seadler, MGM advertising manager.

Herman Robbins, and George Dembow, National Screen Service, flank George Lynch, Schine circuit.

OSCAR DOOB, Loew circuit advertising and publicity director.

JUDGING, left. Mr. Kingsberg inspects entries, with Stanley Shuford, of Paramount.

Jack Goldstein, Charles McDonald, Alec Moss.

Charles Reed Jones and Steve Edwards, advertising and publicity directors, respectively, of Republic Pictures.

Gertrude Merriam, Managers' Round Table associate editor, with Louis Schine, co-owner of the Schine circuit, left, and Seymour Morris, its advertising director.

Russel Emde, James Brennan, Harry Mandel, RKO.

GREETING, right. Frank Rosenberg, director of advertising, publicity and exploitation for Columbia Pictures, meets William Ferguson, director of exploitation for MGM, at the judging tables.

Chester Friedman, Managers' Round Table editor, and Barry Buchanan, new UA advertising and publicity director.

Hal Horne, 20th-Fox advertising, publicity and exploitation director.

William Heineman, Samuel Goldwyn sales manager; and S. Barret McCormick, RKO advertising-publicity director, at the right.

Howard LeSieur, United Artists advertising executive at home office.

Frank J. A. McCarthy, Universal southern and Canadian sales manager.

U.S. DEMANDS COURT HEARING ON DECREE

Seeks Trial of Proposals Asked for Last August, Including Divorcement

The Government Tuesday revealed its impatience with the consenting companies which last week answered its demands for a drastic revision of the Decree's clearance provisions. Notice was filed by the Department of Justice in the New York Federal Court that it will ask next Monday for a trial date of its August 7 proposals for decree modifications, involving divorcement and the dissolution of affiliated circuits.

The notice was served on Columbia, United Artists and Universal, as was the Department's memorandum of February 5 outlining its desired changes in clearance practices by the distributing companies

In Washington, meanwhile, the Department disclosed that it was fully prepared to submit its case against existing clearance provisions at the hearing scheduled for Monday, March 5, before Federal Judge Henry W. Goddard. Judge Goddard set that date December 20 after denying the intervention of Harry C. Arthur, Jr., and the St. Louis Amusement Company in the Consent Decree case.

Department Set for Trial

Further evidence of the Department's eagerness to come to trial on the divorcement issue was indicated by its recent application for postponement until next May of its anti-trust case against the Griffith Circuit in the Oklahoma City Federal Court, now scheduled for March 12, in order to concentrate on the New York case.

In addition to the theatre divorcement issue, the Department in its August 7 petition asked the court for separate licensing of films and decentralized picture buying by circuits.

At next Monday's hearing Judge Goddard will consider Department argument for a new clearance provision that would eliminate clearance between theatres charging the same admission price. In its effort to do away with clearance between houses "not in substantial competition" the Government has leaned heavily on the Arbitration Appeal Board decisions from the inception of the system to date, as was indicated in its memorandum served on the eight companies February 5.

Companies Defend Arbitration

Last week the five consenting companies served their answer to the Department's clearance proposals upon Judge Goddard and the Department in the form of a two-page letter. In it they contended that the arbitration system was the most satisfactory method of solving disputes between exhibitors and distributors, pointing out that the appeal board and the arbitrators have been assiduous in performing their duties and providing relief in cases where they differed from the business judgment of the distributors and exhibitors which they reviewed.

The full scope of the reforms which the Department wants were included in its August 7 modification petition as follows:

Trade showing of all features.

All features to be sold singly.

No forcing of shorts, newsreels, trailers, serials, westerns, reissues or foreign pictures.

Prohibition of conditioning feature sales to one theater upon sale to another.

Compulsory granting of some run.

Cancellation on local, moral, racial or religious grounds.

"Unreasonable clearance" for arbitration purposes would be any which "unreasonably restrains competition."

Arbitrator could eliminate clearance in a given case.

Arbitration, for money damages, of any alleged discrimination which violates the Sherman Act.

Divorcement of theatres from distribution.

Barring of pooling agreements.

Voiding of franchise agreements made by defendants.

Rental terms to affiliated theatres not to "unreasonably restrain competition."

Queried after the December 20 hearing in New York on the possibility of the Government and the companies coming to a compromise on the issues, Robert L. Wright, head of the motion picture section of the Department's anti-trust division, characterized the prospect as "very slim."

Board Upholds Buffalo Award

The Appeal Board has affirmed the award of the Buffalo tribunal cutting the clearance of the Bailey theatre over the Genesee, both Buffalo, from 14 to a seven-day maximum, the American Arbitration Association reported this week. The complaint was filed by Basil Brothers Theatres, operator of the Genesee, against the five consenting companies. Dipson Theatres, Inc., operator of the Bailey, intervened. Paramount, Loew's and RKO did not appeal.

The seven-day clearance of the Granada theatre, Corona, L. I., over the Fair theatre, Jackson Heights, was eliminated in the New York tribunal last week. The award applies only to Paramount, RKO, Loew's and Warner product, Twentieth Century-Fox having been eliminated from the proceedings because it licenses to the Granada on a franchise extending to 1948.

Skouras Theatres Corporation is the operator of the Granada; the Fair Operating Corporation operates the Fair.

The arbitrator further ruled that the maximum clearance which might be granted to the Granada over the Polk, Corona, operated by Jupo Amusement, Inc., on Paramount, RKO, Loew's and Warner product, shall be one day.

In the Seattle tribunal, the some run complaint of Frank Higgins, operator of the Lake City, Lake City, Wash., against Twentieth Century-Fox, Warner Bros. and Loew's, has been withdrawn.

New Universal Producing Deal Signed by Walter Wanger

A new long term producing deal has been signed by Walter Wanger with Universal Pictures calling for an unspecified number of top budget productions, according to official announcement. Mr. Wanger, who has been on the Universal lot for the past three years, currently has in production "Night in Paradise" in Technicolor starring Merle Oberon and Turhan Bey. Another Technicolor film, "Salome, Where She Danced," is in the cutting rooms. The first production Mr. Wanger will make under the new contract will be "Canyon Passage" the Ernest Haycox story now appearing serially in the *Saturday Evening Post*. It will be made in Technicolor.

Rank's American Publicity Unit Sets Up Shop

J. Arthur Rank's newly organized American publicity organization, headed by Jock Lawrence, who is now in London, sent out its first release last week.

The unit is temporarily at 729 Seventh Avenue in New York, but was expected to move shortly to permanent quarters. H. Edward Scofield and Malcolm Kipp are with The Lawrence Associates, as the publicity unit is known.

Last week three British technicians from Mr. Rank's production forces arrived in New York en route to Hollywood to study Hollywood production methods. They are Jack Harris, cutter, and John Dennis and Desmond Dew, sound men. They will work with United Artists units during their stay on the coast.

Mr. Harris, who will remain here four months, said that after consultation with United Artists sales officials he might authorize the re-editing of certain Rank pictures to meet the requirements of the American market. As a result of his studies here, Mr. Harris added, he would advise British producers on American accent and dialogue to bring their films in line with what is wanted by American audiences.

Wesley Ruggles, American producer who signed an independent deal with Mr. Rank last year, returned to London last week following a brief visit to New York and Hollywood. Mr. Ruggles' first picture under the Rank banner will be a Technicolor musical, "London Town."

While in Hollywood, he arranged for costume and set designs and the musical score to be used for his British picture. He intends to launch a campaign in connection with the film to glamorize the English girl. Mr. Ruggles will search the British Empire to find young women typifying the various sections of the country to form :

Meanwhile, it was reported in London Monday that Mr. Rank is considering producing films in Mexico for the Spanish-language market. It has been indicated for some time that he plans to arrange distribution deals in Central and South America for British films.

Barrington Gain and Dr. Alexander Galperson, two of Mr. Rank's envoys and explorers, are expected to visit Mexico, Chile, Peru, Uruguay, Argentina and Brazil this spring.

John Davis, managing director of Odeon Theatres and principal adviser to Mr. Rank on theatre interests, reached Johannesburg, South Africa, last weekend, where negotiations reportedly were proceeding satisfactorily for the acquisition of theatres in that territory by the British film leader.

DeMille Suggests Action By Congress on AFRA

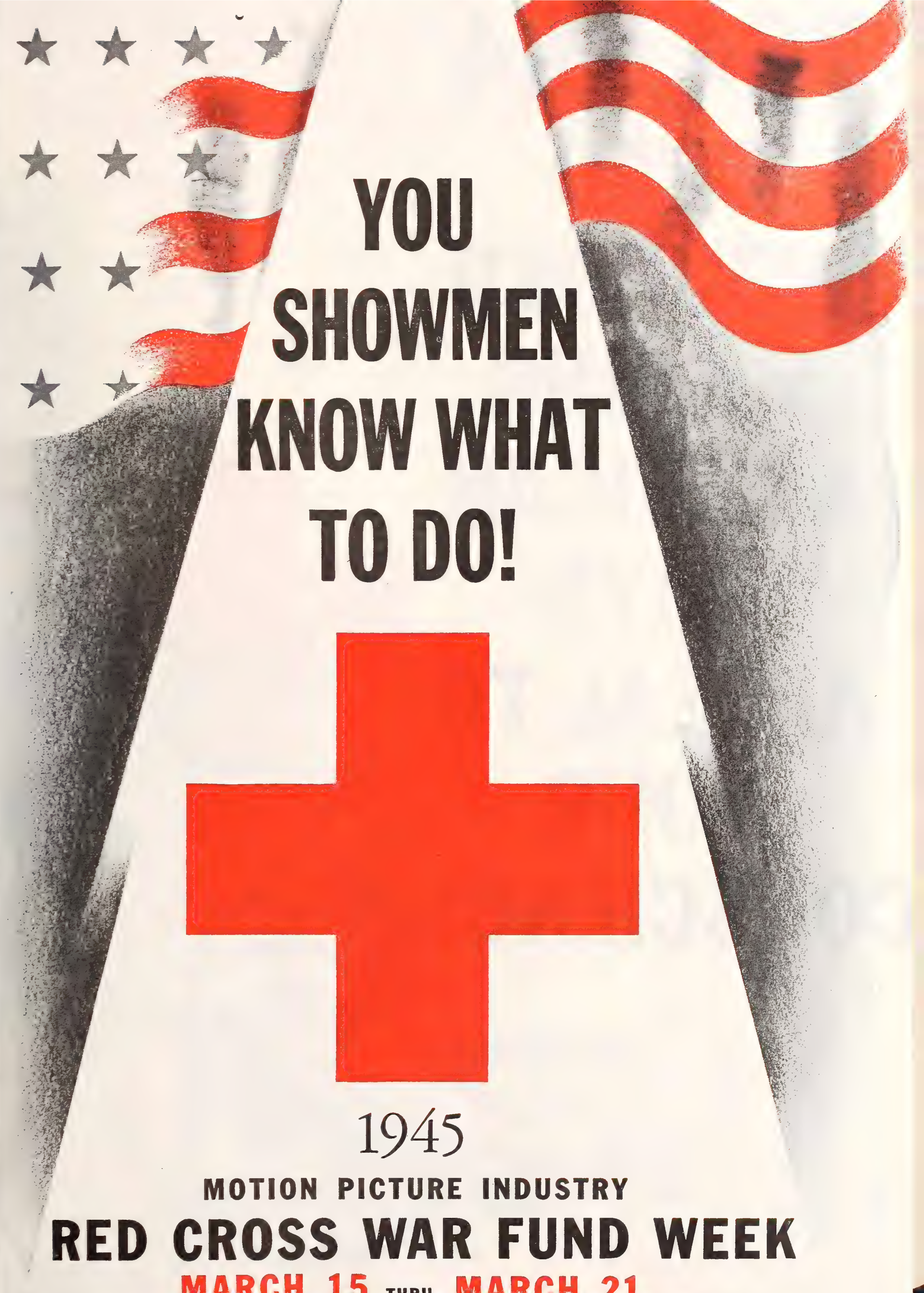
Cecil B. DeMille, producer, last week suggested to the House Committee on Un-American Activities that it might want to investigate the American Federation of Radio Artists, the union which has barred him from a $98,200-a-year radio contract for his refusal, as a member, to pay a $1 union assessment, to fight a proposed amendment to California's constitution which the Federation considered "anti-union."

Mr. DeMille wrote a letter to Representative Karl E. Mundt, Republican, of South Dakota, a member of the committee, in which he termed the Federation's action "Un-American and unendurable."

"When a union can literally shackle a citizen by forbidding and actually preventing him from working at his trade because he refuses to pay a political assessment," Mr. DeMille continued, "then the people of the United States are in the grip of a tryanny as all-out as Fascism or Nazism or Communism."

Cited for Fire Prevention

Most of Tennessee's largest theatres have been awarded certificates of recognition of their fire prevention work by James M. McCormack, State Insurance Commissioner.



YOU SHOWMEN KNOW WHAT TO DO!

1945

MOTION PICTURE INDUSTRY

RED CROSS WAR FUND WEEK

MARCH 15 THRU MARCH 21

764,584* DEAD WOUNDED MISSING AMERICAN BOYS APPEAL TO YOUR CONSCIENCE!

*Official U.S. Casualty Figures as of Feb. 8, 1945

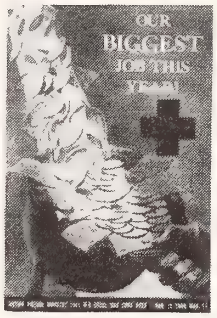
"THE RED CROSS NEEDS YOUR SHOWMANSHIP

and salesmanship, which have been so generously and patriotically employed in so many activities during the national emergency. In the same spirit in which appeals have been made to you for all the patriotic efforts that our industry has undertaken in the war effort, appeal is again being made for the Red Cross so that a collection at every show in every theatre in the United States will bring in an even greater amount this year than ever before."

S. H. Fabian

CHAIRMAN, THEATRES DIVISION WAR ACTIVITIES COMMITTEE

YOUR PRESS BOOK



which should be in your hands now, is as complete as experienced showmen can make it — containing news and aids and ideas of how you can make your Red Cross Campaign outstanding in your career. If you haven't got your copy, which was mailed first class to you, check with National Screen.

YOUR TRAILER

starring Ingrid Bergman, and directed by Jacques Tourneur, is a MUST for showing immediately before every collection if you want to hit the top!

A COLLECTION AT EVERY SHOW!

MOTION PICTURE INDUSTRY

1945 RED CROSS WAR FUND WEEK

MARCH 15 THRU MARCH 21

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This advertisement contributed by Columbia Pictures · Metro-Goldwyn-Mayer · Monogram Pictures · Paramount Pictures · Republic Pictures · RKO Radio Pictures · 20th Century-Fox · United Artists · Universal Pictures · Warner Bros.

TELEVISION OUT OF THE BLUE TO YOU

Network Uses Facilities of General Electric and DuMont Stations

by BILL FORMBY
in Schenectady

Television, which had not as of last Sunday "rounded the corner" itself, lured a group of press representatives around the corner up in Schenectady, N. Y., to the industrial acreage of General Electric Company and the facilities of telecaster WRGB. The Blue Network was the host and the occasion was the telecasting of the network's radio show, "Ladies Be Seated." There in the party atmosphere of convivial technology, engineers and producers and others of varying degree of intimacy with their subject talked television. A considerable portion was perhaps significant, and most of it was interesting.

Technicians, being a bit reticent by dint of habit and condition of servitude, stepped gingerly and anonymously on the matter of competition between television and the motion picture. There was, they agreed, an area where one medium might conceivably impinge on the other—the overlapping frontages being governed more by attitudes than by actualities. There was considerable argument aimed at operation "in mutual trust and in mutual cooperation." One art needed the other, and the new aspiring, and sometimes perspiring, medium would have to lean heavily upon the talent and the resources of the elder cousin.

Would Avoid Wrangling

When Mark Woods, president of the Blue Network, came to town he arrived quickly enough at specifics. Declaring that the new industry might face costly and progress-blocking difficulties if jurisdictional battles which appeared to be threatening were not avoided, Mr. Woods urged the broadcasters, the television stations and all others concerned to work out union problems quickly. He suggested that workers be given the advantage of increased rates as rapidly as the financial development of the industry would permit. He asked that William Green, president of the American Federation of Labor, with which most of the unions are affiliated, be asked to settle any jurisdictional rows that threatened operations.

The labor situation was highlighted recently by a statement from Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, that his union would organize workers in television. At the time it was anticipated that such action might clash with the International Brotherhood of Electrical Workers and with the National Association of Broadcast Engineers and Technicians, other unions which might claim jurisdiction.

Show First of Its Kind for Blue

The Sunday telecast was the first such Blue Network show, but was followed by the debut Tuesday evening of the network's "On Stage, Everybody" as a weekly series over the facilities of the DuMont station in New York. Arrangements also were being discussed to put Blue shows into the Balaban & Katz station in Chicago for shows which originate there. Actually, the Blue acts more in the capacity of sponsor for these shows, supplying the talent but using other companies' facilities.

One of the largest and most completely equipped in use, the WRGB studio permitted a large audience to view the proceedings. Brilliantly lighted with new type GE mercury vapor water-cooled lamps, the set was comfortable for Johnny Olsen, master of ceremonies, and the audience participants. Three cameras were employed, and two pre-war receiving sets brought the television show to the press representatives.

See Pattern Ideally Suited

In deciding upon "Ladies Be Seated" for the spot, officials of the network backed their belief that audience participation programs were ideally suited to telecasting on the ground that they offered a variety of special acts. Paul Mowrey is head of television for the network.

Because pre-war receiving sets were used, the image was subject to the usual distortions and other difficulties of such sets. Three short subjects were shown, with somewhat clearer results despite the fact that the productions were old. Improvement was noted over some earlier shows, with hope high in sponsors' hearts for release soon of badly needed equipment.

On the ride home, one technician observer dusted the matter of screen-size television lightly. "We're having enough trouble perfecting an 18x12-inch home screen," he said, "without worrying a great deal about the imminency of theatre television." He shook his head sadly over what he termed the cumulative woe generated somewhat in ratio to the enlargement of the image.

The party, pursuing the formula of luncheon and buffet dinner with General Electric as host, was in all ways up to the Hollywood and New York standard for such occasions.

Decorators Win WLB Decision In Dispute with IATSE

The long jurisdictional dispute between Screen Set Decorators' local No. 1421, Los Angeles, and the IATSE, which last autumn caused a studio walkout, seemed ended last week, when Thomas Tongue, War Labor Board arbitrator, decided in favor of the decorators.

Edward Mussa, business manager for the decorators, declared the union was satisfied with the decision, which opens the way for employing producers to negotiate changes in the present contract, which runs until April, 1947, or a new contract to supersede it.

Herbert Sorrell, president of the Conference of Studio Unions, which supported the decorators in the dispute, said the producers' labor contact, Pat Casey, had agreed to open negotiations on the basis of the WLB decision.

Markham Named TBA Director

Emerson Markham, associated with the General Electric Company in Schenectady, N. Y., for the past 20 years, has been named a director of the Television Broadcasting Association, Inc. Mr. Markham will fill the vacancy caused by the resignation of Robert L. Gibson.

Birmingham Theatre Burns

The Galax theatre, Birmingham, Ala., was partially destroyed by fire last week. The theatre is operated by the Acme Theatre Company. There are no immediate plans for the reopening of the theatre.

FCC Hearings on Allocation of FM Begin in Capital

Hearings before the Federal Communications Commission in Washington were begun Wednesday on the FCC's proposed allocation in the radio spectrum of FM (frequency modulation).

Briefs were filed last week with the commission, preparatory to the hearing including those of Columbia Broadcasting System, National Broadcasting Company and Radio Corporation of America; Television Broadcasters Association, Allen B. DuMont Laboratories and FM Broadcasters, Inc.

It was indicated that the big decision facing the commission would be the location of FM, not television, in the radio spectrum. The FCC proposed allocation of frequencies to the various classes of non-governmental services from 25,000 to 30,000,000 kilocycles.

Opposing the FCC proposal to move FM from the 42-50 megacycle band to 84-102, were FM Broadcasters, Inc., and Major Edwin H. Armstrong, FM inventor, and Panel 5 of the Radio Technical Planning Board. The Blue Network, CBS and NBC supported the commission's findings and found no fault with the FM allocation, according to the briefs.

However, NBC objected to the commission setting aside the 102-108 megacycle band "without assignment for the present, pending development of television, FM, the emergency services or facsimile." NBC contended that television was ready, but that FM was not and therefore the FCC should give the 102-108 mc band to television if FM got the 84-102 band.

The Blue Network said a certain amount of equipment and receivers would become obsolete if FM were moved up the spectrum, "but it is felt that this is inevitable since the mere extension of the present FM band would bring about the same result."

CBS supported the FCC's proposal to move FM upward but recommended that "no frequencies be assigned to theatre television and subscription radio services because they would be available to the public only upon payment of a fee and could utilize wire lines rather than radio frequencies used by broadcasters who provide the public with program services gratis."

Dr. Alfred N. Goldsmith, consulting engineer in radio, television and motion pictures, also filed a brief with the FCC. He urged allocation of a 200-megacycle band between 2,500 and 5,000 mcs to the experimental development of radio "center casting". This is a service which would permit the rapid polling by radio of a large group of people located in a given area "by methods fully protected against incorrect operation and susceptible of speedy analysis and utilization of the results of the poll." Experimental use of center casting has been recommended by panel 13 of the Planning Board.

Testimonial Party March 21 For Gertrude Merriam

A testimonial party will be given Gertrude Merriam, associate editor of the Managers' Round Table department of MOTION PICTURE HERALD, by industry friends, celebrating her forthcoming marriage to Howard Ernstthal. The party, which is being arranged by a committee of Miss Merriam's friends, will be held at the New Amsterdam Theatre Roof March 21. The New Amsterdam Roof was offered for the occasion by Max A. Cohen, president of Cinema Circuit. Tickets are available from the ticket chairman, Herb Berg, at United Artists.

"A Tree Grows in Brooklyn" Has New York Opening

Betty Smith's "A Tree Grows in Brooklyn," which had its world premiere Wednesday at the Roxy theatre, New York, has been designated a Twentieth Century-Fox 30th anniversary special heralding the company's celebration in April.

REPORT from the NATION!

M·G·M's

MEET ME IN ST. LOUIS

ODAY'S MIRACLE OF SHOW BUSINESS

Look!→

BOX-OFFICE BY BOX-OFFICE THE MOST REMARKABLE HIT IN YEARS!

it's in TECHNICOLOR

MEET ME IN
ST. LOUIS
JUDY GARLAND
MARGARET O'BRIEN

ALL-TIME CHAMP
OF ASTOR, N. Y.
REPEATS NATIONWIDE!

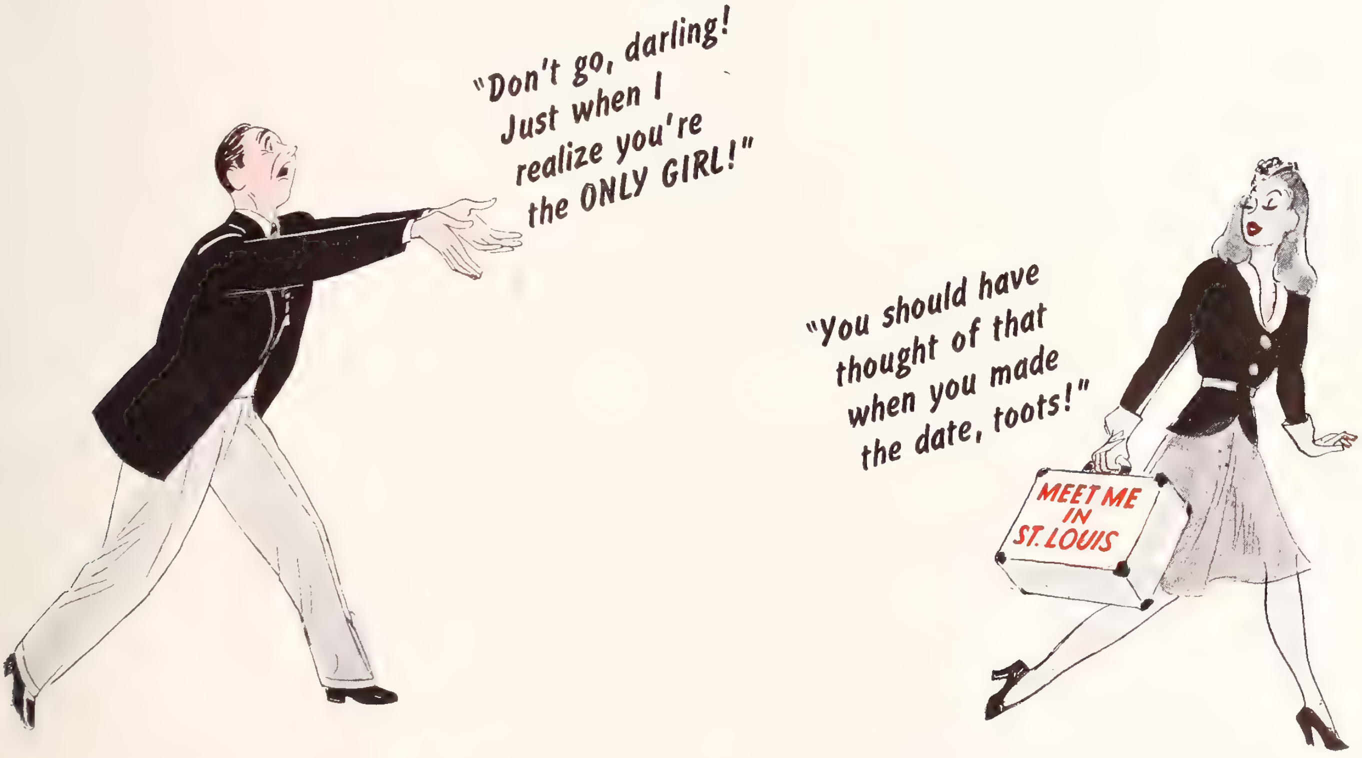
M-G-M's

MEET ME I
ST. LOUIS

TOPS THEM ALL EVERYWHERE!

DETROIT	Beats "Random Harvest," "Bathing Beauty"
WASHINGTON	Beats "Thirty Seconds Over Tokyo," "Thousands Cheer"
SAN FRANCISCO	Beats "White Cliffs of Dover," "Random Harvest"
MILWAUKEE	Beats "Thirty Seconds Over Tokyo," "Thousands Cheer"
NEW ORLEANS	Beats "Random Harvest," "Two Girls and a Sailor"
MINNEAPOLIS	Beats "Thirty Seconds Over Tokyo," "A Guy Named Joe"
HOUSTON	Beats "Thousands Cheer," "Mrs. Parkington"
PORTLAND	Beats "Thirty Seconds Over Tokyo," "Thousands Cheer"
OAKLAND	Beats "Random Harvest," "A Guy Named Joe"
COLUMBUS	Beats "White Cliffs of Dover," "Random Harvest"
ATLANTA	Beats "Thousands Cheer," "White Cliffs of Dover"
MEMPHIS	Beats "Thirty Seconds Over Tokyo," "Bathing Beauty"
ROCHESTER	Beats "Thousands Cheer," "A Guy Named Joe"
AKRON	Beats "Thousands Cheer," "Thirty Seconds Over Tokyo"
RICHMOND	Beats "Random Harvest," "Thousands Cheer"
SYRACUSE	Beats "A Guy Named Joe," "White Cliffs of Dover"
WORCESTER	Beats "Thirty Seconds Over Tokyo," "Thousands Cheer"
NORFOLK	Beats "Two Girls and a Sailor," "Mrs. Parkington"

EW HAVEN . . . . Beats "White Cliffs of Dover," "Random Harvest"
ASHVILLE . . . . Beats "Thousands Cheer," "A Guy Named Joe"
PRINGFIELD, MASS. . . . Beats "Thirty Seconds Over Tokyo," "Random Harvest"
ANTON . . . . Beats "Two Girls and a Sailor," "Mrs. Parkington"
EADING . . . . Beats "Thousands Cheer," "Two Girls and a Sailor"
HARLESTON, W.VA. . . Beats "Thirty Seconds Over Tokyo," "White Cliffs of Dover"
IVERSIDE, CAL. . . . . . . Beats "Two Girls and a Sailor," "Thirty Seconds Over Tokyo"
ILLIAMSPORT, PA. . . . Beats "Thirty Seconds Over Tokyo," "Random Harvest"
AMESTOWN, PA. . . . . Beats "A Guy Named Joe," "White Cliffs of Dover"
ASTON, PA. . . . . Beats "Thirty Seconds Over Tokyo," "Bathing Beauty"
ANGOR, MAINE . . . . . Beats "White Cliffs of Dover," "Thirty Seconds Over Tokyo"
EADVILLE, PA. . . . . . . Beats "Random Harvest," "Thousands Cheer"
ANSAS CITY. . . . . Beats "White Cliffs of Dover," "Bathing Beauty"
OUISVILLE . . . . Beats "Random Harvest," "A Guy Named Joe"
HARTFORD . . . . Beats "Thousands Cheer," "Random Harvest"
HARRISBURG . . . . Beats "Random Harvest," "White Cliffs of Dover"
GENEVA . . . . Beats "Thousands Cheer," "Random Harvest"


"Don't go, darling! Just when I realize you're the ONLY GIRL!"
"You should have thought of that when you made the date, toots!"
MEET ME IN ST. LOUIS

PLAY SAFE! KEEP YOUR DATE BOOK WIDE-OPEN!

HE HOLD-OVER ATTRACTION THAT BUILDS FROM COLOSSAL TO GIGANTIC!

(and still another from M-G-M! Turn!)

M·G·M's
NATIONAL
VELVET
"MEET ME IN ST. LOUIS" RECORDS

CRACK 'EM!

The new M-G-M challenger to follow "Meet Me In St. Louis" is "National Velvet," also in Technicolor! Another giant at the Box-Office, it set the biggest week's gross in Music Hall history during its long run there. And now in all its first dates across America it is doing truly CHAMPION business!

MGM

PRINTED IN U.S.A.

Watch For Press Book! U
Red Cross Drive—March

Sarnoff Reports RCA 1944 Profit Is $10,263,291

Increased production of radio-electronic equip- ent vital to the war effort, establishment of new cords in radio communications and completion more than 100 research projects for the armed rvices were cited in the annual report of the adio Corporation of America for 1944, released onday in New York by Brigadier General David arnoff, president.

Net profit of RCA for the year was $10,263,291, mpared with $10,192,452 in 1943. After pay- ent of preferred dividends, earnings per share common stock were 51.2 cents, compared with .5 cents per share in 1943.

Total gross income from all sources amounted $326,431,913, compared with $294,535,362 in 43, an increase of 10.8 per cent. According to eneral Sarnoff, the net earnings of the company re subject to renegotiation, specific provision aving been made in company reserves.

ictor Deliveries Gain 16%

Deliveries of radio and electronic products of CA Victor Division, chief manufacturing sub- diary, were up 16 per cent in 1944, while those Radiomarine Corporation of America, another anufacturing unit, were up 17 per cent. RCA aboratories concentrated its engineering talent d facilities on radio and electronics, including ew electron tubes, radar and other devices im- rtant to the war effort, General Sarnoff re- rted.

Billings of National Broadcasting Company in 44 exceeded those of any previous year, a no- ble feature of NBC's operations being its han- ling of a record total of 2,173 programs originat- g in foreign countries. RCA Communications andled 150,000,000 words of radio traffic largely lated to the war.

In discussing wartime advances, General Sar- off pointed out that as a result of the develop- ent of many types of miniature tubes, smaller d more flexible radio sets and other electronic oducts would be manufactured after the war. adar, television, electronic microscopy and radio- equency heating were mentioned as items RCA pects to produce in great volume in the post- ar period.

ssets at $190,629,493

Total current assets of RCA and subsidiaries se during 1944 from $189,312,778 to $190,629,493. iabilities in the same period were reduced from 38,251,944 to $133,251,944.

Borrowings under V-loan credit, which totaled 55,000,000 December 31, 1944, were decreased 10,000,000 during the year. On February 15, 945, an additional $20,000,000 was repaid, reduc- g current borrowings under the V-loan credit $35,000,000.

The report indicated that the RCA retirement lan, adopted by the board of directors and effec- ve since December 1, 1944, had been approved by e Treasury Department and that stockholders ould be asked to approve the board's action at e annual meeting of stockholders to be held ay 1, 1945.

Decency Legion Reviews Seven New Features

The National Legion of Decency this week re- iewed seven new films, approving four and find- g three objectionable in part.

In Class A-1, unobjectionable for general atronage, are: "The Enchanted Cottage" and Leave It to Blondie." In Class A-2, unobjec- ionable for adults: "Betrayal from the East," Circumstantial Evidence." In Class B, objection- ble in part: "I Was Faithful," "The Phantom peaks," "Tonight and Every Night."

Last week the Legion reviewed five films, ap- roving all. In Class A-1, was "See My Law- er." In Class A-2: "Flame of Barbary Coast," I Love a Mystery," "Life and Death of Colonel limp," "Picture of Dorian Gray."

Monogram's Net Profit Is $67,842 for Six Months

Monogram's consolidated net profit, after all charges including Federal income and excess profit taxes, was $67,842 for the six months ended December 31, 1944, compared with $48,014 for the same period in 1943. The total consolidated net was $196,006 against $147,651, but taxes of $128,163 cut this figure. W. Ray Johnston, president, said domestic sales showed an increase of 43 per cent over the previous similar period, while foreign sales rose 61 per cent over the same period. He said the investment in 15 completed but unreleased negatives was "substantially higher" than at any previous time.

Atlas Film Stock Holdings Totaled $13,140,448 in '44

Net assets of Atlas Corporation as of December 31, 1944, totaled $69,267,379, according to the annual report issued last week in New York by Floyd B. Odlum, president. Film company securities in the $27,855,189 Atlas portfolio were valued at $13,140,448, with RKO holdings accounting for $12,662,273.

Valuation compares with $17,112,621, aggregate of film securities in the $37,112,621 Atlas portfolio December 31, 1943. Holdings of amusement issues, as listed in the 1944 annual report, were restricted to 30,850 shares of Walt Disney Productions, six per cent cumulative convertible, valued at $478,175; 1,329,020 shares of RKO Corporation common, carried at $12,293,435, and 327,812 RKO Corporation option warrants valued at $368,788.

Cash and U. S. Government securities held by Atlas December 31 last, amounted to $25,210,176, Mr. Odlum reported, more than 36 per cent of the net assets of $69,267,379.

As of December 31, 1943, Atlas held the following amusement issues:

Shares		Amounts
	Preferred Stocks	
56,400	RKO Corp. 6% cum. conv......	$5,640,000
2,000	Twentieth Century-Fox cum. conv.	57,750
22,850	Walt Disney Prod. 6% conv...	251,350
	Common Stocks	
49,983	Paramount	1,187,097
1,329,078	RKO	11,795,567
327,811	RKO warrants	49,716
37,991	Twentieth Century-Fox..........	821,556

In commenting on the financial position of RKO in 1944, Mr. Odlum said the company had "a profitable year in all main branches of its business although its earnings available for stock were below like earnings for the year 1943. This decrease in earnings available for stock of 1944 was not unexpected because the 'loss carry over' which that company had available to it under the provisions of the Federal Income Tax Law was used up during the year 1943 and because the profits from the production of pictures in Hollywood before taxes were substantially below the record high profits from this source in 1943."

Eastman Kodak Declares Two $1.50 Dividends

Directors of Eastman Kodak, Rochester, N. Y., February 20 increased the regular annual dividend payment on common stock to $6 by declaring a regular quarterly dividend of $1.50 per share. Last year the company was on a regular $5 annual basis, augmented by an extra dividend of 75 cents in December. The regular quarterly dividend of $1.50 also was declared on six per cent preferred. Dividends are payable April 2 to stockholders of record March 5.

GPE Declares Dividend

The directors of General Precision Equipment Corporation Tuesday in New York declared a dividend of 25 cents on the company's capital stock, payable March 15 to holders of record March 9.

Stockholders Will Act on Loew Stock Split March 29

Details of a proposed plan whereby Loew's, Inc., would split its common stock into three new shares for each share now outstanding, were made known last Thursday in New York when the company issued a report to its stockholders, calling for action at the forthcoming stockholders special meeting March 29.

Basic term extensions for personal service contracts for executives, recommendations for a new board of directors, further details of the Loew retirement plan and listing of 1944 salaries of board members and officers of the company also were contained in the report.

It was pointed out that the board of directors believed the stock split would "broaden the market for the stock." Elimination of authorized preferred, none of which is currently outstanding, also is on the March 29 agenda.

Would Increase Common

Specifically, Loew's seeks to increase the present authorized 4,000,000 shares of common, of which 1,685,109 shares, with a par value of $44,609,050, are outstanding, to 6,000,000 shares, of which 5,055,327 would be outstanding, with the same par value.

The aggregate 1944 remuneration paid to officers and directors, exclusive of Louis B. Mayer, was $2,749,852, of which $2,707,352 was paid to officers and the rest to directors who were not officers.

Personal service contracts to be voted on include those of Nicholas M. Schenck, president, now under contract to December 31, 1946, at a weekly salary of $2,500, plus 2½ per cent of the net profit, with a limit of $200,000 total annually under the retirement plan.

Edgar J. Mannix's contract at $3,000 weekly, plus 1 4/10 per cent of the profit, expires December 31, 1945. The proposed new contract would keep him with Loew's at the same salary, not to exceed $200,000 annually, until March 1, 1954.

Alexander Lichtman's contract provides for $3,000 weekly, plus 1 1/20 per cent of the profits, not to exceed $200,000 annually, until December 31, 1944. The new contract would retain him until March 1, 1954.

Thau Increase Approved

Benjamin Thau receives $1,750 weekly, plus seven-tenths of one per cent of the profits, also not to exceed $200,000. His contract actually expired December 31, 1944. The new contract would hold him until March 1, 1954, but would raise his salary to $3,000 weekly.

The report listed 1944 salaries of each Loew director, each nominee and company officer, with increases or decreases compared to 1943 salaries, as follows:

David Bernstein	$285,906	decrease, $47,528
Howard Dietz	78,000	Same
Leopold Friedman	98,640	increase, 15,440
Sam Katz	298,125	decrease, 72,013
Eugene W. Leake	30,200	increase, 25,833
Alexander Lichtman	268,094	decrease, 48,509
Edgar J. Mannix	300,725	decrease, 72,013
Louis B. Mayer	908,069	decrease, 230,922
Jesse T. Mills	26,000	Same
Charles C. Moskowitz	115,700	increase, 11,700
Wm. A. Parker	6,400	increase, 400
Wm. F. Rodgers	114,400	decrease, 1,000
J. Robert Rubin	279,755	decrease, 38,172
Nicholas M. Schenck	391,860	decrease, 120,530
Edward A. Schiller	26,000	Same
Louis K. Sidney	78,000	increase, 1,250
Benjamin Thau	209,114	increase, 2,074
Joseph R. Vogel	97,500	increase, 19,500
David Warfield	1,400	increase, 100
Henry R. Winthrop	4,500	increase, 300

The 10 board members recommended to serve until the next annual meeting are: Nicholas M. Schenck, president; David Bernstein, vice-president and treasurer; Leopold Friedman, secretary and counsel; Eugene W. Leake, attorney; Charles C. Moskowitz, vice-president; William A. Parker, president of Incorporated Investors, Inc.; J. Robert Rubin, vice-president and counsel; Joseph R. Vogel, vice-president; David Warfield and Henry Rogers Winthrop.

GROSS UNAFFECTED BY WAR CURFEW

Theatres Adjust Programs to Conform to Order as Rulings Are Sought

No appreciable decline in grosses was indicated over the country as a result of the wartime midnight curfew for all amusement places, which became effective Monday of this week. "Requested" by James F. Byrnes, War Mobilization and Reconversion Director, the curfew was designed to conserve fuel, manpower and similar services.

Some slight effect was anticipated by the key first run houses, numbering about 200, and including those on Broadway, which customarily operate after midnight.

Where necessary, this week theatres adjusted their schedules to conform, while War Manpower Commission officials in Washington offered some hope for a liberal interpretation of the order to permit continued operation of "night shift" theatres in war production centers.

Adjust New York Schedules

In New York, downtown houses readjusted schedules to conform to the curfew. Radio City Music Hall Monday started its last complete show at 9 P.M. Doors will open at 10:15 A.M. weekdays and close at 11:50 P.M.

The Roxy theatre there adopted a new schedule Wednesday, opening its doors at 9 A.M. for the premiere of "A Tree Grows in Brooklyn." The schedule will permit four complete shows a day, with the last stage and screen show starting at 9:45 P.M.

The New York Paramount has rearranged its schedule so that those arriving before 5 P.M. will be able to see the complete stage and screen show before the dinner hour. Late diners will have the opportunity of seeing the stage show and the last showing of the feature. The theatre's policy of midnight screen shows and late stage shows over the weekend will be abandoned for the duration of the curfew.

In Chicago, the possibility of neighborhood houses switching from double to single features Saturdays and Sundays was discussed last weekend. However, circuit executives there failed to reach an agreement on the plan. Balaban and Katz, Warner Bros. and the Essaness Circuit are principally affected weekends, having had double bills running to 1:30 A.M. By midweek it was understood that the curfew would be met by an earlier starting time and the elimination of short subjects.

Singles as Top Product

Top product in Chicago, however, will be run as single features but for the full length of the theatres' playing date, customarily a week in the leading houses. Such pictures as "Hollywood Canteen" and "Thirty Seconds Over Tokyo" are currently single billed in "A" neighborhood houses.

In the Cincinnati exchange area, theatres are discontinuing Saturday midnight shows and rearranging schedules to fit the new conditions. The RKO Albee, Palace and Grand and occasionally the RKO Capitol in Cincinnati, as well as several subsequent run houses, have been running Saturday midnight shows. Columbus, Ohio, and several other situations in the state are discontinuing their war worker shows on weekends, which started considerably after midnight.

In New York, Mayor Fiorello H. LaGuardia and Mrs. Anna Rosenberg, regional director of the War Manpower Commission, reached an agreement, effective Monday, permitting individual entertainment establishments in the New York area a week in which to adjust themselves to the curfew. "Complete compliance" would be expected by Monday, March 5, they announced.

WMC Studies War Centers

The War Manpower Commission in Washington, meanwhile, was considering the problem of theatres in war production centers with a view to possible relaxation of the regulation in those places. Earlier in the war, the Commission appealed to exhibitors and operators of bowling alleys and other recreation places to remain open for the benefit of late-shift war workers.

This week it was learned that while the Office of Civilian Requirements was ready to support any move for continued operation of the night shows, it had been unable to take any action because it had received no complaints from exhibitors.

The OCR recreation section was responsible for the length and hours of service of theatres and other amusement places in war centers at a time when factories were encountering great difficulty in getting workers for the night shifts, and officials believe a definite lowering of morale among such workers will follow in the application of the curfew.

At Mr. Byrnes' office it was said that the whole matter had been turned over to the WMC with authority to enforce the order in such fashion as to obtain the most efficient results. Considerable confusion still prevails as to just what "other" savings than in fuel, manpower and transportation the order is intended to effect.

Many Have No Power Problem

It has been pointed out that many of the places affected by the order are so located that they require no coal and no power generated by fuel, and that they fill their labor requirements from excess manpower not otherwise needed.

Monday in Washington, California Congressmen protested in the House over the application of the curfew order to areas where no saving of coal can result. Representatives Frank R. Havener and Gordon L. McDonough both said that no conservation would be effected in Southern California because coal was not used there for heating and lighting. They indicated that the fight to have the order clarified would be taken directly to the White House.

The War Production Board, meanwhile, is classifying users of coal according to their essentiality to the war effort, but officials of the agency and of the Solid Fuels Administration last Friday expressed doubt that any action toward instituting a priority system would be taken this winter, barring a critical emergency.

The studies preliminary to the drafting of a classification list, which is not yet completed, were initiated by the Board at the request of Fuel Administrator Harold Ickes, who pointed out that there would be a net deficit of 30,000,000 tons in this year's coal supply. At the Solid Fuels Administration it was indicat that the list might be used next winter, wh the situation was expected to be worse th this season. But there is nothing in the pres situation to warrant its immediate use o any large area.

WPB officials said that they had no id where theatres would stand on the lists wh completed, but in other Washington quarters was said top priorities would go to war plai and householders and all other consume would be relegated to secondary positions.

Say Theatres Conserve Fuel

A denial that fuel consumed by the theatr would be saved for other purposes was ma last week by the Allied States Association Motion Picture Exhibitors. The announc ment contended that audiences contained ma persons who turned down the furnace befo going to the theatre, thus saving more fu than the theatre consumed.

Allied also pointed out that persons atten ing a theatre turned out their lights, thus e fecting a saving of fuel at the power hous It suggested that public officials could co serve fuel by urging people to attend plac of amusement.

A survey in a representative number of thea tres, to ascertain the number of persons in eac audience who save fuel by turning down th furnace and shutting off the lights before go ing to the theatre was proposed by Allied as means of assembling tangible evidence whic could be submitted to Government authorities

In Toronto last week the Board of Polic Commissioners broadened the scope of the ne by-law there prohibiting Sunday shows by re quiring theatres and other amusement place to close by midnight each weekday, except o New Year's Eve and Christmas. Some exhibi tors appeared before the board to protest th ruling on the ground they had not been con sulted.

Cinema Lodge Auxiliary Officers Installed

Installation ceremonies for officers of the newl formed Ladies Auxiliary of Cinema Lodge B'nai B'rith, were held Tuesday night at th Pythian Temple in New York. The officers include: Mrs. Ann G. Blackman, president; Mrs Bessie Lefkowitz, first vice-president; Mrs. Be Pellman, second vice-president; Mrs. Bess Rosenthal, treasurer; Mrs. Ethel Greenfield, recordin secretary; Mrs. Betty Isaacs, financial secretary and Miss Irma Flanders, monitress.

Mrs. Joseph Berenson of the Woman's Grand Lodge of B'nai B'rith presented the Auxiliar charter to Mrs. Blackman. Membership roster o the Auxiliary already includes women in all film companies and other allied organizations.

At the meeting, Harry Brandt, New York independent exhibitor and national chairman of the industry's participation in the recent Sixth War Loan drive, was presented the "Honor Scroll" of Cinema Lodge. S. H. Fabian, War Activities Committee theatre division chairman, made the presentation to Mr. Brandt.

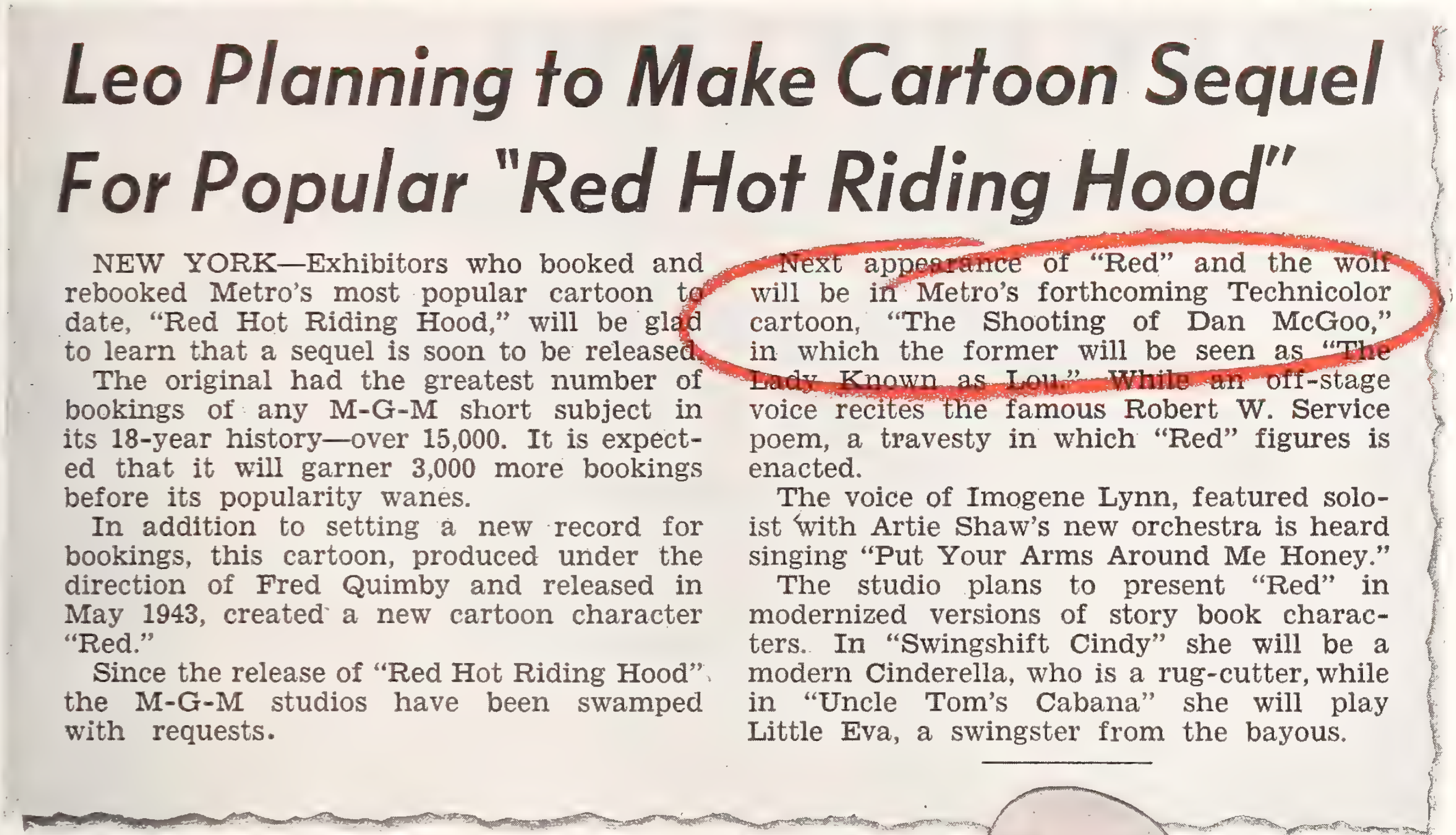
Johnston on Radio Stresses Importance of Screen

W. Ray Johnston, president of Monogram Pictures Corporation, was designated by the Independent Motion Picture Producers Association to appear on behalf of the industry last week on the half-hour broadcast of the Los Angeles *Times*, which each week devotes the program to a selected Southern California industry.

"In planning our future," Mr. Johnston said, "we motion picture producers are being influenced by the employees who are returning to us after service in the wars. They are mightily concerned about the peace.

"Those returning service men are aware of the basic worldwide importance of the motion picture. They have seen the way it influences foreign audiences in the conception of America."

BOXOFFICE MAGAZINE PRINTS THIS BOXOFFICE NEWS!



Leo Planning to Make Cartoon Sequel For Popular "Red Hot Riding Hood"

NEW YORK—Exhibitors who booked and rebooked Metro's most popular cartoon to date, "Red Hot Riding Hood," will be glad to learn that a sequel is soon to be released.

The original had the greatest number of bookings of any M-G-M short subject in its 18-year history—over 15,000. It is expected that it will garner 3,000 more bookings before its popularity wanes.

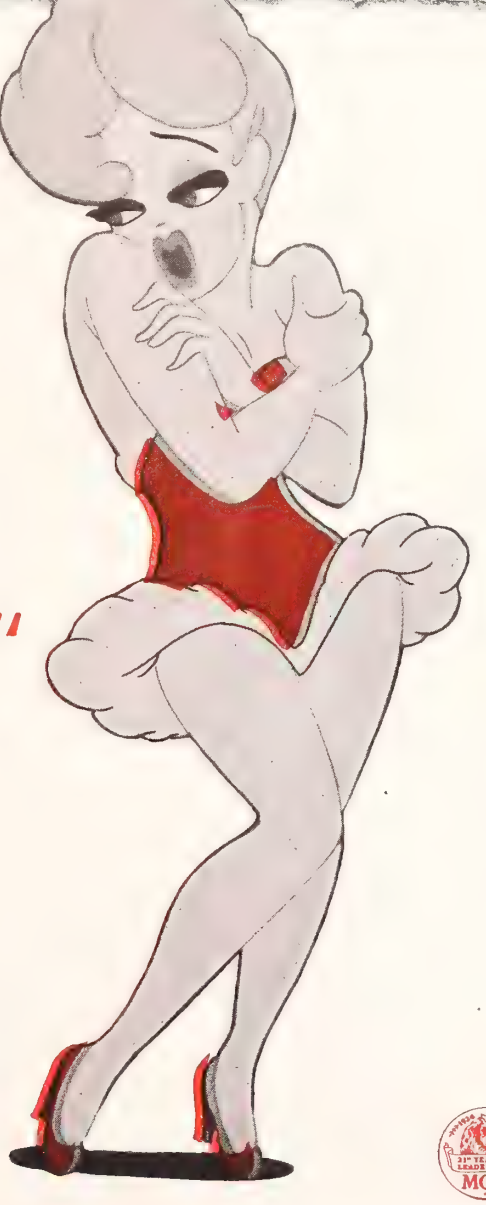
In addition to setting a new record for bookings, this cartoon, produced under the direction of Fred Quimby and released in May 1943, created a new cartoon character "Red."

Since the release of "Red Hot Riding Hood", the M-G-M studios have been swamped with requests.

Next appearance of "Red" and the wolf will be in Metro's forthcoming Technicolor cartoon, "The Shooting of Dan McGoo," in which the former will be seen as "The Lady Known as Lou." While an off-stage voice recites the famous Robert W. Service poem, a travesty in which "Red" figures is enacted.

The voice of Imogene Lynn, featured soloist with Artie Shaw's new orchestra is heard singing "Put Your Arms Around Me Honey."

The studio plans to present "Red" in modernized versions of story book characters. In "Swingshift Cindy" she will be a modern Cinderella, who is a rug-cutter, while in "Uncle Tom's Cabana" she will play Little Eva, a swingster from the bayous.



"Get ready boys for THE SHOOTING OF DAN M^c^GOO!"

M-G-M's "THE SHOOTING OF DAN McGOO," the Technicolor sequel to "Red Hot Riding Hood" started off Washington's Birthday with 18 terrific test bookings! Get it now while it's Red Hot!

MGM

Red Cross Drive—March 15-21!
Watch For Press Book! Use It!

BRITISH CEA FIGHTS SUNDAY FILM LAWS

Old Opposition Is Coming to Head Following Ban by Surrey Council

by PETER BURNUP
in London

Sunday opening of Britain's motion picture theatres and conditions imposed thereon by local authorities, ever a potential source of political skullduggery, have developed suddenly the proportions of a classic row.

The Surrey County Council, out of the blue, ordained that no children under 16 whether accompanied by parents or not, should be permitted to attend, on Sundays, cinemas under the County Council's license.

Surrey's arbitrary action had been anticipated in other areas; notably in that of Weston-super-Mare. But in the latter instance the local authority was acting under a Defense Regulation issued at the instance of an R.A.F. officer concerned for the Sunday entertainment of the troops in his command; whereas Surrey bases its powers on the Sunday Entertainments Act passed by Parliament in 1932. And there's the rub.

Protests Are Nationwide

Protests have been nationwide. Parents claiming, and with reason, that in wartime particularly with everyone working long hours, the Sabbath is often the only day of the week when the family can collectively get to "the pictures." There's been talk of an invasion on private liberties; of hypocritical, unduly pious Sabbatarians using their authority to put unreasonable restrictions on the ordinary citizen.

Motion picture men gloomily proclaim that it's only one more instance of local big-wigs kicking the industry around. Naturally the matter isn't to be allowed to rest where it is.

The London and Home Counties Branch of the Cinematograph Exhibitors Association, concerned with doings in Surrey, has brought the matter up with the legal and parliamentary committee of the parent association. This department has reason to believe that the association will expend some of its considerable accumulated funds in applying to the King's Bench Division of the High Court for a declaration that the Surrey County Council exceeded its power in its action.

See Council Within Rights

But informed lawyers are pessimistically disposed. The Sunday Entertainments Act is explicit on the point that a local authority may make such conditions for Sunday opening as it "thinks fit to impose." The most likely outcome is that indignant exhibitors and their customers must await the opportunity of a civic election before the present ban is abolished.

Not unnaturally, voices are heard crying for a general revision of the country's system of film theatre licensing. One such is Cecil Bernstein, who, in his brother Sidney's absence on warwork, is head of the Granada Circuit and who made during the last 12 months a first rate chairman of the London and Home Counties Branch of the CEA.

Normally a politely amiable occasion, Mr. Bernstein considerably shook his valedictory meeting of the branch by bluntly informing the whole CEA that it was their urgent job to press upon the Government a scheme "for a national license which shall govern cinemas in every part of the country and thus prevent these constant attacks on our liberty by local councils."

"All such interference, all these ridiculous restrictions and controls imposed on us amount to nothing short of the persecution of an industry," were the parting words of Mr. Bernstein.

Implementation Presents Problem

The CEA's membership agreed. But implementation of the Bernstein sentiment is quite another kettle of fish. Ordinances regulating film licensing are in a sort of Alice-in-Wonderland tangle as though some whimsy legislature had wilfully set up a maze of contradictions just for the fun of it. Governing statute is the Act of 1909, but on its back has been built a monstrous edifice of statutory rules and orders, local by-laws, High Court decisions, amending Acts of Parliament, wartime defense regulations, whose codification might well occupy a Parliamentary lifetime.

Back of it all, moreover, is the firmly entrenched principle of local option which—regarded by those unpredictable Britons, ever since the days of their Anglo-Saxon progenitors, as the first bastion of their private liberties, may be expected to demand a legislative bulldozer for its shifting.

Realists in the exhibition faculty hope, at the best, for some consummation of their hopes in this regard in the continuing legislation which must, in any event, be enacted before expiration of the present Quota law in 1948.

Meanwhile all available evidence points to the urgency of an Herculean cleaning-up of the Sabbath-Day-Opening muddle.

Charity Clause a Compromise

Admittedly a compromise between violently vocal factions in the then House of Commons, the 1932 Act threw a crumb to Sabbatically-minded M.P.'s in the form of a clause in the statute which provided that a percentage of the profits from a theatre's Sunday opening should be donated to nominated charities; the local authority concerned being vested with the power not only to compute the profit percentage but to nominate the benefiting charity.

Said exhibitors at the time: "This is blackmail." But they submitted to the alleged blackmail; have gone on, as all blackmail victims do, bitterly regretting their original acceptance of the condition. They moan but there is little else they can do, short of persuading Parliament to rid them of the pledge.

Not that they are without oratorical support. Recently CEA's Birmingham and Midlands Branch held its annual luncheon. A former Lord Mayor of Birmingham, now a member of its Aldermanic Bench, was the guest of honor. He said, "I think it is disgraceful that in a country like ours, when people need entertainment on Sunday, they have to pay so much toward charity for the privilege. We have to run power-stations and gas-works on Sunday and I put cinemas on the same level of necessity. The people want cinemas and they should have them."

Exhibitors in Gloucestershire recently have been called upon by their local authority to pay what amounts to twice their previous charitable levy, and can do nothing about it save protest.

In Dorset they are in a worse state. They decided that an increased allocation ordained by their County Council puts an "excessive burden" upon them; decided on Sunday closing in consequence.

But protests, vehement or polite, are useless in the present set-up. Exhibitors claim, and with reason, that their trade compares favorably with any other industry in the work they do, not only in the nation's war effort but for charity at large. Amending legislation is imperatively necessary.

Pastor Defends Screen

As this dispatch goes forward comes news from Romford, outlying London "dormitory" environ.

Speaking in the Congregational Church there, the Rev. Wilson Bridge, past-president of the neighborhood's Free Church Federal Council, referred to the suggestion that Essex County Council proposed enforcing the child ban.

Said the pastor: "I would like to know what the Church proposes to offer these young people as a suitable alternative. We are living in a film-minded age. The Church should make an ally of the films, using them, if necessary, in its own buildings in the interest of young people.

"It would be a great pity, he added, "if we came to be regarded in the eyes of the public as a sort of religious police force."

Set March 30 Release Date For Paramount Musical

The Paramount Technicolor musical comedy "Bring on the Girls," has been set for genera release March 30, Charles M. Reagan, vice-president in charge of distribution, informed a distric sales meeting in Philadelphia Monday.

A large number of day-and-date Easter bookings would be given the film in key cities, Mr. Reagan said. In advance of general release, there will be several pre-release engagements. The first was a the New York Paramount Wednesday.

Outlining the advertising campaign on the film Robert M. Gillham, advertising and publicity director, said, "again Paramount will sell color with color." Full-color advertising insertions will break in 36 key cities, coinciding with local openings Starring in the film are Veronica Lake, Sonny Tufts, Eddie Bracken and Marjorie Reynolds.

More than 60 circuit executives and exhibitors representing 90 per cent of the theatres in Philadelphia, Pittsburgh, Washington and Baltimore attended a luncheon held Tuesday at the Hote Warwick. Speakers included: J. Lawrence Schanberger, managing director of Keith's theatre, Baltimore; William Erbb, eastern division manager for Paramount; Hugh Owen, New York and southern division manager; Oscar A. Morgan, genera sales manager of short subjects; and Claude Lee director of public relations.

Mathes Named Chairman of British Exhibitor Unit

Cecil Mathes has been appointed chairman for the year of the London and Home Counties Branch of the British Cinematograph Exhibitors Association. He opened his first London theatre in 1912 The house ran continuously until two years ag when Hitler closed it with a bomb. Two other o his theatres are in Bethnal Green, London's mos blitzed borough. They still function.

Mr. Mathes was chairman of the London Branch in 1932, when he helped negotiate the first trade union agreement with theatre employees; th agreement subsequently becoming the model form adopted throughout the country.

Sidney Joins Eagle-Lion

Arthur W. Kelly, president of Eagle-Lion Films Inc., has announced the appointment of R. G. Sidney, who recently left United Artists, as hea statistician and sales comptroller.

WARNER BROS.' TRADE SHOWINGS OF

Vicki Baum's

HOTEL BERLIN

MONDAY, MARCH 12th, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood St.	2:30 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	Paramount Sc. Room	1802 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	8:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	2:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:00 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

WATCH FOR THE PRESS BOOK! USE IT!

RED CROSS DRIVE—MARCH 15-21

INDUSTRY THROWS FULL WEIGHT BEHIND RED CROSS DRIVE

Leaders Cover the Nation to Brief Field Staffs as Deadline Approaches

Throwing their full weight into the effort to make the 1945 Red Cross Fund Week the greatest money-raising campaign in behalf of the humanitarian agency, industry executives for the past fortnight had been meeting with exhibitor and distributor representatives in all of the nation's exchange centers. The determination of the national leaders was reflected in reports of record turnouts as the local gatherings spread across the country—all bearing tidings that the drive from March 15 through March 21 would eclipse all existing records for the industry in its Red Cross support.

With the work of advance organization and planning completed, the harder work of putting the ideas into profitable action occupied the nation's showmen, who were pledged to make the drive their biggest job this year.

N. Peter Rathvon, national chairman for the industry, encouraged by reports from the series of meetings, predicted that the Fund would surpass all preceding Red Cross drives. He said that as of the early part of this week, a total of nearly 11,000 theatres had been pledged of the 13,438 that participated last year.

All Albany Area Showmen Pledged to Support Drive

Edward Dowden, New York City public relations chairman, called a meeting of the publicity committee at War Activities Committee headquarters. Harry Mandel, national publicity co-chairman, attended the meeting to familiarize the New York group with the national committee's plans.

Approximately 250 members of the industry attended the "kick-off" luncheon in Albany last Sunday where Ben Kalmenson, Major Leslie Thompson and Lieut. Alexander E. Sable joined local speakers. Held at the Ten Eyck Hotel, the meeting drew theatre owners, circuit managers, branch managers, salesmen, bookers, and affiliated industries from areas as far removed as Utica, Gloversville, the Canadian border and Poughkeepsie. The announcement was made by C. J. Latta, area exhibitor WAC chairman, that the territory was over the top with all of the 202 theatres pledged.

Connecticut Meeting Held Sunday in New Haven

Other guests included Glen King, Francis Murphy and his band, Rabbi Leonard Mosesenson, Jules Lapidus, Col. Leonard Bullene, Capt. Robert Racline, Sgt. Hilda Jansson, Ruth Lynch, Sgt. Sylvia Gould, Harold E. Smith, Cliff Beckett and Mrs. R. Hunting.

Mr. Kalmenson, Mr. Thompson and Mr. Lapidus also opened the meeting Sunday at the Hotel Taft in New Haven. Present, in addition, were Mr. Rathvon, I. J. Hoffman, Connecticut WAC chairman; Carl Goe, distributor WAC chairman; Harry F. Shaw, Loew-Poli division manager active in many previous campaigns as chairman, and Lou Brown, in charge of publicity. All local exchange managers and office managers attended. All except eight of the Connecticut theatres had returned pledges of cooperation, and indications pointed to collections surpassing last year's total.

In Cincinnati, 150 exhibitors, civic officials and celebrities attended the meeting Saturday at the Variety Club to formulate plans for the area's participation. Approximately 95 per cent of all Greater Cincinnati theatres were represented. Speakers included S. H. Fabian, theatre division chief of the War Activities Committee; Abe Montague, general sales man-

Red Cross War Fund Press Book Covers Showmanship Angles

Described by the national committee as a practical manual of ideas, information and inspiration, the press book issued to the nation's 17,000 motion picture theatres for the 1945 Red Cross War Fund Week, March 15 through 21, was designed to cover angles of showmanship necessary to put the campaign over ahead of any previous drive.

Wrapped around the folded book is a die-cut cardboard jacket which folds into a collection container when the book is withdrawn. Messages from N. Peter Rathvon, national industry chairman; S. H. Fabian, WAC theatre chairman; Basil O'Connor, chairman of the American Red Cross, and Colby M. Chester, national chairman of the drive, are featured.

A page of praise for the Red Cross by military and naval leaders, with portraits and quotations, and a second page of pictures illustrating the work of the organization are prepared for removal from the book to be utilized as part of a lobby display. The book details ways to increase collections, cites the free trailer provided through National Screen Service and starring Ingrid Bergman, describes on four full pages many exploitation ideas for special events and displays, and contains a sheet of Red Cross stickers which may be pasted on collection containers. Highlighted are two pages of advertising material and theatre decorations which include the free National Screen mat of ad slugs, the four display posters contained in the special work kit, and the burgee streamers, valances and ushers' badges which may be ordered from National Screen.

For newspapers and radio, publicity stories, spot announcements and suggestions for editorials are provided. There also is a complete list of national committee members, exchange area exhibitor and publicity chairmen and district members of the distributor division. The back page is devoted to a reproduction of a "Citation" the national committee plans to award at the conclusion of the drive to every exhibitor who has given full cooperation. The book was prepared under the supervision of Arthur M. Brilant, national publicity coordinator, with the assistance of the art and publicity departments of RKO Radio and RKO Theatres.

The book features a department devoted to "Last Minute Reminders" to help the exhibitor check on the angles of his campaign. The reminders:

1. Theatre decorations.
   Valances . . . Banners . . . Flags . . .
   Burgees, etc.
2. Did you get your gratis Red Cross Kit?
   40 x 60 . . . 30 x 40 . . . Midget Cards.
3. Are you all set for collections?
   Volunteer Workers . . . Staff Trained . . .
   Music During Collections . . . Red Cross
   Slide . . . Special Events.
4. Are you using the ad slugs?
5. Did you receive the Red Cross trailer?
6. Did you arrange for an opening day parade?
7. Are your war heroes lined up to make appeals?
8. Did you get an official proclamation?
   From the Mayor, Borough President, or the Governor.
9. Have you obtained radio cooperation?
10. Will your newspaper run a special editorial?
11. Have you contacted your local Red Cross chapter?
12. Have you arranged special events?
    Group Nights for Different Foreign Nationalities . . . Boy Scouts . . .
    War Veterans . . . Schools, etc.
13. Are you holding a children's matinee?
14. Have you a container at the box office?
15. Are you living up to your pledge?
16. Has your staff contributed 100 per cent?
17. Have you any school tieups?
    Such as Poster Contests, etc.
18. Have you shown the Red Cross short?
    Red Cross documentary, "Seeing Them Through".
19. Are you doing everything in your power to make this Red Cross drive the best ever held in your theatre?

.MSMEN, for the motion picture industry's participation in the
erican Red Cross War Fund Week from March 15 through
ch 21, above are members of the national committee headed
N. Peter Rathvon. Left to right: Bernard M. Kamber, assistant to
dwell L. Sears, chairman of the distributors division of the
r Activities Committee; L. E. Thompson, national executive coordinator; John J. O'Connor, home office contributions; Harry Mandel, national publicity co-director; Mr. Rathvon; Leon J. Bamberger, national campaign director; Herman Robbins, trailers and accessories; Henderson M. Richey, meeting arrangements; E. M. Schnitzer, assistant to Mr. Sears; S. Barret McCormick, national publicity co-director, and Arthur M. Brilant, publicity coordinator.

of Columbia Pictures; Capt. Robert J.
ser, a hero of the Normandy invasion;
or James Garfield Stewart; Jose Iturbi,
ert star; Allan Moritz, distributor chair-
for WAC; Thomas Conroy, chairman of
Hamilton County Red Cross; Arthur Fru-
eld, area exhibitor chairman; Arthur Man-
ner, National Screen Service, and Frank
Huss, chairman of the independent exhibi-
committee. At the conclusion of the
heon, separate meetings of distributors and
bitors were held at the Netherland Plaza
el.

Des Moines, about 100 industry members
d Martin Smith, national Allied States
ident, and E. M. Schnitzer of the industry
mittee outline plans for the area at the first
ting there last Sunday. Three war heroes
unted their experiences and praised the
stry's cooperation with the Red Cross. The
were Staff Sgt. Charles E. Walker, New-
ille, Mass.; John C. Player, who was a
oner of the Japs for more than two years,
Sgt. Joseph Donahey, Clinton, Ia.

orts 305 Iowa Theatres dged for Drive

C. Kennedy, distributor chairman, re-
ed 305 theatres already pledged, with 72
ining to be heard from. G. Ralph Bran-
assistant state chairman, presided. Guests
ded Mrs. Phillip Fleming, national chair-
of the Red Cross prisoner of war speak-
bureau; Horace Conger, chairman of the
County Red Cross chapter, and Dale Maf-
chairman of the county fund drive.

he principal address at the Salt Lake City
ing last Friday was delivered by Herman
ber, west coast sales executive for 20th
ury-Fox. Charles L. Walker, co-chairman
WAC distributors division area, presided.
r speakers included Mayor Earl J. Glade;
Garland, Denver, area WAC co-chairman,
esenting Frank H. Ricketson; Jacob A.
n and Verne B. Thorpe, local Red Cross
esentatives; Frank H. Smith, co-chairman
he distributors' committee, and John Ru-
co-chairman for the Utah WAC area.

amuel L. Gillette, area chairman, reported
pledges of cooperation from exhibitors, with expectation for immediate cooperation of the remaining theatres. Circuit heads attending included Ray Hendry, Intermountain Theatres; Dave Edwards, of J. L. Lawrence Theatres; C. E. Hish and Vincent Gilhool of the Hish Theatres. Independent exhibitors included Harold Chesler, Earl Steele, Jay Christensen, Vosco Call, Jack Haigh and Oren Hazen.

Speakers at the meeting in Denver included Mr. Ricketson, president of Fox Inter-Mountain Theatres and exhibitor chairman of the exchange area; A. S. Abeles, local distributor chairman; Mr. Wobber, for the national distributors; Lieut. Ralph T. Ballard, Jr., of the Army Air Corps, and Robert J. Garland, president of the Rocky Mountain Screen Club.

On the West Coast, Charles P. Skouras, Southern California, opened the meeting last Friday at the Ambassador Hotel in Los Angeles. He reported full cooperation of the area's 800 independent and circuit theatres. Willard Keith represented the distributors. George Murphy was toastmaster, and other speakers included Robert H. Poole, area co-chairman; Gurney Newlin, chairman of the Los Angeles chapter of the Red Cross; Lieut. Robert Morton, veteran of Southwest Pacific air action; David Babcock, chairman of the Fund drive, and Walter Wanger, studio chairman.

At the speakers table also there were Gus Metzger, Marco Wolff, Dave Bershon, Mrs. Ellen Loeb, Rear Adm. Joseph R. Defrees, Commander Schuyler F. Hein, Lt. Col. D. A. Miller, Capt. W. F. Towel, Col. Wilkie C. Burt, Gen D. F. Stace, Harry Cohn and Kaul K. Yost.

More Than 400 North Carolina Houses Expected to Enlist

In Charlotte for the meeting last Saturday at the Hotel Charlotte were H. F. Kincey, area exhibitor chairman; H. M. Richey, national meeting arrangements chairman; Ben Rosenwald, area distributor chairman, and Henry Reeve, president of Texas Theatre Owners, Inc. Mr. Rosenwald said that he expected participation by more than the 400 North Carolina houses that pledged last year. More than 100 industry members attended.

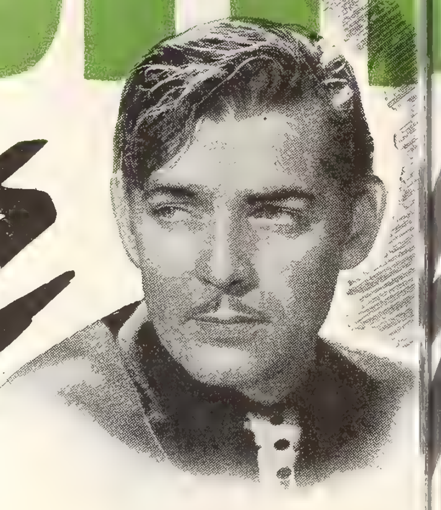
Speakers at the Chicago meeting included Allen Usher, Paramount midwest district manager, area distributor chairman; Sam Gorelick, RKO manager; Jack Kirsch, Allied of Illinois president, co-chairman; John Balaban, Balaban & Katz Circuit, general chairman; Tony Grasso, war hero; Robert Mochrie, RKO general sales manager; M. A. Lightman, head of Malco Theatres, Memphis; Harold Stevens, Paramount manager, and Edwin Silverman, president of Essaness Theatres, circuit operating in Chicago.

PROCEDURE MANUAL IS MEETING GUIDE

When the industry leaders appeared at the series of area meetings held last Friday, Saturday and Sunday to complete local arrangements for the Red Cross War Fund Week, they were guided by detailed plans and procedure in a special manual prepared by Henderson M. Richey, chairman of meeting arrangements. Included were suggested routines for conducting meetings, points to be emphasized by distributor and exhibitor speakers, lists of industry local chairmen, various exploitation suggestions and collection record charts for exhibitors, notation of available accessories, and a copy of the new drive press book. Open letters to exhibitors were included over the signatures of N. Peter Rathvon, national chairman; S. H. Fabian, chairman of the theatre division of the War Activities Committee; Arthur L. Mayer, deputy Red Cross commissioner in the South Pacific; Basil O'Connor, chairman of the American Red Cross, and Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees.

A BOX-OFF

for



JACK LONDON'S MIGHT

CLARK **GABLE**

Book it—for greater-than-ever grosses!

CALL OF THE WILD

with **Jack Oakie** · Directed by William Wellman

E ENCORE

Gable!

TORY OF ADVENTURE

LORETTA **YOUNG**

A TIP FROM 20th CENTURY-FOX

Because this famous picture is going to receive more return dates than any re-issue of our time, call your 20th Century-Fox exchange **RIGHT NOW!**

COLLECT AT EVERY
SHOW! RED CROSS
WEEK—MARCH 15-21

Brandt Reports Sixth War Loan Industry Effort

A report of industry participation in the Sixth War Loan drive, published in a 27-page booklet, was released this week in New York by Harry Brandt, national chairman of the campaign.

Summarizing exhibitor and distributor effort in the Sixth War Loan, Mr. Brandt said: "Every one connected with the industry did a fine, patriotic, commendable job for which not only the national chairman but our entire committee is most appreciative."

He recalled that the Treasury Department had said that "although the motion picture industry represents less than 10 per cent of the sales outlets, it is responsible for 20 per cent of the sales of E Bonds." The total Bond sales for the country were $21,000,000,000.

16,200 Houses Participated

Of the 16,681 theatres operating in the U. S., 16,200 pledged participation in the drive and carried through their pledges, the report indicated. The total included film houses in Alaska and Hawaii as well as theatres, operating only part of the week or year.

For the drive, the committee printed 25,000 copies of the press book, with approximately 19,000 mailed to exhibitors and various committees throughout the country. Ten posters were distributed to the theatres, two of which were 40x60's and eight were out-sheets. Two trailers with 12,000 prints for each were used, compared to 15,000 prints ordered for each of the trailers in the Fifth War Loan. The decrease in prints and trailers was due to the raw stock situation, Mr. Brandt pointed out.

In all 23 pages of trade paper advertising were placed, 16 pages of which were paid for by the distributors and seven donated by the trade press.

Details on the utilization of radio, Bond premieres, Free Movie Days, Bond rallies, luncheons, fan magazines, newsreel bulletins, national tieups, Hollywood programs and other special exploitation aids for the Sixth War Loan were included in the report. Attention was given to the role of the trade press during the campaign and special mention accorded Herb Berg of United Artists, who handled trade press publicity for the drive.

Five Per Cent Under Budget

In a report of receipts and disbursements, Mr. Brandt directed attention to the fact that the Sixth War Loan "availed itself of less than 95 per cent of the allotted budget, a record to which, we feel, we can point with pardonable pride." The budget included $100,000 granted by War Activities Committee for the drive plus $17,483.10 of estimated credit on kit sales and other collections.

A total of $32,508.13 was spent for advertising, printing and publicity; $28,123.25 for travel and hotel expenses; $10,449.55 for the Madison Square Garden rally in New York; $3,000 contributed to the cost of the Statute of Liberty in Times Square, erected for the Sixth War Loan; $7,488.03 for office payroll; $5,659.49 for recording; $5,154.90 for miscellaneous expenses including rent, postage, telephone and telegrams; and $18,500 for estimated costs yet to be paid. Estimated unexpended funds returned to War Activities Committee amounted to $6,609.75.

Hagen on Warner Tour; To Install New Supervisor

R. P. Hagen, manager of Warner Bros. film checking service, left last weekend for a two-week tour of midwest branches, including Memphis, where he was to install a new field supervisor, W. C. Lester, for the Memphis and New Orleans territories. Mr. Lester succeeds B. T. Burnside, who joins the Warner sales staff. H. E. Shepherd also has been added to the staff as assistant field supervisor for the Memphis-New Orleans area. Other cities that were to be visited by Mr. Hagen for conferences with supervisors include Indianapolis, St. Louis, Kansas City and Chicago.

PRESENT HISTORIC DOCUMENT

Presentation of one of the 14 original copies of the Bill of Rights embossed in September, 1789, by order of the first Congress of the United States, is made by Barney Balaban, left, president of Paramount Pictures, to the Library of Congress in Washington. The ceremonies were held last Wednesday at the Library, with Archibald MacLeish, center, Assistant Secretary of State, former Librarian of Congress, and Byron Price, right, director of the Office of Censorship, participating. The document was purchased for the Library and for the American people by Mr. Balaban as a token of gratitude for the freedom which his Russian-born parents found as immigrants to this country many years ago. The Bill of Rights will be placed next to the Declaration of Independence and the U. S. Constitution.

IATSE Laboratory Workers Ask 5% as Benefit Fund

Proposals of IATSE Motion Picture Laboratory Technicians Local No. 702 for a new contract for some 1,800 laboratory workers in about 20 film processing companies in the New York area, are being discussed with representatives of the laboratories by the union's negotiating committee. The union demands include a provision that the companies set aside a sum equivalent to five per cent of their weekly payrolls to provide retirement benefits and other benefits for the workers. Contracts between Local 702 and the laboratories expire March 10. Negotiations for a new contract started in New York February 15.

Gamble and WAC Leaders Meet on War Loan

Officials of War Activities Committee were to meet with Theodore R. Gamble, director of the Treasury's War Finance Division, Friday, March 2, in Washington, to discuss plans for the industry's participation in the Seventh War Loan campaign in May and June. The group is the first of general industry committees to be called into conference. Its meeting will follow a conference March 1 of state chairmen who will be advised of the dates of the drive and the amount to be raised.

Mullen To Head Seventh War Loan in Massachusetts

Samuel Pinanski, national chairman for the industry's Seventh War Loan drive, announced this week in New York the appointment of Martin J. Mullin as state chairman for the industry in Massachusetts. Mr. Mullin will fill this post in addition to that of chairman of the New England theatre division of the War Activities Commitee. Mr. Mullin and Mr. Pinanski head the M & P circuit in New England, which is an affiliate of Paramount Pictures, Inc.

Frohlich Succeeds Murray

Richard F. Frohlich, assistant to the late Robert L. Murray, will carry on the work of the public relations department of the American Society of Composers, Authors and Publishers, the organization announced in New York Tuesday. ASCAP also announced that Virginia Shea had been named editor of its radio program service.

Jap Prison Raids Free Film Men

The reconquest of the Philippines by United States troops has resulted in the freeing of many representatives of the industry interned by Japs.

Clif Almy, manager for Warner Bros. in the Philippines, and Mrs. Almy were rescued in the raid on the Jap prison camp at Santo Tomas, Manila. The couple, who had been prisoners since early in 1942, were reported in fair condition. Also freed in the same raid were Larry DePrida, Universal manager in the Philippines, with his wife, child and mother.

William S. Berger, pioneer film importer-exporter, who was interned at Los Banos, was another freed. Mr. Berger and a brother conducted Acme Trading Companv in New York and Manila, William Berger handling the New York end and his brother in charge in Manila. The latter died shortly before the Jap invasion, and Mr. Berger traveled to Manila to adjust the company's affairs, but was captured. His company once handled RKO and Monogram product, among others, in the Philippines.

Also liberated from the Los Banos prison by U. S. paratroopers was Henry Heesch of Rochester, who had been general manager of the Eastman-Kodak Company branch in Manila.

Charles H. Core, United Artists manager in the Philippines, and his wife and daughter, also were among those liberated.

Arthur Doyle, Far Eastern representative of 20th Century-Fox, who was taken prisoner by the Japs in the Philippines shortly after Pearl Harbor, was among the Americans recently released from Santo Tomas Prison in Manila, according to word received from Washington by his sister, Mrs. Clayton Sheehan. Mr. Doyle, who before the war made his headquarters in Tokyo, was en route to the United States when he was seized by the Japs.

Lewis Resigns MGM Post

Cliff Lewis has resigned his post in the advertising department of the MGM studio in Hollywood to assume charge of a new department, devoted to motion picture accounts, which will be established by Ruthrauff & Ryan, Inc. His headquarters will be at the agency's Hollywood office.

THE *HOLLYWOOD* SCENE

OMPLETED

GM

Her Highness and the Bellboy
Weekend at the Waldorf

ONOGRAM

ome Out Fighting

KO RADIO

hose Endearing Young Charms

NIVERSAL

range Confession

TARTED

GM

angerous Partners

MONOGRAM

Divorce

PRC

Highway to Hell
Why Girls Leave Home (Sam Sax)

RKO RADIO

Falcon in San Francisco

REPUBLIC

Marshal of Laredo

20TH CENTURY-FOX

Within These Walls

SHOOTING

COLUMBIA

Blonde from Brooklyn
Surprise in the Night
Over 21
Kiss and Tell (Sol Siegel)

MGM

Early to Wed
Yolanda and the Thief
Harvey Girls

PARAMOUNT

Follow That Woman (Pine-Thomas)
Well-Groomed Bride
You Came Along (Wallis)
Masquerade in Mexico
Cross My Heart

RKO RADIO

Mama Loves Papa
First Man Into Tokyo
Most Dangerous Game
George White's Scandals of 1945
Man Alive
Spanish Main
Invisible Army

REPUBLIC

Scotland Yard Investigator
Girls of the Big House
Amazing Mr. M

20TH CENTURY-FOX

Dragonwyck
Junior Miss
Don Juan Quilligan (formerly "Two-Faced Quilligan")
Dolly Sisters
State Fair
Captain Eddie (Eureka Pictures)
Ten Little Indians (Popular Pictures, Inc.)

UNITED ARTISTS

Paris—Underground (Bennett)
Captain Kidd (Borgeaus)
Young Widow (Stromberg)

UNIVERSAL

Men in Her Diary
Naughty Nineties
Lady on a Train
Night in Paradise

WARNERS

Stolen Life
Shadow of a Woman
Too Young to Know
This Love of Ours
Mildred Pierce
Three Strangers

Seven Films Are Started; 49 Now in Production

Hollywood Bureau

Seven new attractions were launched during he week. Five features went to the cutting ooms, which brought the total number in work 49, a slight increase over last week's total 47.

The first of the Kay Francis productions got nder way at Monogram. Titled "Divorce," it ars Miss Francis, who is also co-producer ith Jeffrey Bernerd. William Nigh is directng, and the cast includes Bruce Cabot, Helen Mack, Jerome Cowan, Reed Kilpatrick, Ruth Lee and Virginia Wave. The story tells of a ophisticated divorcee, and the havoc she reaks on a visit to her old home town.

"Dangerous Partners" went before the ameras at MGM. It's a melodrama adapted y Marion Parsonnet from the novel by Oliver Wild Bayer, and stars James Craig and Signe Hasso, with Audrey Totter and Edmund wenn. Edward Cahn is directing; Arthur ield producing.

At Twentieth Century-Fox, work started on Within These Walls," with Thomas Mitchell, Mary Anderson, Edward Ryan, Stephen Richrds, Roy Roberts and B. S. Pully. Ben Silvey roduces; H. Bruce Humberstone directs.

RKO Puts New "Falcon" Film Into Production

RKO Radio launched another in its "Falcon" eries of mystery-dramas, this one titled "The Falcon in San Francisco." Tom Conway, Rita Corday, Robert Armstrong, Fay Helm, Ed Brophy, George Holmes, Russell Hopton and Frank Puglia are among the players. Maurice Geraghty produces; Joseph H. Lewis directs.

Sam Sax launched his first production for PRC, "Why Girls Leave Home." Lola Lane, Sheldon Leonard and Pamela Blake are in the ast; William Berke is directing.

Another PRC film started was "Highway to Hell," which Ben Newfield is directing for producer Sigmund Neufeld. The cast includes Hugh Beaumont, Charles D. Brown, Russell Hicks, Pierre Watkin, Bud Buster and Eva ovak.

Republic brought "Marshall of Laredo" before the cameras. It's a "Red Ryder" western with Wild Bill Elliott, Bobby Blake and Alice Fleming. R. G. Springsteen is directing; Sidey Picker is producing.

John Patrick's play, "The Hasty Heart," now running on Broadway, has been acquired by Warners from Howard Lindsey and Russel Crouse. John Dall will have the lead in the film version. . . . Paramount has purchased "Lady Seventeen," an original screenplay by Ladislaus Fodor, set in England in the Victorian era. Karl Tunberg has been assigned to produce. . . . "Banned in Boston," a comedy by Craig Rice and Jerry Horwin, has been bought by MGM, and assigned to George Haight for production. . . . RKO Radio has purchased "Manhattan Miracle," a melodrama by Karl Felton. It will be prepared for immediate production by Sid Rogell, executive producer, with Ben Stoloff as producer.

Republic has acquired "A Medal for Jim," by John Butler, and signed the author to prepare the screenplay. . . . Paramount producers William Pine and William Thomas have bought rights to Cornell Woolrich's murder mystery, "Nightmare." Byron Barr and William Gargan have been selected as male leads.

Incidental News of Pictures-to-Come

Arnold Pressburger's next for United Artists will star George Sanders in a comedy-adventure drama based on the life of "Vidocq," who was prefect of police of Paris in 1810. . . . Errol Flynn's next for Warners will be "The Adventures of Don Juan." . . . Deanna Durbin will co-star with Charles Laughton in "Catherine the Last," a comedy about a stage-struck girl and an actor. Felix Jackson will produce for Universal. . . . Sam Jaffe and Lloyd Bacon, who produced "The Sullivans" independently for Twentieth Century-Fox release, have formed a company to make "Glittering Hill," a story of copper-mining in the last century. One of the major distributing companies, not yet determined, is expected to release the attraction.

Jess Barker has been signed to a term deal by Universal. His first under the new contract will be the male lead in "Serenade for Murder," with George Blake as the associate producer. . . . Bob Haymes has been selected for the romantic lead opposite Frances Rafferty in MGM's forthcoming comedy, "Abbott and Costello in Hollywood," which S. Sylvan Simon will direct. . . . Lew Landers has been signed to direct "Here Comes Trouble," a Monogram comedy starring Billy Gilbert, Shemp Howard and Maxie Rosenbloom.

Merle Oberon and Charles Korvin will co-star in "As It Was Before," which Bruce Manning has adapted from the Pirandello play. Frank Ryan will produce and direct. . . . Mary Martin will return to Hollywood to star in Mary Pickford's production of "One Touch of Venus." . . . Walter Goetz has been assigned to produce "The Inner Circle" for Republic.

Personnel Intelligence About Hollywood

Dorothy Sebastian makes her first screen appearance in more than three years in RKO Radio's current production, "George White's Scandals of 1945." . . . Dennis Morgan has been given a new contract by Warners. His first assignment under the pact will be opposite Jane Wyman in "Time, Place and the Girl," which David Butler will direct and Alex Gottlieb produce. . . . Nathaniel Shilkret, who has been associated with MGM for several years, has signed a new contract with that studio as composer and musical director.

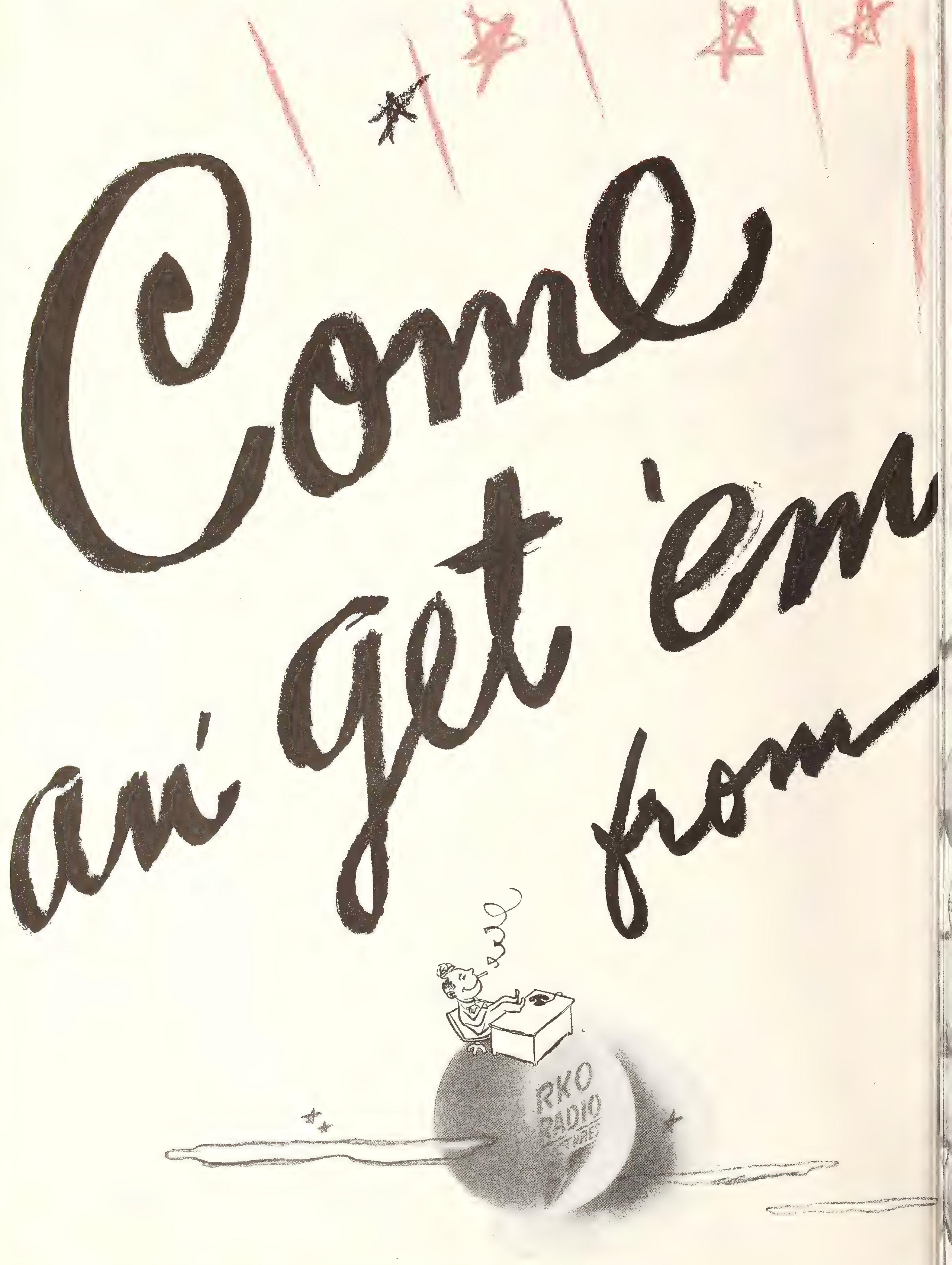
George "Dink" Templeton has been appointed by Henry Ginsberg to produce and direct Paramount's musical featurettes next season. Louis Harris, who has been producing them, has been promoted to production of features. . . . B. D. Bender has taken over as comptroller of RKO Radio Studios, following the resignation of G. B. Howe, whose assistant he had been. . . . Brenda Joyce has been signed by Universal to a term contract, and assigned the feminine lead in "Hear that Trumpet Talk."

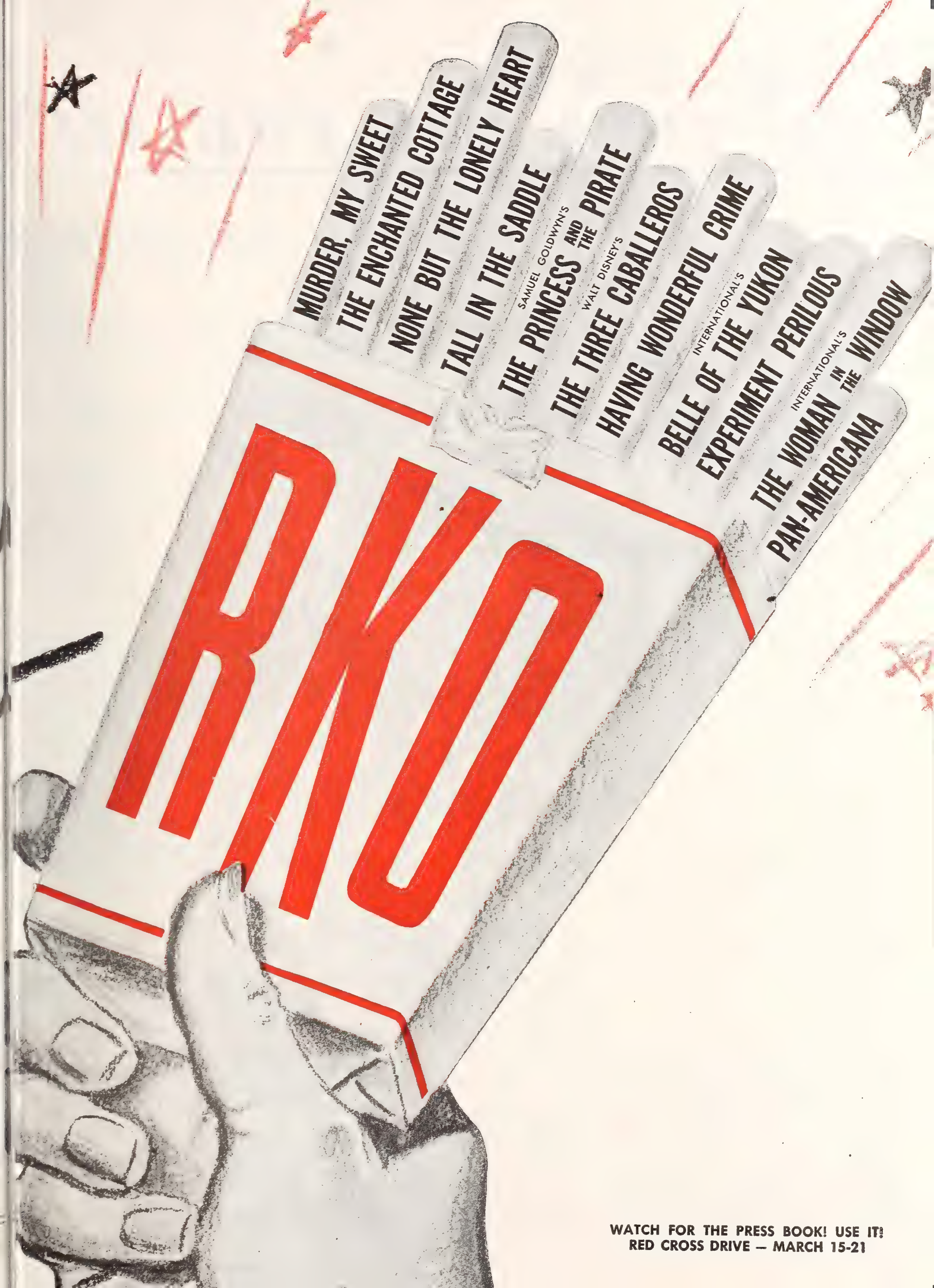
Ripley-Monter's second production for Vanguard Films will be a comedy based on Merle Armitage's novel, "Post Caviar." . . . Fred Brady, radio comedian, has been signed by Columbia to play the male lead opposite Marguerite Chapman in "Song of Broadway."

20th-Fox Plans Feature On Cadet Nurse Corps

Republic has exercised its option on Jane Frazee. . . . William Girard's next for Twentieth Century-Fox will be a story of the Cadet Nurse corps, titled "Angels in White." Lynn Bari has been selected for the feminine lead. . . . Peggy Knudsen and Don McGuire have been added to the cast of the current Warner production, "Shadow of a Woman," which is based on Virginia Perdue's best selling novel.

Benedict Bogeaus has signed Reginald Owen for a featured role in support of Charles Laughton, Randolph Scott and Barbara Britton in "Captain Kidd," which Bogeaus is making for United Artists. . . . Lloyd Nolan will appear in Twentieth Century-Fox's "Command to Embezzle"; Walter Morosco producing.


Come
an' get 'em
from
RKO
RADIO
PICTURES


MURDER, MY SWEET
THE ENCHANTED COTTAGE
NONE BUT THE LONELY HEART
TALL IN THE SADDLE
SAMUEL GOLDWYN'S THE PRINCESS AND THE PIRATE
WALT DISNEY'S THE THREE CABALLEROS
HAVING WONDERFUL CRIME
INTERNATIONAL'S BELLE OF THE YUKON
EXPERIMENT PERILOUS
INTERNATIONAL'S THE WOMAN IN THE WINDOW
PAN-AMERICANA
RKO

WATCH FOR THE PRESS BOOK! USE IT!
RED CROSS DRIVE — MARCH 15-21

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box-office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPOR What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York

Columbia

CRY OF THE WEREWOLF: Nina Foch, Stephen Crane—A bit different from the usual type of horror pictures and should be O.K. for any theatre where chiller productions are liked. There are no names in the cast that mean a thing. Played Thursday, Friday, Feb. 15, 16.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

IMPATIENT YEARS, THE: Jean Arthur, Lee Bowman, Charles Coburn—Very interesting and humorous. Behind it all there is a lesson on the war-time marriage situation that is indeed timely and deserving of being put before the public. The picture is a sermon in disguise and it is very well received by the audience. Business good. Played Friday, Saturday, Feb. 9, 10.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

ONCE UPON A TIME: Cary Grant, Janet Blair—Sold this as an escapist fairy tale. The public accepted it in that light and everyone was well pleased including the exhibitor. Would not advise advertising it as a super-duper as the public do not like being fooled. It is a nice picture. Played Wednesday, Feb. 14.—Johnnie Hynes, Community Theatre, Conde, S. D. Small town and rural patronage.

Metro-Goldwyn-Mayer

BROADWAY RHYTHM: George Murphy, Ginny Simms—Good picture with excellent Technicolor which suited my situation very well. We had many favorable comments. Played Thursday and Saturday, Feb. 1, 3. —H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

CANTERVILLE GHOST: Margaret O'Brien, Charles Laughton—No good for this town. The idea of putting Margaret O'Brien, a wonderful little actress, in a ghost yarn with Charles Laughton, was not so good. We thought the whole thing out of place. Not much draw here. Played Friday, Saturday, Feb. 2, 3.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

SONG OF RUSSIA: Robert Taylor, Susan Peters--Here is a swell picture. Susan Peters is certain to go places. Robert Taylor does some very good acting in this. The story is very good and the music is excellent. Played Thursday and Saturday, Feb. 15, 17.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

WHITE CLIFFS OF DOVER: Irene Dunne, Roddy MacDowall—I played this late but did nice business on it. It is an excellent show. Played Sunday, Monday, Feb. 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

ARE THESE OUR PARENTS: Helen Vinson, Lyle Talbot—One of our patrons remarked, "Now I have seen everything." We rewarded the women with a dish for sitting through this one. Played Tuesday-Thursday, Jan. 16-18.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

LADY, LET'S DANCE: Belita, James Ellison—This was a very pleasing picture to the few who saw it. It did not draw because no one around here ever heard of Belita, although patrons who saw the picture said she was better than Sonja Henie. Played Monday, Tuesday, Dec. 25, 26.—Frank Damm, Damm Theatre, Osgood, Ind. Rural patronage.

Paramount

AND NOW TOMORROW: Loretta Young, Alan Ladd —It is not a very convicing story, with poor casting and unbelievable acting, yet it did big business here. The longer we are in the business, the less we can tell about its appeal. There is no questioning Paramount's effort to cast Ladd in a different type role, but it falls flat in this instance. The fellow is very popular, though, and Paramount showed sense in placing him in a story by Rachel Field. Played Sunday, Monday, Feb. 4, 5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

AND NOW TOMORROW: Loretta Young, Alan Ladd —Ladd's return to civilian status and his first release on the screen were warmly welcomed. The women seemingly have tossed "The Voice" into the "has been department" and do some plain and fancy sighing for Ladd (and Van Johnson, too). This picture fared pretty well. It is a nice length and has a good little story (though fantastic). It gave us turnover, which is the answer to a manager's prayer in a house where limited seating is the problem. The numerous mentions of Pittsburgh in the picture brought about all kinds of "hurrahs" from the kids and the bobby-soxers. In conclusion, "Welcome Back, Ladd." Come again soon. Played Sunday-Tuesday, Feb. 11-13.—Sid J. Dickler, Belmare Theatre, Pittsburgh, Pa. Neighborhood patronage.

DOUBLE INDEMNITY: Barbara Stanwyck, Fred MacMurray—This picture belongs in the excellent class, but for some reason or other it did not go over very well for us. Barbara Stanwyck and Fred MacMurray do a grand job of acting and the plot is very good. We were disappointed in our patrons' response. Played Sunday-Tuesday, Feb. 4-6.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—This picture failed to do enough business to pay the film rental. Apparently Bracken was not able to cary the lead. There was too much conversation and noise. Played Wednesday, Thursday, Feb. 7, 8. —A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—This one did not seem to suit the paying customers. We had a substantial number of walkouts. —A. E. Hancock, Columbia Theatre, Columbia City, Ind.

OUR HEARTS WERE YOUNG AND GAY: Diana Lynn, Gail Russell—A pleasing comedy which kept them laughing continuously throughout, and which did average business. Diana Lynn is certain to become very popular especially with the young people and we hope to have her again in roles as suitable as this. Played Friday, Saturday, Feb. 2, 3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken —Not much of a story but a good show for a small town. The Technicolor and Dorothy Lamour brought them in and business was way above average. Played Wednesday, Thursday, Feb. 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

FALCON OUT WEST, THE: Tom Conway, Barbara Hale—A fast moving drama. Good for the second half of a double bill. Played Friday, Saturday, Feb. 9, 10. —A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Republic

ATLANTIC CITY: Constance Moore, Bradford Taylor —Very poor musical with a group of "has-been" stage stars who have long been forgotten. Picture did not draw. Played Sunday, Monday, Feb. 4, 5.—Frank Damm, Damm Theatre, Osgood, Ind. Rural patronage.

RED RIVER VALLEY: Gene Autry—Still doing a nice business on these Autry reissues. Played Friday, Saturday, Feb. 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHERIFF OF LOS VEGAS: Bill Elliott, Bobby Blake A good entertaining Western show which pleased all who came. Little Beaver goes over big with the kids. Played Friday, Saturday, Feb. 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THAT'S MY BABY: Richard Arlen, Ellen Drew—Just a lot of film wasted on a picture we paid too much for. It seems as though the producers are running out of plots when they make pictures like this one. Played Wednesday, Thursday, Jan. 24, 25.—Frank Damm, Damm Theatre, Osgood, Ind. Rural patronage.

Twentieth Century-Fox

BIG NOISE, THE: Laurel and Hardy—A very funny comedy feature with plenty of material to give these performers an opportunity to do their stuff. Poor business, but all who came liked it. Played Friday, Saturday, Feb. 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes—This type of picture is always sure-fire here. The charm of June Haver, the whimsical humor of Monty Woolley, the tuneful melodies, the exquisite Technicolor which added realism to the beautiful sets a costumes, made this one of the most satisfactory Sunc shows we have had the pleasure to play. Played Sund Tuesday, Jan. 7-9.—N. W. Huston, Liberty Theatre, C umbus, Kan. General patronage.

JANE EYRE: Orson Welles, Joan Fontaine—Stric for the intelligentsia. Held it back for special playi time as I thought it was ageless. Wasted on the b weekend weather of the year. The condition of the pr was poor. Played Saturday, Sunday, Feb. 11, 12.—John Hynes, Community Theatre, Conde, S. D. Rural a small town patronage.

SOMETHING FOR THE BOYS: Carmen Miran Michael O'Shea—A fairly entertaining and colorful mu cal which did fair business. Played Sunday, Monda Jan. 28, 29.—Thomas di Lorenzo, New Paltz Theat New Paltz, N. Y. Small town patronage.

SONG OF BERNADETTE, THE: Jennifer Jon Charles Bickford—This is a truly beautiful pictu Nothing else can quite come up to it. The advanc price brings in a class of patron who appreciate the fine This type of person will say, "It was well worth it Business good, considering. Played Wednesday, Thur day, Feb. 7, 8.—B. Schmitt, Ewing Theatre, Midlothia Ill. Suburban patronage.

United Artists

HAIRY APE, THE: William Bendix, Susan Haywa —Fairly good picture that did average business. Playe Sunday, Monday, Feb. 11, 12.—E. M. Freiburger, Para mount Theatre, Dewey, Okla. Small town patronage.

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—Tip to Played Sunday, Monday, Feb. 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small tow patronage.

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—This is picture any theatre can be proud to play. It has everything the public wants in entertainment. If more picture like this were made instead of a lot of program picture that are just a waste of time, it would be a pleasure t manage a theatre. Played Wednesday, Dec. 5, 6.—Fran Damm, Damm Theatre, Osgood, Ind. Rural patronage.

SONG OF THE OPEN ROAD: Edgar Bergen, "Charlie," Bonita Granville—Good enough musical show whic did average business. Folks complained that Charli and Edgar Bergen were not in it enough. Played Wednesday, Thursday, Feb. 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STAGECOACH: John Wayne, Claire Trevor—I did nic business on this reissue. All who came were pleased Played Tuesday, Feb. 6.—E. M. Freiburger, Paramoun Theatre, Dewey, Okla. Small town patronage.

Universal

CLIMAX, THE: Susanna Foster, Boris Karloff—Colorful production of a weak story and some poor casting add up to poor performance at the box office. Not many complaints from those attending. Is this an attempt to capture an idea from "The Phantom of the Opera"? Played Friday, Saturday, Feb. 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MERRY MONAHANS, THE: Donald O'Connor, Peggy Ryan—Good little musical with these two stars fitting in the groove. Peggy Ryan is certainly coming along fine in the dancing. Little Ann Blythe has a sweet voice, but has not much power as yet. From our experience in the last three months, I firmly believe we have passed the crest. We are noticing a slight recession, even on the top pictures. We will know when good weather comes, if the pendulum is swinging the other way. I think it is.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MY GAL LOVES MUSIC: Bob Crosby, Grace McDonald—Good little musical show, but business was poor. Played Tuesday, Feb. 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAN DIEGO, I LOVE YOU: Louise Allbritton, Jon Hall—This is a comedy that can be enjoyed by everybody. Very popular with the younger crowd. Played Friday,

(Continued on following page)

Short Product in First Run Houses

NEW YORK—Week of February 26

ASTOR: First Aiders .... ***RKO***

Feature: The Princess and the Pirate .... RKO

CAPITOL: Unwelcome Guest .... ***MGM***

King of the Fairways .... ***Columbia***

Feature: Guest in the House .... United Artists

CRITERION: Winged Men of Tomorrow . ***Universal***

Sliphorn King of Polaroo .... ***Universal***

Feature: Here Come the Co-Eds .... Universal

GLOBE: Saddle Starlet .... ***RKO***

Feature: The Three Caballeros .... RKO

HOLLYWOOD: Stage Door Cartoon .. ***Vitaphone***

Pledge to Bataan .... ***Vitaphone***

Jammin' the Blues .... ***Vitaphone***

Feature: Roughly Speaking .... Warner Bros.

MUSIC HALL: Springtime for Pluto .... ***RKO***

Feature: A Song to Remember .... Columbia

RIALTO: Donald Duck and the Gorilla ...... ***RKO***

Speaking of Animals .... ***Paramount***

Feature: Frisco Sal .... Universal

RIVOLI: Dear Old Switzerland .... ***20th Cent.-Fox***

Feature: Keys of the Kingdom .... 20th Cent.-Fox

ROXY: Once Over Lightly .... ***Vitaphone***

Trolling for Strikes .... ***20th Cent.-Fox***

Feature: Hangover Square .... 20th Cent.-Fox

STRAND: Herr Meets Hare .... ***Vitaphone***

California, Here We Are .... ***Vitaphone***

Feature: Objective, Burma .... Warner Bros.

CHICAGO—Week of February 26

APOLLO: Isle of Tabu .... ***Paramount***

Cross-Eyed Bull .... ***United Artists***

Feature: Guest in the House .... United Artists

GARRICK: Port of Missing Mice .. ***20th Cent.-Fox***

Feature: Sign of the Cross .... Paramount

ORIENTAL: She Snoops to Conquer ... ***Columbia***

Herr Meets Hare .... ***Warner Bros.***

Flicker Flashbacks .... ***RKO***

Feature: The Town Went Wild .... PRC

PALACE: Seeing Them Through ...... ***RKO-WAC***

Features: Murder, My Sweet .... RKO

Her Lucky Night .... Universal

ROOSEVELT: Yankee Doodle Donkey .. ***Paramount***

Feature: Objective, Burma .... Warner Bros.

STATE LAKE: The Unruly Hare .... ***Vitaphone***

Feature: The Keys of the Kingdom ..... 20th Cent.-Fox

UNITED ARTISTS: Trap Happy Porky .. ***Vitaphone***

Feature: Mrs. Parkington .... MGM

WOODS: Kiokapoo Julee .... ***Columbia***

Feature: Belle of the Yukon .... RKO

(Continued from preceding page)

Saturday, Feb. 9, 10.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

TRAIL TO GUNSIGHT: Eddie Drew, Maris Wrixon—This Western failed to do any business for us. Played Friday, Saturday, Feb. 9, 10.—E. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Warner Bros.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—This was absolutely silly. Very few cared for it. Sorry I played it. Played Friday, Saturday, Jan. 6, 27.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

HOLLYWOOD CANTEEN: Warner Star Revue—Hollywood's heart was in it and the freres Warners tossed everything but the kitchen sink in with the results that they've knocked out a swell two hours and four minutes of music, mirth and romance plus a lot of top-notch entertainment by top-notchers. Frankly speaking, that Dana Andrews guy is moving right into Joe Public's eyes and heart as a number one star. For my money he's nothing short of terrific and his last few film parts, including "Hollywood Canteen," have been dynamite. My cash customers rave about him. All of the speaking stars with any sort of part, plus excellent entertainment by Carmen Cavallaro and band, and the dozen or more bits make for a real box office attraction. Business was just as expected, good, and would have been record do-re-mi save for the extended downtown run. Played Friday, Tuesday, Feb. 16-20.—Sid J. Dicker, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

JANIE: Joyce Reynolds, Robert Hutton—This is a sweet picture that everyone enjoyed. It is a pleasure to play a picture like this. Don't miss it.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

MASK OF DIMITRIOS, The: Sydney Greenstreet, Peter Lorre—I made a big mistake and played this on Sunday. I overheard someone ask a patron how he liked the picture and the reply was a classic. He answered, "Well, if you can speak and understand three or four languages you will like it." Played Sunday, Monday, Feb. 4, 5.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

MR. SKEFFINGTON: Bette Davis, Claude Rains—This, in our opinion, was the greatest performance Bette Davis ever registered. Rains was also superb. Unfortunately not enough of our people care for a picture of this nature. Played Sunday, Monday, Feb. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

PASSAGE TO MARSEILLE: Humphrey Bogart, Michele Morgan—There was a time when Bogart in a gangster picture meant real business for us, but today he "has become an actor" and we get too much war in his productions. There was plenty of action in this one but our fans do not like war pictures even if the war is just the background. Played Tuesday, Wednesday, Feb. 6, 7.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

THANK YOUR LUCKY STARS: Warner Star Revue—What a picture! It had an excellent cast but it was the worst picture we played this year. Did not play this one until late, but not late enough. There were many walkouts. What was the producer thinking of when he had Bette Davis and Errol Flynn sing. These stars have been popular with me but this film won't help their popularity. Played Thursday and Saturday, Feb. , 10.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

VERY THOUGHT OF YOU, THE: Dennis Morgan, Faye Emerson—One of the sweetest pictures ever made. We struck bad weather and roads so not many came. We are trying to get a return date. Play this and boost to the skies and everyone will thank you.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

Short Features

Columbia

A KNIGHT AND A BLONDE: All Star Comedies—Not up to Columbia's usual standard on their two-reel comedies. There are a few laughs but most of the lines supposed to be funy are "forced."—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

DESIGN FOR LOVING: All Star Comedies—When we bought Columbia's two-reelers they were supposed to be comedies but this one was a musical. No more of these, please. Our customers want laughs.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

GOLDEN GLOVES: World of Sport—An excellent single reel which tells all about the golden gloves tournaments sponsored by the New York Daily News and the finals which are held in Madison Square Garden. It went over 100 per cent.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

OPEN SEASON FOR SAPS: All Star Comedies—This is a good old fashioned slapstick comedy with plenty of laughs a la Mack Sennett. How about producing some comedies of that type with the "Keystone cops" with the trick bicycles, etc. It has been years since they were first produced. Am sure the public would go for them in the same big way.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

PHONEY EXPRESS: All Star Comedies—A little different from the usual endeavors of the Three Stooges. Not up to the usual standard, judging from laughs of the audience. However, no complaints.—Johnnie Hynes, Community Theatre, Conde, S. D.

Metro-Goldwyn-Mayer

HOME MAID: Pete Smith Specialties—A clever reel with plenty of comedy by Pete Smith.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MILLION DOLLAR CAT: Technicolor Cartoons—A clever catroon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PUTTIN' ON THE DOG: Technicolor Cartoons—Tom and Jerry masquerade among a variety of dogs and it all makes for an entertaining and funny cartoon.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

ZOOT CAT: Technicolor Cartoons—Good cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

AND TO THINK I SAW IT ON MULBERRY STREET: Madcap Models—A distinct improvement in the cartoon field. It is one of the best cartoons in Technicolor of 1944.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

JASPER TELL: George Pal Puppetoons—Another clever puppetoon from George Pal. Music and story from the opera "William Tell," with Jasper as the boy who has the apple shot off his head.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

YANKEE DOODLE DONKEY: Noveltoon—Good cartoon in Technicolor—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

POST-WAR FARMS: March of Time—This is an excellent subject for theatre like mine. It made a distinct hit here and we were glad to have it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SILVER WINGS: Sports Reviews—An entertaining reel in black and white which tells the story of the training given women pilots to qualify them for ferrying planes. An excellently produced subject which pleases the women.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

ON THE MELLOW SIDE: Name-Band Musicals—Whoever was responsible for including the tenor solo, "Good Night, Sweetheart" in this musical two-reel subject ought to have his head examined as it tore down what the rest of the reel tried to build up.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Vitaphone

BEACHHEAD TO BERLIN: Technicolor Specials—Good two-reel subject in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FALLA WITH A FIDDLE: Blue Ribbon Hit Parade—Clever cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GLAMOUR IN SPORTS: Sports Parade—Good sport reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HERR MEETS HARE: "Bugs Bunny" Specials—Pleasing cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JAMMIN' THE BLUES: Melody Master Bands—Entertaining musical reel with Negro singers and dancers putting on a jam session.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OLD GREY HARE: "Bugs Bunny" Specials—Bugs Bunny with whiskers. He tries to convince Elmer that he can never be caught. Not as funny as most Warner cartoons but acceptable nevertheless.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WAGON WHEELS WEST: Sante Fe Trail Westerns—While this two-reel subject is made mostly from one of the Warner Bros. Westerns, it is very done and has as much action as most Western features. Could easily be used on second half of program where exhibitors double bill. Can use more of these.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Seek Bingo Legalization In New York and Jersey

New York State Senator Crawford last week sent to the Senate Judiciary Committee a request for a favorable report on his proposed constitutional amendment legalizing Bingo in New York City and Nassau and Suffolk Counties. Two years ago when he sought to legalize Bingo, his measure passed both houses of the legislature but was vetoed by Governor Dewey on the ground that it was unconstitutional. Senator Crawford says his present proposal meets that objection. In New Jersey this week proposed constitutional amendments to legalize Bingo for charitable and religious benefits and to provide broad changes in the state's basic charter were studied by legislative leaders.

Altec Names Detroit Manager

Altec Service Corporation has named R. E. Pierce branch manager in Detroit, reporting to F. C. Dickely, district manager. Mr. Pierce, a graduate of the General Electric Engineering School, Lynn, Mass., has served in various engineering capacities for Altec and goes to his new post from Altec's electronic division at Lexington, Mass.

Heads Cincinnati Club

Rudolph Knoepfle, president emeritus of the Cinema Club of Cincinnati, has been elected to his former office, succeeding Ross Williams. Reelected were Bob Burns, first, and Marc Cummings, second vice-presidents, and Peter Niland, secretary and treasurer.

THE PHOTOPLAY MAGAZINE MEDAL

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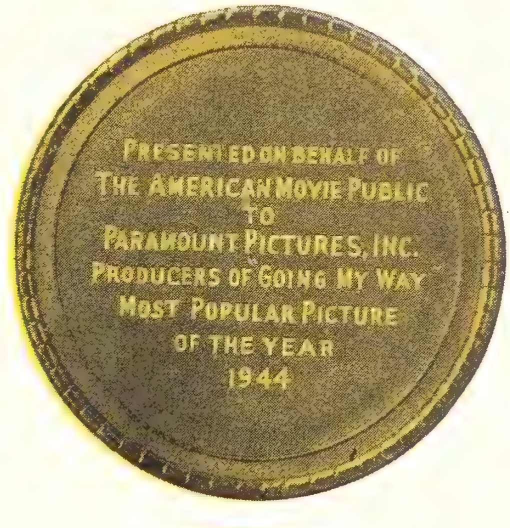
PRESENTED ON BEHALF OF
THE AMERICAN MOVIE PUBLIC
TO
PARAMOUNT PICTURES, INC.
PRODUCERS OF GOING MY WAY
MOST POPULAR PICTURE
OF THE YEAR
1944

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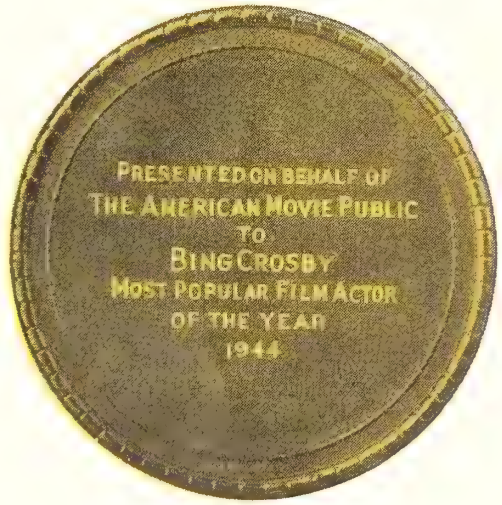
PRESENTED ON BEHALF OF
THE AMERICAN MOVIE PUBLIC
TO
BING CROSBY
MOST POPULAR FILM ACTOR
OF THE YEAR
1944

ver again

Para

WATCH FOR THE PRESS BOOK! USE IT!
RED CROSS DRIVE—MARCH 15-21

mount Leads

every official poll of 1944's Best Pictures......24 out of 24 Firsts to date......And now comes the

25th Sensational Triumph

PHOTOPLAY'S GALLUP POLL GOLD MEDAL AWARDS

Two out of 3 to Paramount for Leo McCarey's "Going My Way" and Bing Crosby's performance... Determined by scientific vote of the nation's moviegoers...With Cecil B. DeMille's "Story of Dr. Wassell" running second on the Photoplay-Gallup 10-Best list!

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

MEET ME IN ST. LOUIS (MGM)

Final Reports:

Total Gross Tabulated	$1,465,000
Comparative Average Gross	1,125,400
Over-all Performance	130.1%
BALTIMORE—Century, 1st week	133.3%
BALTIMORE—Century, 2nd week	111.7%
BALTIMORE—Century, 3rd week	85.3%
BUFFALO—Great Lakes	142.8%
CINCINNATI—RKO Palace, 1st week	169.0%
CINCINNATI—RKO Palace, 2nd week	91.5%
CLEVELAND—Loew's State, 1st week	175.4%
CLEVELAND—Loew's State, 2nd week	115.0%
CLEVELAND—Loew's Stillman, MO 1st week	128.5%
INDIANAPOLIS—Loew's, 1st week	150.0%
INDIANAPOLIS—Loew's, 2nd week	104.1%
KANSAS CITY—Midland, 1st week	154.4%
KANSAS CITY—Midland, 2nd week	151.6%
KANSAS CITY—Midland, 3rd week	146.4%
LOS ANGELES—Egyptian, 1st week	176.0%
LOS ANGELES—Egyptian, 2nd week	123.3%
LOS ANGELES—Egyptian, 3rd week	98.7%
LOS ANGELES—Egyptian, 4th week	83.3%
LOS ANGELES—Egyptian, 5th week	70.0%
LOS ANGELES—Los Angeles, 1st week	164.0%
LOS ANGELES—Los Angeles, 2nd week	88.0%
LOS ANGELES—Los Angeles, 3rd week	104.0%
LOS ANGELES—Los Angeles, 4th week	96.0%
LOS ANGELES—Los Angeles, 5th week	74.1%
LOS ANGELES—Ritz, 1st week	208.0%
LOS ANGELES—Ritz, 2nd week	122.4%
LOS ANGELES—Ritz, 3rd week	104.0%
LOS ANGELES—Ritz, 4th week	91.2%
LOS ANGELES—Ritz, 5th week	72.6%
MILWAUKEE—Wisconsin, 1st week (DB) Main Street After Dark (MGM)	137.4%
MILWAUKEE—Wisconsin, 2nd week (DB) Main Street After Dark (MGM)	114.5%
MINNEAPOLIS—State, 1st week	160.3%
MINNEAPOLIS—State, 2nd week	113.2%
MINNEAPOLIS—State, 3rd week	113.2%
NEW YORK—Astor, 1st week	171.7%
NEW YORK—Astor, 2nd week	150.0%
NEW YORK—Astor, 3rd week	147.4%
NEW YORK—Astor, 4th week	138.3%
NEW YORK—Astor, 5th week	171.1%
NEW YORK—Astor, 6th week	137.9%
NEW YORK—Astor, 7th week	136.2%
NEW YORK—Astor, 8th week	137.5%
NEW YORK—Astor, 9th week	135.7%
NEW YORK—Astor, 10th week	130.6%
PHILADELPHIA—Aldine, 1st week	190.6%
PHILADELPHIA—Aldine, 2nd week	220.5%
PHILADELPHIA—Aldine, 3rd week	194.8%
PHILADELPHIA—Aldine, 4th week	156.1%
PHILADELPHIA—Aldine, 5th week	149.5%
PHILADELPHIA—Aldine, 6th week	129.9%
PHILADELPHIA—Aldine, 7th week	152.1%
PHILADELPHIA—Aldine, 8th week	141.9%
PHILADELPHIA—Aldine, 9th week	134.1%
PROVIDENCE—Loew's State, 1st week	133.7%
PROVIDENCE—Loew's State, 2nd week	106.0%
PROVIDENCE—Loew's State, 3rd week	54.8%
SAN FRANCISCO—Fox, 1st week (DB) Main Street After Dark (MGM)	147.6%
SAN FRANCISCO—Fox, 2nd week (DB) Main Street After Dark (MGM)	100.7%
SAN FRANCISCO—State, MO 1st week (DB) Main Street After Dark (MGM)	137.9%
ST. LOUIS—Loew's State, 1st week	198.2%
ST. LOUIS—Loew's State, 2nd week	130.8%
ST. LOUIS—Orpheum, MO 1st week	112.5%
ST. LOUIS—Orpheum, MO 2nd week	117.1%
TORONTO—Loew's	118.3%
WASHINGTON—Palace, 1st week	144.4%
WASHINGTON—Palace, 2nd week	122.2%
WASHINGTON—Palace, 3rd week	100.0%

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SUNDAY DINNER FOR A SOLDIER (20th Century-Fox)

Final Reports:

Total Gross Tabulated	$467,000
Comparative Average Gross	426,000
Over-all Performance	109.6%
BALTIMORE—New, 1st week (DB) The Fighting Lady (20th-Fox)	105.8%
BALTIMORE—New, 2nd week (DB) The Fighting Lady (20th-Fox)	71.4%
BUFFALO—Hippodrome (DB) The Fighting Lady (20th-Fox)	107.4%
CINCINNATI—Keith's, 1st week (DB) The Fighting Lady (20th-Fox)	138.8%
CINCINNATI—Keith's, 2nd week (DB) The Fighting Lady (20th-Fox)	92.6%
DENVER—Paramount	131.3%
KANSAS CITY—Esquire	178.5%
KANSAS CITY—Uptown	137.9%
LOS ANGELES—Cathay Circle (DB) The Fighting Lady (20th-Fox)	66.0%
LOS ANGELES—Chinese (DB) The Fighting Lady (20th-Fox)	70.4%
LOS ANEGELES—Loew's State (DB) The Fighting Lady (20th-Fox)	85.3%
LOS ANGELES—Uptown (DB) The Fighting Lady (20th-Fox)	73.3%
MINNEAPOLIS—Orpheum (SA) Vaudeville	218.2%
NEW YORK—Roxy, 1st week (SA) Cafe Zanzibar Revue	122.7%
NEW YORK—Roxy, 2nd week (SA) Cafe Zanzibar Revue	108.6%
PHILADELPHIA—Stanton	117.9%
PITTSBURGH—Harris, 1st week (DB) The Fighting Lady (20th-Fox)	102.5%
PITTSBURGH—Harris, 2nd week (DB) The Fighting Lady (20th-Fox)	50.0%
PITTSBURGH—Senator, MO 1st week (DB) The Fighting Lady (20th-Fox)	100.0%
SAN FRANCISCO—Warfield (SA) Vaudeville	116.4%
SAN FRANCISCO—State, MO 1st week (DB) The Fighting Lady (20th-Fox)	124.1%
SEATTLE—Music Hall (DB) The Fighting Lady (20th-Fox)	131.9%
ST. LOUIS—Ambassador (DB) The Fighting Lady (20th-Fox)	92.8%
WASHINGTON—Capitol (SA) Vaudeville	94.0%

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TONIGHT AND EVERY NIGHT (Col.)

First Reports:

Total Gross Tabulated	$132,800
Comparative Average Gross	137,100
Over-all Performance	96.8%
BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	107.7%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	93.9%
CINCINNATI—RKO Albee	92.5%
CINCINNATI—RKO Grand, MO 1st week	70.0%
CLEVELAND—Warner's Hippodrome	100.5%
DENVER—Denver	88.6%
DENVER—Esquire	91.8%
MILWAUKEE—Palace (DB) I Love a Mystery (Col.)	106.7%
OMAHA—Brandeis (DB) The Missing Juror (Col.)	98.6%
PITTSBURGH—Harris	111.1%

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending January 31, 1945. The previous period ended October 31, 1944. This brings into the new base a recognition of current economic conditions as they affect box office performance.

Reginald Barker, Pioneer Film Director, Dies

Reginald Barker, 58, pioneer film director a producer who made more than a score of nota silent films, featuring such stars as William Hart, Lon Chaney and Geraldine Farrar, died a heart attack February 23 at his Pasadena hor less than a week after his marriage to Katheri McHugh, his third wife. Mr. Barker for yea was a leading figure in the Academy of Arts a Sciences and was one of the group which in 19 organized the industry's first committee to comb plagiarism. His first wife was the film star Cla Williams, whom he married in 1929. He lat married Nona Claridge Geiger. Besides his wido he leaves a brother, Neil, and a sister, Mrs. Hug Ferry, of Londsay, Cal.

Tess Slesinger, Writer, Ten Years on Coast

Tess Slesinger, 39, film writer, died Februar 21 in Cedars of Lebanon Hospital, Los Angele She had been ill for six months. Many of he stories were published in leading magazines, an she was perhaps best known for her novel, "Th Unpossessed," which appeared in 1934. She wen to Hollywood as a writer in 1934 and was mar ried to Frank Davis, producer and writer, in 193 They collaborated recently in adapting "A Tre Grows in Brooklyn" for the screen. Survivin besides her husband, are a daughter, Jane; a son Peter; and her parents, Mr. and Mrs. Anthon Slesinger, and three brothers, Laurence, Stephe and Donald Slesinger, director of the America Film Center, educational film unit subsidized by Rockefeller grant.

Judge Davis, Named in Fox Bankruptcy Case

John Warren Davis, Sr., 77, retired judge of the Third United States Circuit Court of Appeals in Philadelphia, died February 23 at the Norfolk Hospital, Norfolk, Va. Judge Davis in March, 1939, was named in a Federal grand jury indictment with William Fox, film executive, and Morgan S. Kaufman on charges of criminal conspiracy to obstruct justice and defraud the United States on a charge growing out of an action in bankruptcy by William Fox in his court.

Abel Cary Thomas

Abel Cary Thomas, former secretary and general counsel of Warners, died at his home in New York last Wednesday. He was associated with the late Sam Warner in the commercial development of talking pictures and the establishment of Warner theatres. He also had been legal advisor to the late Henry W. Savage, theatrical producer.

Lieut. M. L. Hobart

Lieut. Morgan Linder Hobart, USNR, formerly manager of Technicolor's New York office, was killed in an air line crash in Virginia February 23. Lt. Hobart left Technicolor for the War Production Board in 1941 and entered the Navy in 1942. Surviving are his father, Henry Morgan Hobart, former director-producer and now executive assistant to the board chairman of Reeves Sound Laboratories; his mother, Mrs. F. C. Wright, and a sister, Mrs. Russell Gleason. Burial was in Arlington National Cemetery.

Air Express Shipments Rise 35 Per Cent in January

The Air Express Division of Railway Express Agency has announced that international air express shipments in January rose 35.2 per cent over the same period last month with a total of 22,147 shipments handled at nine international airport cities.

Roy Rogers Will Make Spring Rodeo Tour

Roy Rogers, Republic cowboy star, will make personal appearances in four key cities in the United States and one in Canada during April and May on his spring rodeo tour. He will appear in Washington, D. C., Cleveland, Pittsburgh, Providence and Toronto.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Now's the Time

Just about a year ago Maurice A. Bergman, eastern director of advertising and publicity for Universal Pictures, speaking at a uncheon in New York, asked the industry in general and exhibitors in particular, "What is happening to advertising in the theatre?"

He pointed out, among other things, that exhibitors were failing to institutionalize their theatres and suggested that they break away from conventions and decide upon a definite course of action for their future advantage.

So far, about the only step in this direction has been the concerted contribution to the war effort to which the industry subscribes in War Bond drives, Red Cross and other related war activities.

There is some hope that in the next few months the war may end n Europe. The effect on theatres is anticipated hopefully but not oo certainly.

It might be that this is the right moment to give more attention to Mr. Bergman's suggestion.

Institutional advertising can no longer be considered as a luxury tem, despite the fact that it tends to sell the establishment rather than the product.

Since the object of institutional advertising is to build and mainain a favorable impression, such a campaign must necessarily be continuous and consistent. Results usually come slowly, therefore he time element is an important consideration.

A few years ago the average theatre had a number of inducements to offer in addition to the screen fare. Prices, excellent equipment, safety, atmosphere, comfort, were all units of sales appeal to be spotlighted along with the intangible value of an efficient, courteous service staff.

But most of these features have suffered as war casualties along with the lobby signs, trailers and program announcements which used to proclaim them.

The theatre today depends mainly upon the drawing power of tar names and big attractions, and when these are not available here is the inevitable consequence at the box office. Fluctuating eceipts in diverse and scattered theatres throughout the country ndicate the need for some stationary minimum to protect the exhibitor from any serious or protracted slump—a nucleus of cusomers who attend the theatre regularly regardless of the attraction.

By focussing attention on a constant factor such as the theatre as an institution of entertainment the exhibitor does not have to pin his customer expectations solely on shifting box office values.

Thus it becomes obvious to any farsighted exhibitor that between two competing theatres the one doing the most consistent and better job of institutionalizing will do better business over a period of time.

△ △ △

Maybe Next Year

The announcement that he is the winner of the Grand Awards Silver Plaque in the Quigley competitions must be especially gratifying to Lige Brien on two counts—the recognition of his own efforts and the knowledge that one of his pupils nearly outdid the teacher.

About a year ago when Mr. Brien was located at the Belmar theatre in Pittsburgh part of his extra-curricular duties included the breaking in of new managers for the Warner circuit.

One of his most apt pupils was Sid Dickler, who had been recently discharged from the Army and who was anxious to learn theatre business.

Warners' assignment of the newcomer to Mr. Brien's precinct points up the fact that the circuit has been fully aware of his talents as an efficient all-round manager.

A capable teacher and a willing student is always a good combination, and Mr. Dickler was shortly able to succeed Mr. Brien when the latter's services were needed at the Enright theatre.

Since then Mr. Dickler has been one of the most regular contributors to these pages, reflecting the teachings of his exploitation-minded predecessor. Moreover he has been a leader among contenders for Awards honors in the past three quarterly competitions and in the Grand Awards.

Knowing Mr. Brien as we do we are sure that next to winning himself nothing would have given him more pleasure than to have his former pupil take the honors.

△ △ △

A Precedent

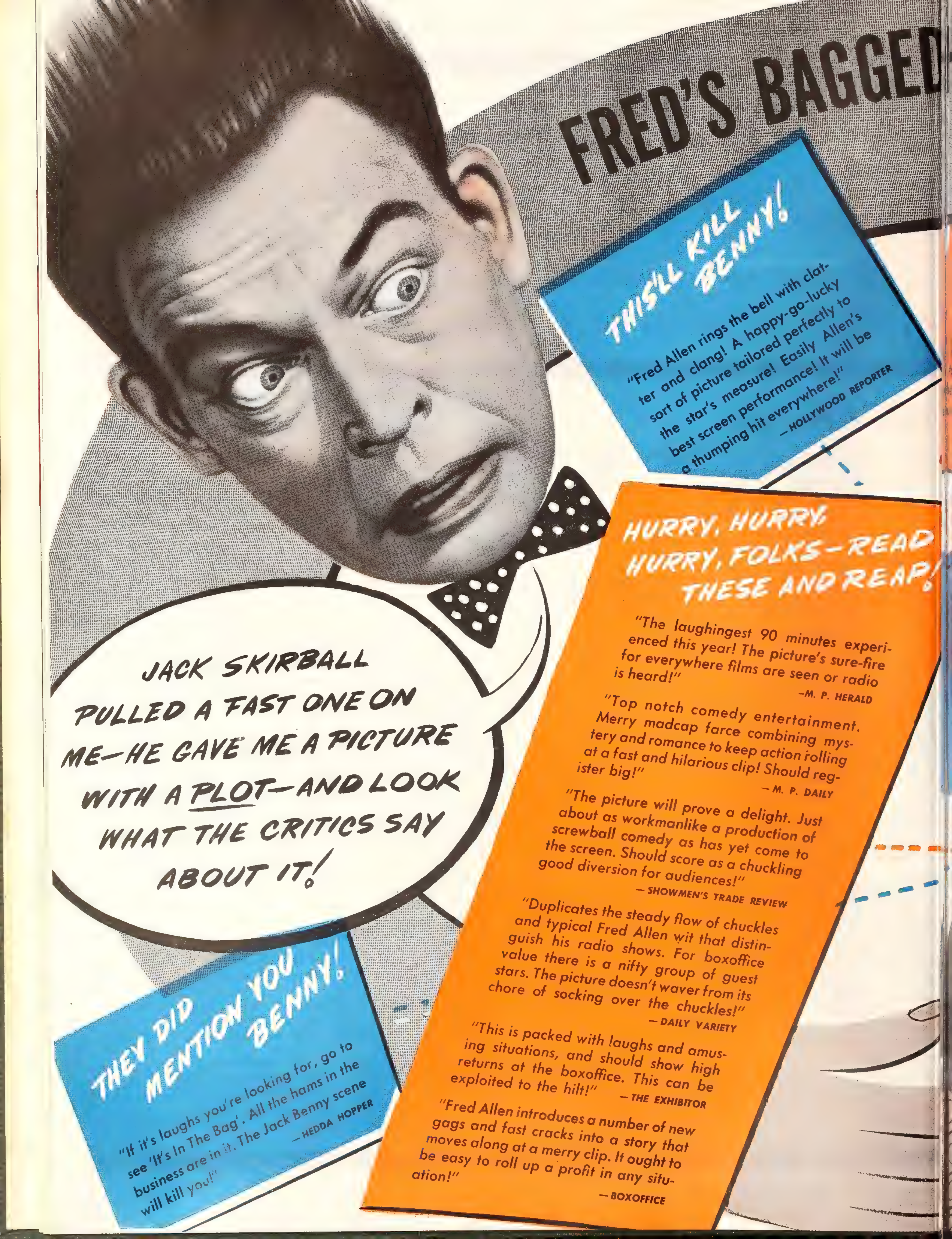
The world premiere of "God Is My Co-Pilot", which took place in Macon, Ga., recently, appears to have established a new precedent for showmanship.

Through the enthusiasm aroused among civic organizations, merchants, the press and radio, the theatre and Warner Bros., distributors of the film, were relieved of responsibility of ballyhooing the opening.

The attendant publicity was so widespread and thorough that even the usual theatre newspaper ads were dispensed with.

Full details of the unique campaign appear on another page of this issue.

—CHESTER FRIEDMAN



FRED'S BAGGED

THIS'LL KILL BENNY!

"Fred Allen rings the bell with clatter and clang! A happy-go-lucky sort of picture tailored perfectly to the star's measure! Easily Allen's best screen performance! It will be a thumping hit everywhere!"
—HOLLYWOOD REPORTER

JACK SKIRBALL PULLED A FAST ONE ON ME—HE GAVE ME A PICTURE WITH A PLOT—AND LOOK WHAT THE CRITICS SAY ABOUT IT!

HURRY, HURRY, HURRY, FOLKS—READ THESE AND REAP!

"The laughingest 90 minutes experienced this year! The picture's sure-fire for everywhere films are seen or radio is heard!"
—M. P. HERALD

"Top notch comedy entertainment. Merry madcap farce combining mystery and romance to keep action rolling at a fast and hilarious clip! Should register big!"
— M. P. DAILY

"The picture will prove a delight. Just about as workmanlike a production of screwball comedy as has yet come to the screen. Should score as a chuckling good diversion for audiences!"
— SHOWMEN'S TRADE REVIEW

"Duplicates the steady flow of chuckles and typical Fred Allen wit that distinguish his radio shows. For boxoffice value there is a nifty group of guest stars. The picture doesn't waver from its chore of socking over the chuckles!"
— DAILY VARIETY

"This is packed with laughs and amusing situations, and should show high returns at the boxoffice. This can be exploited to the hilt!"
— THE EXHIBITOR

"Fred Allen introduces a number of new gags and fast cracks into a story that moves along at a merry clip. It ought to be easy to roll up a profit in any situation!"
— BOXOFFICE

THEY DID MENTION YOU BENNY!

"If it's laughs you're looking for, go to see 'It's In The Bag'. All the hams in the business are in it. The Jack Benny scene will kill you!"
— HEDDA HOPPER

HE BEST IN BOXOFFICE RAVES!

OH. LOUELLA!

"This week's medal goes to U. A.'s 'It's In The Bag.' The fun is so fast and furious the laughs never stop. There are more comics tossed in than there are cops in a Keystone comedy. Our compliments to Jack Skirball, and our medal for the est performance goes to that marvel-us comedian Fred Allen!"

— LOUELLA PARSONS

HO. HUM!

"Best picture of the week is 'It's In The Bag', a three bell picture starring Fred Allen. It's a howl from start to finish with Allen's comedy getting full play. Don't miss it!"

— JIMMY FIDLER

MR. BENNY HAVE YOU READ THIS ONE?

"This Jack Skirball production gives the comedian free reign to indulge his humor resulting in fun that should win a strong popular response! An out and out laugh squeezer. To clinch the boxoffice success of the picture Skirball has enlisted the services of such players as Benny, Bendix, Ameche, Vallee, Colonna and Benchley who appear to fine advantage as stooges to Allen!"

— FILM DAILY

JACK H. SKIRBALL
presents
FRED ALLEN *in*
with Guest Stars
JACK BENNY
DON AMECHE
WILLIAM BENDIX
VICTOR MOORE
RUDY VALLEE

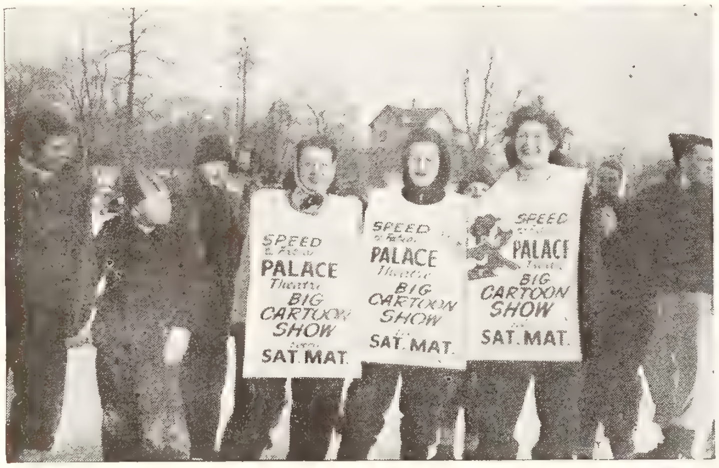
IT'S IN THE BAG

and
BINNIE BARNES
ROBERT BENCHLEY
JERRY COLONNA
John Carradine • Gloria Pope
William Terry • Minerva Pious
Dickie Tyler • Sidney Toler
George Cleveland • John Miljan
Ben Welden

Produced by
JACK H. SKIRBALL
Directed by
RICHARD WALLACE

RIOT—AND ALL-RELEASED THRU U.A.

UTILIZING OUTDOOR BALLYHOO


SPEED
PALACE Theatre
BIG CARTOON SHOW
SAT. MAT.

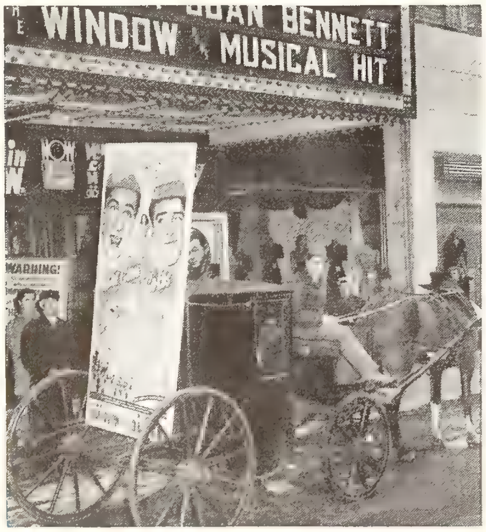
Oilcloth banners, pinned to skaters at city ice rink, plugged cartoon show for H. S. Bregoff, manager of the Palace theatre, Port Richmond, N. Y.

JUDY GARLAND
MARGARET O'BRIEN
THURS. FEB.

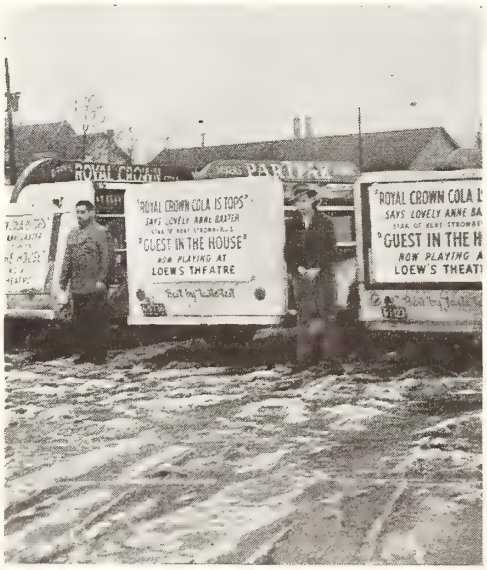
Second girl pictured here rode St. Paul, Minn., trolley cars serenading passengers with song hits from "Meet Me in St. Louis". Stunt put on by manager J. H. Eshelman of the Paramount theatre landed in photo section of the *Pioneer Press*.

DON'T FENCE ME IN
TODAY
"HOLLY

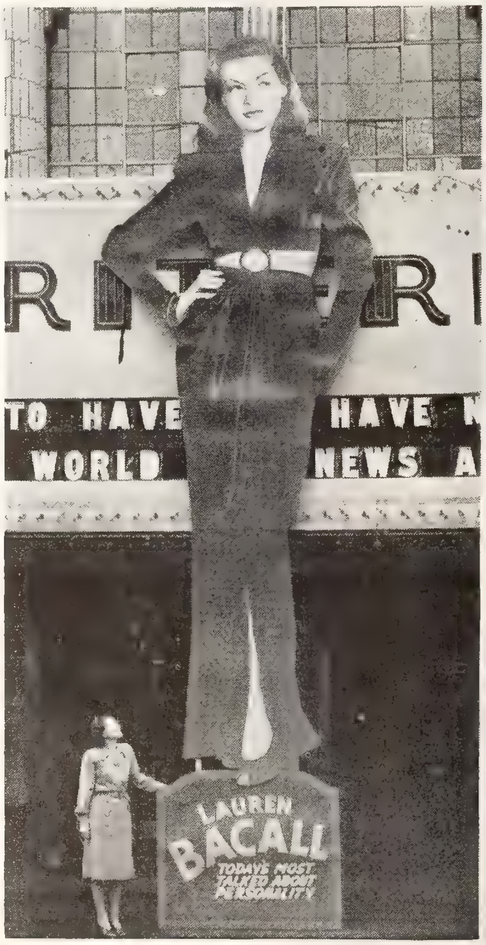
Left, singing troubadour employed by Fred Trebilcock at Shea's, Toronto, did double duty as street ballyhoo to promote "Hollywood Canteen" and entertained waiting crowds with song hits from the picture.


WINDOW
JOAN BENNETT
MUSICAL HIT
WARNING!

Publicist Rita Morton of the Albee, Providence, did plenty of searching until she located this old hackney coach with which she exploited "Here Come the Co-Eds".

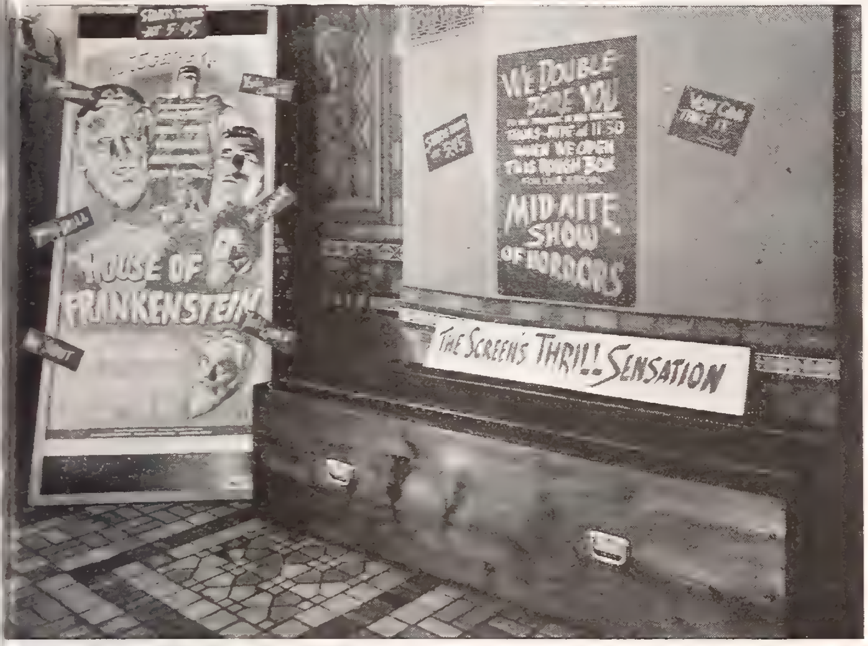

ROYAL CROWN
"ROYAL CROWN COLA IS TOPS"
SAYS LOVELY ANNE BAXTER
"GUEST IN THE HOUSE"
NOW PLAYING AT
LOEW'S THEATRE

Handicapped because of gasoline shortage, many theatremen promote their own outdoor ballyhoo on fleets of trucks, as H. W. Reisinger did recently at Loew's in Dayton.

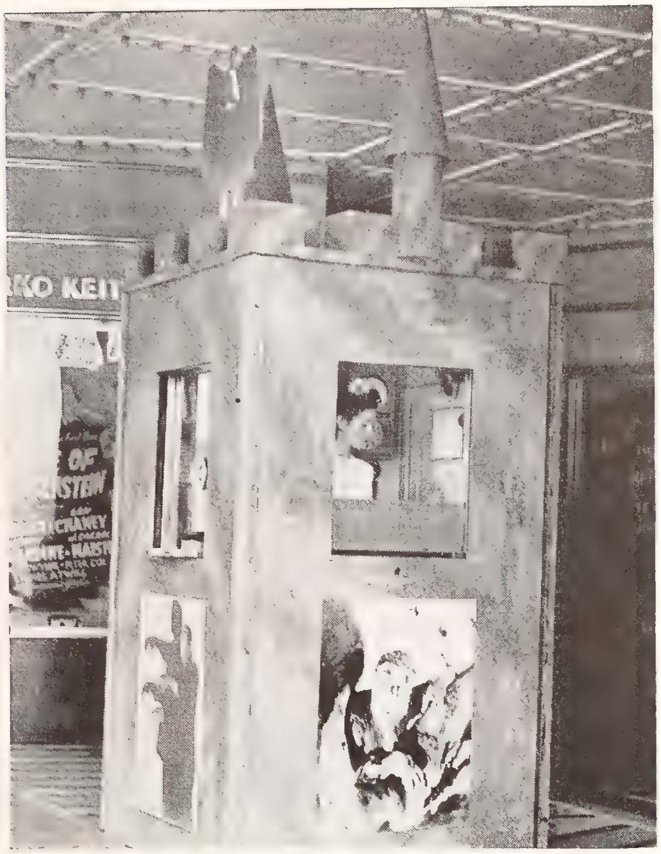

TO HAVE
HAVE N
WORLD
NEWS A
LAUREN BACALL
TODAY'S MOST TALKED ABOUT PERSONALITY

Not exactly a perambulating ballyhoo, but this one attracted plenty of attention. Jack Swiger of Standard Theatres used it in advance in front of the Criterion, Oklahoma City.

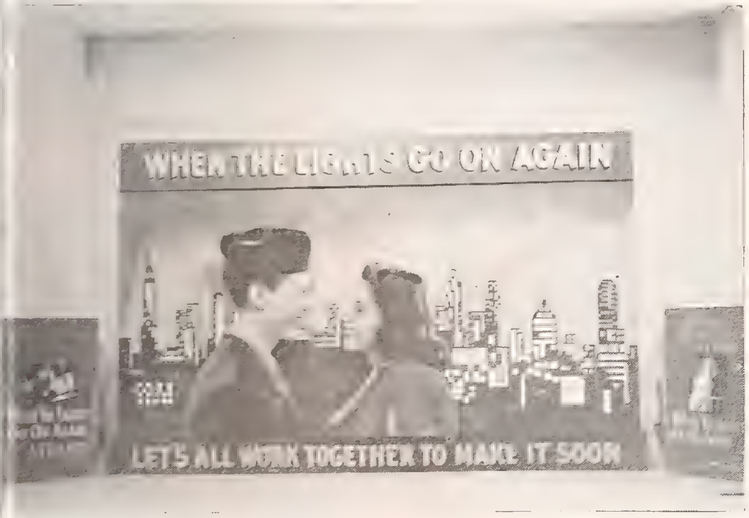
DISPLAYS WHICH ATTRACT THE EYE


HOUSE OF FRANKENSTEIN
WE DOUBLE DARE YOU
MID-NITE SHOW OF HORRORS
THE SCREEN'S THRILL SENSATION

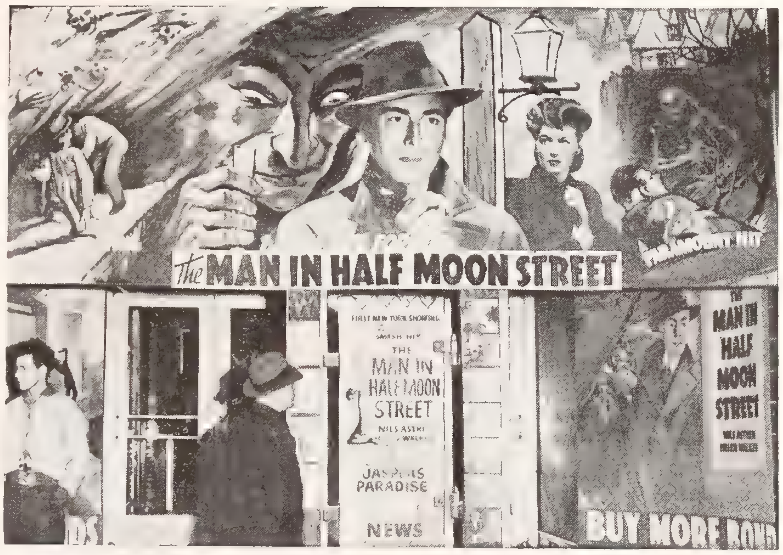
Helen Hollister, manager of the Gateway, Kenosha, Wis., borrowed a coffin to give patrons an idea of what to expect in "House of Frankenstein", and displayed it in the lobby.



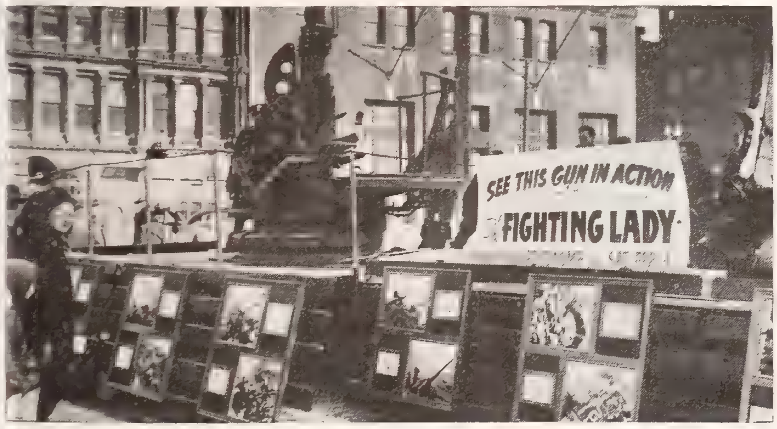
Atmospheric touch was added to theatre front at the Keith, Washington, D. C., by manager Sol Sorkin who converted box office into miniature castle during engagement of "Frankenstein".


WHEN THE LIGHTS GO ON AGAIN
LET'S ALL WORK TOGETHER TO MAKE IT SOON

Local light and power company in Waterbury, Conn., tied in with manager Paul Klinger's date on "When the Lights Go On" at the Strand, exhibiting this attractive window display.

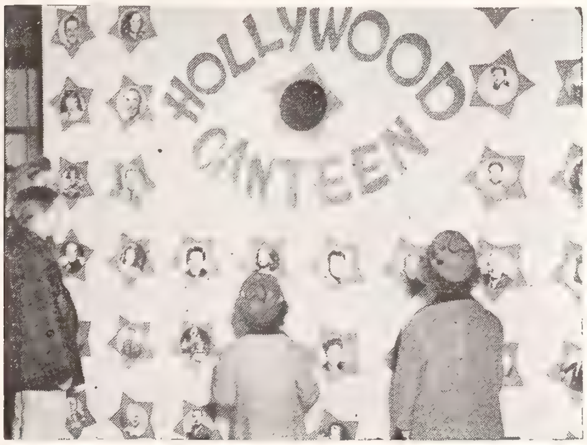

the MAN IN HALF MOON STREET
PARAMOUNT HIT
THE MAN IN HALF MOON STREET
JASPER'S PARADISE
NEWS
BUY MORE BOND

Horror fronts are no novelty at the Rialto theatre in New York. Manager Willie Kurtz is responsible for this eye-catcher on "Man in Half Moon Street".


SEE THIS GUN IN ACTION
FIGHTING LADY

Left, street exhibit was promoted by C. Taylor, Shea's, Buffalo, to exhibit "Fighting Lady".

J. D. Hillhouse, State, Galveston, rigged speaker unit in this display and had cashier play record music through box office amplifier.


HOLLYWOOD CANTEEN

Sell THE YOUN

MANHUNT OF
MYSTERY ISLAN

A SUPER SERIAL *with*
RICHARD BAILEY • LINDA STIRLI
ROY BARCROFT • KENNE DUNC
FORREST TAYLOR

ZORRO'S
BLACK WHIP

A STREAMLINED SERIAL *with*
GEORGE J. LEWIS • LINDA STIRLING
LUCIEN LITTLEFIELD
FRANCIS McDONALD
HAL TALIAFERRO • JOHN MERTON

SERI
FRO
REPU
TOP T
FIE

IF IT IS A REPUBLIC SERIA

GSTERS They Are Your Audiences Of Tomorrow!

FEDERAL
PERATOR 99

A STREAMLINED SERIAL *with*

MARTEN LAMONT • HELEN TALBOT
GEORGE J. LEWIS • LORNA GRAY
HAL TALIAFERRO

LS
M
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D

The PURPLE SHADOW STRIKES

A SUPER SERIAL

An all-time high in chapter-play thrillers, as action and adventure fill the screen in an unprecedented tempo of excitement. Suspense-laden sequences one after another . . . danger and chills abound and every second holds a new startling surprise.

IT'S SALES-SATIONAL!

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

GOD IS MY CO-PILOT

The selection of Macon, Georgia, to launch the world premiere of "God Is My Co-Pilot" was by way of tribute to a home town boy, Col. Robert Lee Scott, Jr., whose biographical best seller of the same title is the basis of the film production.

To Lamar Swift, city manager, and Kathleen Lamb Whalen, publicist of the Lucas & Jenkins theatres in Macon, and to the Warner exploitation staff under Mort Blumenstock goes credit for a cleverly conceived and smartly executed campaign which aroused state wide attention and a veritable frenzy of enthusiastic cooperation from the people of Macon.

A dozen committees, with Phil Buchheit, general manager of Macon's *News* and *Telegraph* as general chairman, and including Mayor Charles Bowden; Lamar Swift and other civic leaders, started an extensive publicity campaign two months in advance of the premiere.

Admission for the opening was set at $10 a ticket, with all proceeds going to Army Air Forces Aid Society.

A special War Bond drive was set up in response to offers of Macon citizens to do everything possible for the war effort in appreciation of being granted the premiere.

Lamar Park, opposite the Grand theatre, where the picture opened, was renamed Scott Park for the day and was the scene of a War Bond rally just before the premiere.

Statewide Participation Augments Local Activity

Statewide participation was organized by Mayor Bowden's committee, with Governor Ellis Arnall of Georgia issuing a proclamation naming February 21 as "Robert Lee Scott-God Is My Co-Pilot Day" throughout Georgia.

Merchants of Macon, under sponsorship of the Macon Retail Merchants Bureau, arranged to hold a city-wide window display contest, with all stores and shops participating. War Bonds and other prizes were awarded to designers of the best windows tied in with the premiere.

To eliminate all possible travel, use of gas and other activity requiring materials essential to the war effort, only three screen celebrities were brought to Macon by invitation of the A.A.F.R.S. The trio included Dennis Morgan, who plays the Colonel Scott role in the film; Alan Hale and Janis Paige. They provided sufficient glamor to spark public interest for a sell-out benefit premiere plus an enormous War Bond sale.

The stars also toured nearby Army camps for visits with trainees and returned veterans. At Warner Robins Field they dedicated a new radio station, orientation center and lounge for flyers back from battle fronts.

Gasless Parade Highlights Preopening Celebration

A big feature of the premiere ceremonies was the gasless parade from the railroad station to the City Hall, where the Mayor held a reception and presented a 12-foot key to the city to the visiting stars.

Flags of all nations decorated the entire line of march. Among units participating in the parade were more than eighty horse-drawn vehicles, including many beautiful floats, an Army Band from Camp Wheeler, 100 members of the Women's Army Corps, a detachment of Red Cross girls, Georgia State Guard, Girl Scouts, a fleet of Chinese rickshaws, a group of Boy Scouts with two 40-foot Flying Tiger dragons symbolic of the Chinese war theatre where Colonel Scott won fame, a delegation of Chinese Boy Scouts and elders from Augusta, the Lanier High School Band, Georgia Military College Band, and many other colorful features. A detachment of lady M. P.'s also was assigned by Camp Wheeler as part of the official police force for the parade.

Chamber of Commerce Sponsors Additional Festivities

A Possum Hunt, barbecue, Negro singing and other festivities were staged the night before the premiere under the auspices of Macon's Junior Chamber of Commerce.

An extensive coast-to-coast radio broadcast, with exhibitors tied in, was set up with John B. Kennedy, famous commentator, who was in Macon to participate in the premiere, and who interviewed Colonel Scott, Governor Ellis Arnall of Georgia, Mayor Charles Bowden of Macon, Dennis Morgan, Alan Hale, Janis Paige and other celebrities. To exhibitors in the cities carrying the broadcast, which went over 198 stations, Kennedy sent advance letters inviting them to listen in.

Additional local and regional radio coverage was derived from the two Macon radio stations, WMAZ of the CBS network, and WBML of the Blue chain. They carried frequent announcements for many days in advance of the premiere. The two stations jointly carried special pickup broadcasts from five different points where "Co-Pilot" events took place —the Mayor's office, Warner Robins Field, Grand theatre front, Grand theatre stage, and Civic Auditorium.

THIS MAN'S NAVY

Under the skillfull direction of Frank Heusn and Walter Kessler of the Loew theatre, and Charles Deardourff of the MGM exploitation staff, "This Man's Navy" made its world bow in Akron, Ohio, supported by a city wide demonstration in connection with Wallace Beery's personal appearance at the premiere.

A meeting was arranged three weeks in advance of the opening at which representatives of Metro-Goldwyn-Mayer, Loew's theatre, Goodyear Aircraft and city officials and industrial leaders of Akron attended. At this meeting it was decided to make the world premiere a citywide celebration and the cooperation of all concerned was secured.

Announcement of this meeting was made the following day and included art. Stories on the sale of tickets, appearance of Wallace Beery, time of shows, etc., appeared at frequent intervals, increasing as the date of the opening approached. A full page of art appeared in the roto section the Sunday prior to opening as well as a 4-column layout in the regular amusement page.

A national ad campaign totaling 1400 lines was used in addition to the regular theatre space. Three eight-column quarter-page art layouts were obtained on the appearance of Wallace Beery on successive days. Also used was a large photo showing the enormous crowd in front of the theatre on opening night.

Arrangements were made to close off the current attraction at six o'clock on opening night and open with a reserved seat showing at 8:30. Tickets for this performance were placed on sale at the boxoffice two weeks in advance.

Radio announcements were used periodically over stations WAKR and WADC every day for a week in advance; fifty 24-sheets were posted in the city and suburbs; 200 bus cards were used a week in advance and 500 special window cards were distributed with special copy welcoming Wallace Beery to the city.

On all utility poles in the downtown business section, red, white and blue shields heralded the star's arrival with an announcement of the premiere.

Hotels cooperated by placing table cards in restaurants and dining rooms calling attention to the opening with full details about the reserved seat performance. Special cards were also posted near the registration sections and space was provided for the display of colored enlargements of the star with picture and theatre caption.

The Akron Retail Merchants Association sent definite instructions to all members by way of a letter endorsing the picture and requesting full aid in arranging displays to promote the premiere.

Direct Sales Message Reaches Workers at War Plants

It is estimated that over 150,000 war workers read special notices on the opening which were placed on bulletin boards at Goodyears, Sieberlings, General and Goodyear Aircraft plants. The Goodyear companies, in addition, made special window exhibits of war equipment available to cooperating merchants. Blimps, aircraft and other miniature models were supplemented with scene stills from the film production and many outstanding displays resulted.

Advance and current stories were landed in all foreign newspapers, labor publications and the Masonic Weekly and in out of town papers as far distant as Youngstown, Canton and Cleveland.

A ten foot miniature dirigible and 25 ft. display with scenes from the Lakehurst Training Station was used in the lobby well in advance of the date.

The arrival of the star in the city was the signal for a burst of newspaper publicity covering Beery's activities, during which he made numerous visits and talks at defense plants, was interviewed by the press and on the radio, was guest of honor at luncheons and public functions and climaxed by his appearance at the premiere.

A capacity crowd, composed in the main of war workers on late shifts, greeted the star at the film opening. Mayor Slusser of Akron read a telegram from the Governor of Ohio expressing his regret at being unable to attend. The Governor expressed thanks to M.-G.-M. and to Mr. Beery for assisting to bring home to the nation a greater understanding of the state's contribution to the war effort.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

OBJECTIVE, BURMA (Warner Bros.): Although the usual exhibitor cry is for escapist fare, experience has proven that, if a war picture has merit and sufficient red-blooded action, the public will support it in big style.

This picture has an excellent cast, to recommend it, with Errol Flynn in the starring role, which should be asurance for getting the women's trade. Play up Flynn for all it is worth throughout your campaign.

Tieups and the support of Army personnel is assured and, if you are located near a parachute training base, this angle is a natural. You can also work the defense plants and factories in your area for assistance, and merchants can display equipment and paraphernalia employed by parachutists—clothing, weapons, etc.

A contest might be stimulated with the aid of your newspaper, a local radio quiz, or through the medium of a circular, with free guest tickets to see the picture for entrants who can define various phrases and slang used by paratroopers.

Try to obtain the names and photos of local servicemen who are serving in the paratroop battalions, and make up an Honor Roll for lobby display. If any of these men happen to be home on furlough, you may be able to arrange for interviews with the press or on the radio.

Tack cards, snipes and an advance teaser camaign should be used well in advance of playdate with just the title and the word "Soon".

HANGOVER SQUARE (Twentieth Century-Fox): Emphasis should be removed from the star, the late Laird Cregar, whose recent death may deter squeamish patrons from attending. There is sufficient value in the supporting stars, Linda Darnell and George Sanders, to give your advertising campaign impetus.

The vehicle itself is a murder drama and your exploitation campaign should be directed at the fans who like this type of entertainment.

You can exploit the book with tieups arranged with lending libraries, book shops and the chain stores.

Tack cards or heralds with the copy: "Beware, Murderer Is On The Loose at 'Hangover Square'," "Watch Out! Terror Stalks", etc., and other forms of scare teasers can be used to advantage, and a novel throwaway might be a calling card with the title imprinted with a facsimile of a blood-stained fingerprint.

Ad layouts and posters are excellent for general use, and the distributor suggests classified ads be used, as: "Room Wanted—Have you room for terror, thrills, etc.?" for teaser angle.

Judges Determine Winners of 1944 Quigley Awards

(Continued from page 11)

effort being put forth by exhibitors of the nation. It is hardly fitting," he said, "that we should be classed, as we recently have been, with juke boxes and bowling alleys."

He concluded with an expression of gratitude for himself and his fellow judges to Mr. Quigley "for making us conscious of the efforts of the exhibitors who participate in the Quigley Award contests."

The judges and others who attended were: Leon Bamberger, James Brennan, Colvin Brown, Barry Buchanan, Rodney Bush, Wing Commander J. W. Davies, Albert Deane, George Dembow, Oscar A. Doob, Steve Edwards, H. R. Emde, Bert Ennis, G. S. Eyssell, Gus Fausel, Edward M. Fay, Herbert Fecke, William R. Ferguson, William Formby, Chester Friedman, Ray Gallagher, Ray Gallo, Erwin Gold, Harry Goldberg, Jack Goldstein, William J. Heineman, Hal Horne, James Ivers, Charles Reed Jones, Sherwin Kane, Malcolm Kingsberg, Howard Le Sieur, Irving Lesser, Milt Livingston, Fred Lynch, George Lynch, Henry Linet, Lawrence H. Lipskin.

F. J. A. McCarthy, S. Barret McCormick, Charles B. McDonald, Harry McWilliams, Harry Mandel, Gertrude Merriam, Seymour Morris, Alec Moss, John J. O'Connor, Lew Preston, Martin Quigley, Terry Ramsaye, Herman Robbins, Sam Rosen, Frank P. Rosenberg, Louis W. Schine, Charles Schlaifer, S. A. Schwartz, S. F. Seadler, George Schutz, Arnold Stoltz, Sam Shain, Stanley Shuford, Spyros Skouras, Floyd Stone, Ted Sullivan, William White.

Leading contenders for the Awards honors in the consideration of the judges were: Gertrude Bunchez, Loew's Century, Baltimore, Md.; Arnold J. Coffey, Carolina theatre, Hickory, N. C.; Sid Dickler, Warner's Belmar, Pittsburgh, Pa.; Jack Foxe, Loew's Columbia, Washington, D. C.; Edgar Goth, Fabian, Stapleton, S. I.; Margaret Goyette, Denham theatre, Denver, Colo.; Phil Katz, Centre, Pittsburgh, Pa.; Frank LaBar, Imperial, Asheville, N. C.; Lou Mayer, RKO Palace, Chicago, Ill.; Rita Morton, RKO Albee, Providence, R. I.; Jack Matlack, Broadway theatre, Portland, Ore.; George Peters, Loew's, Richmond, Va.; Joseph Samartano, Loew's State, Providence, R. I.; Chuck Shannon, Columbia theatre, Sharon, Pa.; Michael Stranger, College theatre, New Haven, Conn.; Charles B. Taylor, Shea's, Buffalo, N. Y.

Has Screenings For "New Americans"

In Washington, D. C., Sol Sorkin at the RKO Keith theatre went to town on "New Americans" and covered almost every organization in and around the city, plus approximately 300 organizations outside Washington with letters and releases. Mr. Samuel Rose, National Radio Officer of the War Veterans of the United States requested that letters go to all national officers, members of the Executive Committee and Post Commanders regarding the picture.

All religious groups were notified of the date and the Community Council sent letters to 185 organizations requesting them to announce the film at their meetings and place notices in their bulletins, and advance screenings were held for various religious organizations and congressmen and senators who are members of the Immigration and Naturalization and Foreign Relations Committees.

For his date on "Woman in the Window", Sol landed plenty of publicity in the dailies when held a screening for Major Kelly, superintendent of Metropolitan Police and his inspectors from the Detective Bureau. The picture was stopped five minutes before its final fadeout to give the audience an opportunity to solve the mystery. Cards were distributed for this purpose and much was made over this slant by the press.

Civil Air Patrol Graduation Arranged by Taylor

So successful have been the graduation of Red Cross Nurses' Aides on the stage of Shea's Buffalo, that Charles B. Taylor, Shea publicity director, has broadened the wartime goodwill idea and he recently arranged to present a class of 160 Civil Air Patrol cadets in a graduation ceremony on the stage of Shea's Great Lakes theatre.

Council President Kneeland B. Wilkes presented certificates to the cadets. The graduation was held at the theatre as it presented "Winged Victory," and inasmuch as the affair was covered by the local press with stories and photographs, it proved a swell exploitation stunt for the picture of pilot life and romance.

Fitzsimmons Promotes Circus For "Barn Dance" Date

For his showing of "National Barn Dance" at the Medina theatre, Medina, Ohio, Sam Fitzsimmons promoted use of a trained jackass and his trainer from the Allen Bros. Circus, wintering in Medina. Copy on the cage read: "I'm the only one who's not going to see," etc. In addition, the first five persons who came nearest to guessing the correct weight of the mule were awarded tickets. This made a hit with the rural trade, and the manager of the Farmers' Exchange was induced to act as judge.

Unusual Deal Arranged On "I'll Be Seeing You"

An unusual tie-in deal was made by Elmer Pickard, manager of Warners' Fox theatre, Philadelphia, with WPEN to promote the opening of "I'll Be Seeing You."

Special lines and a telephone were installed in the lobby of the theatre, and five servicemen were selected to make free phone calls home, with their comments picked up by a mike beside the telephone. They were first interviewed by Todd Branson, station Special Events Director, and then their calls were put through.

Since the story of "I'll Be Seeing You" is that of a furloughed soldier from the Southwest Pacific, and all of the servicemen on the program were chosen because they were also on furlough in the Philadelphia area.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the War effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

JACK ALGER
Majestic, LaSalle, Ill.

LIGE BRIEN
Enright, Pittsburgh, Pa.

L. F. BUCK
Scenic, Holingford, Minn.

MARLOWE CONNER
Capitol, Madison, Wis.

J. D. HILLHOUSE
State, Galveston, Tex.

R. R. HOPE
Fox State, Fresno, Calif.

ABE LUDACER
Park, Cleveland, Ohio

P. E. McCOY
Miller, Augusta, Ga.

TOM MAINE
Jefferson, Lafayette, La.

ED PURCELL
Strand, Staunton, Va.

S. L. SORKIN
Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

DEWEY UTTERBOCK
Lyric, Wellington, Ont., Canada

BURGESS WALTMON
Princess, Columbus, Miss.

Military Parade Heralds Date of "Winged Victory"

Four weeks ahead of "Winged Victory" at the Byrd and State theatres, Richmond, Va., S. B. Tucker, with the cooperation of the Chamber of Commerce, sent personal invitations to all leading industrialists, merchants, etc., to a private screening at which time there was also a presentation of an Air Medal and Oak Leaf Cluster to Mrs. Everett G. Walker, whose husband is prisoner of war in Germany. Presentation was made by Colonel E. E. Hildreth, commander of the Richmond Air Base. This secured a picture and special story for the papers.

Special advance trailers were shown in all nine neighborhood theatres well in advance, 24 sheets were posted, Coca-Cola Company used cloth banners on delivery trucks, and special permission was secured from the city to place a banner across Broad Street, which was paid for by a local merchant.

All radio stations donated a minimum of five spot announcements daily, in addition to using records and transcriptions. Commentators also gave the picture plugs. Music stores had special window displays using stills, banners, in connection with the Decca album. 750 street car cards were used in every car and bus in town. Cards were also displayed on bulletin boards of all large factories and in store windows, and hotel lobbies.

Store Features Miranda Costume

The costume worn by Carmen Miranda was reproduced and put in one of the nine full windows devoted to the picture by Miller and Rhoads Department Store. Thalheimer's Store also had a window of records and stills. Overseas caps were distributed to newsboys. Miller and Rhoads gave two whole page ads to the picture and Thalheimer's devoted one full page. Richmond Victory Committee also ran full page. A military parade on opening day was one of the highlights of the entire campaign, consisting of a band from Camp Lee, 150 WACs from the Air Base, John Marshall Cadet Band, Thomas Jefferson Band and cadets, Boy Scouts carrying banners, Red Cross vehicles and a number of motorized equipment from the Air base with appropriate banners.

Radio Coverage Promoted By Pollock on "St. Louis"

Contacting Station WSAY in advance of "Meet Me in St. Louis," Les Pollock at Loew's theatre, Rochester, got them to agree to play the songs from the picture on their "1240 Club," which is strictly a jitterbug program sponsored by Columbia Music Store. The station also ran a 50-word contest on "Why I Would Like to See St. Louis." WHAM plugged the picture on their regular MGM program Tuesdays and Fridays.

For street ballyhoo, Les used the umbrella gag with an attractive girl. Teaser ads were used, and Railway Express trucks were appropriately bannered.

Ahrens Uses Hitching Rack For "Belle of the Yukon"

For his date on "Belle of the Yukon" at the RKO Orpheum, Des Moines, Walter Ahrens lended spot announcements on station KRNT in advance and during the run. Streamers plugging the song hits were had in 15 music store counters and 100 window cards planted about town. For his street ballyhoo, Walter used an old fashioned hitching post in front of the theatre, while a pony cart toured the city with copy "Headed for the RKO Orpheum to see" etc.

On "Woman in the Window," Ahrens used special hand drawn ads plugging "no seating during the last five minutes of the picture" and "don't tell your friends the ending." A preview screening was held for police officials three days in advance. The picture was stopped five minutes before the ending and the police given an opportunity to guess the end. This was good for a news story break in the *Register*.

Lands Newspaper Breaks on "Thirty Seconds Over Tokyo"

On "Thirty Seconds Over Tokyo" at the Palace, Meriden, Conn., Mollie Stickles received excellent newspaper breaks on the fact that Bob Considine collaborated on the story with Capt. Ted Lawson. The Meriden *Journal* ran a photo of Considine along with mention of the picture's opening.

The Meriden High School used 22 by 28 book posters on all tables in the school library along with posted notices on the bulletin board in the assembly hall that copies of the book were available to students. The YMCA, in their recreation rooms, featured drawings of old-type planes and new-type planes with a contest organized through the USO awarding guest tickets to visiting servicemen and their dates to those who most correctly named the type planes displayed. Sports writers and editors of the *Journal* and *Record* were guests at a special screening.

Coffey Reserves Seats For "Meet Me in St. Louis"

To attract attention to his date on "St. Louis" at the Carolina theatre, Hickory, N. C., Arnold J. Coffey used tack cards on park, hotel, lounge, powder room chairs, etc., with copy reading: "This seat is reserved, but you can 'Meet Me in St. Louis' Sunday and all week at the Carolina."

In coffee shops, restaurants, etc., the same card was used at tables. Taxi fleet carried signs "Call a cab and 'Meet Me in St. Louis'," while filling stations had gas tanks placarded with "Don't let the gas shortage keep you away from."

Teaser ads were run a full week in advance and a full page cooperative ad contest was landed, with guest tickets to winners.

Posters in War Plants Aid Cornell on "Thought of You"

A neat stunt engineered for "The Very Thought of You" at the Strand, Amsterdam, N. Y., was that arranged by Clay Cornell, who planted cards on the bulletin boards of local plants employing approximately 10,000 people. The cards read: "To those in the Armed Forces. 'The Very Thought of You' speeds production. We'll stay on our job and do it well."

For the reissue of "Sky's the Limit," Clay made a tieup with a retail shoe store and with ten shoe-repair shops. Each of the stores had window displays consisting of a group of worn-out shoes, the retail store plugging their product and suggesting to Fred Astaire that he wouldn't have worn out so many shoes had he purchased them there.

In connection with "Atlantic City," a local resident, former member of Whitman's band, loaned photos of the original orchestra which made him the King of Jazz. A window was promoted at Kresge's devoted to same with cover sheets from tunes in the picture, mention of the local boy's name, etc.

Shannon Uses Teaser Ads For "Under Age" Date

As part of his teaser ad campaign on "Under Age," Chuck Shannon, at the Liberty theatre, Sharon, Pa., used four different ads as many days ahead of the opening. First ad read: "If it snows Saturday, Sharon is in for a treat." Next, "Will it snow Saturday?" Third, "Will it snow Saturday? And what's going to happen if it does? See tomorrow's paper for the details." The last ad read: "If it snows tomorrow, the first 10 persons reaching the Liberty theatre box office after it begins to snow will receive a guest ticket to see," etc., etc.

Three thousand "summons" heralds were distributed around town and at mills and Chuck reports both stunts were successful.

When You Want QUICK ACTION On
SPECIAL TRAILERS
Call FILMACK
Trailer Makers For America's Leading Showmen!
1327 S. WABASH AVE. . CHICAGO 5, ILL.

SHOWMEN PERSONALS

n New Posts: Jack Purves, Capitol, Welland, ., Can. Maurice Connor, Warner's Boyd, Phil- lphia. John Roach, district manager, Warner's thwest Philadelphia houses. John Latimer, rner's Ardmore, Philadelphia. Charles H. der, Schine's Riviera, Rochester, N. Y. Barnes due has purchased the Sunflower, Sunflower, n.

Louis Kaufman has purchased the Metropolitan, tsburgh, Pa. Pete Samios, Manos, Ellwood y, Pa. Joseph Josack, Jr., general manager, iana Amuse Co. houses in Vandergrift, Pa. e Gould, Rialto theatre, Pittsburgh, Pa. Cal berman, Senate, Harrisburg.

Assistant Managers: Stanley Sutherland, Regal atre, Hartford, Conn.

unior Showmen: Grace Margaret, to Mr. and s. Sam Pearlman. The proud father manages ew's Kameo, Brooklyn, N. Y.

Happy Birthday: J. P. Schnitzer, Harold C. nzler, Jerome Gordon, Edward L. Bisaler, Herb tzke, Wallace Cowen, E. R. Toerpe, J. M. En- , John B. Shearer, Lloyd Miller, Dallas R. ge, Joe F. Wright, Paul Maines, Jr., Stanley reman, Edward A. Hussong.

Al Zimbalist, Lester Nealy, Charles Rind, Louis D. Glinner, J. E. Stribling, Jr., Joseph Dondis, Burton L. Prince, R. H. Ouellette, James T. Lackey, Sam Harris, Jr., Margaret Goyette, Austin Bray, S. D. Weinberg, Carl J. Rindcen, Roy Patience, Ralph W. Braswell, Jr., Jonas F. Thomas.

John W. Ennis, Arthur Groom, Johnnie Burrell, Julius Lamm, Henry Spiegel, Phil Kielpinski, Sidney W. Pink, Fred W. Reid, Emanuel Friedman, Robert Murray, Charles B. Hann, Jack C. Cleland, Arnold Nathanson, Robert Berezine.

Showmen's Calendar: April 1st, All Fool's Day. 2nd, U. S. Mint established 1792. 6th, Peary discovered North Pole 1909; Army Day (sponsored by Military Order of World War 1, Washington, D. C.); U. S. Declared War on Germany, 1917. 8th, Louisiana Admitted to Union 1812; Ponce deLeon Landed in Florida 1513. 14th, Assassination of Pres. Lincoln 1865; First edition of Webster's dictionary published 1828. 18th, Paul Revere's Ride 1775. 19th, Patriot's Day (Maine and Mass.). 22nd, Oklahoma opened to white settlement 1889. 23rd, Shakespeare Born 1564. 26th, Slavery abolished in U. S. 1865. 27th, Genl. Grant Born 1822; Samuel F. Morse, telegrapher, born 1791. 30th, George Washington Became First President 1789; Boston settled by Winthrop 1630; Rhode Island settled 1636.

adio Tieup Helps Cox n "Winger Victory"

Bob Cox at the Kentucky theatre, Lexington, ., made a deal with Station WLAP, whereby ey agreed to give him two announcements every one that he purchased, thereby dou- ng their spots for the date on "Winged Vic- y." The station also gave time for tran- iptions free and special spots after the rmy Hour" broadcast.

Teaser ads were used five days ahead, ban- rs placed on Coca Cola delivery trucks, the xington *Herald* and *Leader* came through th a full-page free ad and stories with art.

lassified Ad Contest Sells Winged Victory" for Boyle

In advance of "Winged Victory" at the Poli oadway, Norwich, Conn., Joseph Boyle pro- oted a two-day classified ad tieup made with the *Sunday Record* and the Monday *Bulletin* with a merchant tieup. Guest tickets were awarded each day to those readers who found their names, taken from the telephone directory, and scattered throughout the ad pages.

On the opening night, a returned war hero was the featured guest speaker, this good for publicity breaks in the paper. 100 "Winged Victory" overseas caps were distributed to local news and shoe shine boys; stills planted at soda fountains and display signs planted in the lobby of the Wauregan Hotel with appropriate picture copy.

Window cards were had in the Public Library, Boston Store, Tepper Company, Cranston Company and others. In addition, Joe landed 61 bus cards with the Connecticut Company on city and New London bus systems.

rank Boucher, general manager for the -B. circuit, Washington, D. C., is pictured the Round Table during a recent visit to ew York.

Ties "To Have and Have Not" To Cigarette Shortage

Cashing in on the current cigarette shortage, Marlowe Conner at the Capitol, Madison, Wis., printed up nine by 13 inch cards which were distributed at various stores selling smokes. At the top of the card was a small cut of Lauren Bacall seen smoking. Copy, running down, read: "Cigarette—To Have—and—Have Not." opposite the words "Have" and "Have Not" was a box in which the merchant marks a check or cross as desired.

Below the copy was the cast, playdates and a scene still from the picture with Bogart and Bacall.

Shubouf Appeals to Juveniles For "St. Louis" Date

Well in advance of his opening of "Meet Me in St. Louis" at the College theatre, New Haven, Sam Shubouf planted a contest in the New Haven High School paper on "What are you going to do on V-Day?" For the best answer, the winner received a copy of the book; the next best receiving tickets to the show.

For his street ballyhoo, Sam used a tandem bicycle adorned with two attractive girls dressed in old-fashioned costumes singing hit tunes from the picture. Through a tieup with a local photographer, the child most resembling Margaret O'Brien received a free photograph and guest tickets.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

A War Showmanship Certificate is awarded annually to the theatreman whose activities and promotions of a patriotic nature are considered by the judges to have made the greatest material contribution in the prosecution of the war.

•

Address all entries to:

Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Patrons Get Hot Drinks Free

Patrons of the Centre theatre in Fall River, Mass., who had to stand in line to see "For Whom the Bell Tolls" were treated to a hot chocolate through the cooperation of Walgreen's Drug Store. The tieup was arranged by manager Ray Allard in exchange for a courtesy card in the lobby.

Universal Forms Studio Production Advisory Board

The formation of an advisory board to supervise production at Universal's studio, headed by Cliff Work, vice-president and general manager of the studio, has been announced bv the company. Besides Mr. Work, the board's personnel will include executives representing all phases of company operation and will include Martin Murphy, studio and production manager; George Bole, production executive; Edward Muhl, associate executive; John Joseph, national director of publicity and advertising; Harold Brewster, comptroller; Dan Kelley and Robert Speers.

In this connection, several promotions have been announced. Mr. Kelley, who has been in charge of talent, writers and directors, assumes a new executive post in which he will act as liaison between the advisory board and all the producers of Universal's important productions, such as Walter Wanger and Felix Jackson, as well as Walter Benedict, Milton Feld, Joseph Gershenson and Frank Ryan, production executives.

Mr. Speers, casting director, succeeds Mr. Kelley as executive in charge of talent and directors. A successor to Mr. Speers will be announced later.

Mr. Bole will coordinate the activities of production executives Edward Dodds, Robert Faber, Ben Pivar, Milton Schwarzwald and Howard Welsch.

In announcing the creation of the advisory board, N. J. Blumberg, Universal president, said: "We are constantly increasing the number of top productions, adding each year to our over-all budget, extending in every detail the scope of our activities. This new arrangement has been made to simplify and strengthen our studio's executive operation."

Butler, Crosby and DeSylva Invest in McCarey Unit

David Butler, Bing Crosby and B. G. DeSylva are investors in Rainbow Productions, formed by Leo McCarey in Hollywood to produce "The Bells of St. Mary's" and probably other films under the same corporate name. Mr. McCarey is president, and Mr. Butler, vice-president. RKO will release the first film, in which Mr. Crosby will star.

IN NEWSREELS

Each of the five newsreels devoted all of its footage in the second issue of the current week to the capture of Manila by American troops. The issues were: Movietone News, No. 52; News of the Day, No. 250; Paramount News, No. 53; RKO Pathe News, No. 55; Universal News, No. 376.

MOVIETONE NEWS—Vol. 27, No. 51—Roosevelt is host to potentates in Egypt. . . . Daring rescue of 513 from Jap prison on Luzon. . . . Allied armies in action on the Western Front. . . . Nurses for war. . . . G.I.s on leave from war see sights of Paris.

NEWS OF THE DAY—Vol. 15, No. 249—U. S. Rangers rescue men of Bataan. . . . Three kings meet F.D.R . . . Paris leaves for G. I. Joe.

PARAMOUNT NEWS—No. 52—Chow for G.I.'s. . . . Luzon prisoners rescued from the Japs. . . . Suez conference.

RKO PATHE NEWS—Vol. 16, No. 54—511 Yanks rescued on Luzon. . . . F. D. R. in Egypt.

UNIVERSAL NEWS—Vol. 18, No. 375—F.D.R. confers with east chiefs. . . . Umberto honors Allies. . . . Seven injured in train wreck. . . . G.I.'s tour gay Paree.

ALL AMERICAN NEWS—Vol. 3, No. 123—Ten outstanding women of the year. . . . Boy Scouts of Kentucky honored. . . . Teen-agers at community center aid good conduct drive. . . . New FHA subdivision opens in Louisville. . . . New York girl, 14, is honor student. . . . Advisor to Secretary of Commerce speaks. . . . How the G.I.'s are mustered out.

Williams Is President of Mississippi Exhibitors

R. X. Williams, operator of Oxford, Miss., has been elected president of the newly formed Mississippi Exhibitors' Association in Jackson. The association replaces the Motion Picture Theatre Owners of Mississippi. Vice-presidents elected are: Grady Cook, Pontotoc, former State Senator, and editor of Pontotoc *Progress;* Lloyd Royal, Meridian, and E. W. Clinton, Monticello, former member of the Mississippi House. Max Connett, Newton, was named secretary-treasurer.

Loew's New York Houses Book "Moscow Skies"

Loew's theatres in Manhattan, Bronx and Brooklyn, New York, have booked "Moscow Skies," Russian film about Red Army fighter pilots, for engagements beginning March 13. The film, distributed in the U. S. by Artkino Pictures, Inc., had a five-week run at the Stanley theatre.

Dimes Collection Show Sharp Rise Over 1944 Totals

Figures for the first four states to turn in co plete reports on March of Dimes collections we make known Tuesday at national headquarters Nicholas M. Schenck, drive chairman, showing sharp rise over the previous year.

North Carolina totaled $90,852 as against $5 476 in 1944, F. H. Leddingfield reported for R Rowe, chairman, a 67 per cent increase. In Flo ida, M. C. Talley, chairman, reported $111,996, 42 per cent increase over the previous year. Sou Carolina's chairman, Warren Irwin, reported $3 055, a 47 per cent jump over the year before. Arizona, $20,859 was reported by Harry Nace, per cent over 1944. The four states turned in $9 000 more than in last year's drive.

"At this rate, the national total will run f above $5,000,000," C. C. Moskowitz of the exec tive committee predicted.

Heavy gains are shown by small circuits a individual theatres. The five Trans-Lux theatr in New York more than doubled last year's co lections, reporting $9,959, against $4,197. Bran Theatres in New York turned in $53,245.

A total of $72,080 has been contributed to t Dimes collection by actors, writers, directors, e ecutives, technicians, and general office worke of the 18 west coast studios, it was announc last week by Fred S. Meyer, studio chairman.

In the amount of money collected, the leade were: Twentieth Century-Fox, $15,605; MG $10,483; Paramount, $7,543; and Warner Bro $6,548.

In first place among theatres was Loew's Ca tol, Washington, D. C., with total collections $26,006, or $7.57 per seat. Fabian Theatres r ported $25,054 this year as against $23,008 in 194 The Rugoff and Becker circuit of New Yo neighborhood houses rose to $11,200, compared the previous year's $7,000. A total of $427,951 w collected by Warner Bros. theatres, an increase 22½ per cent over 1944. Loew's Theatres' tot without home office donations, amounted to $57 155, an increase of 29 per cent. Interboro Circu New York, collected approximately $14,000, increase of 30 per cent over last year.

Theatres in Cincinnati and Hamilton Coun collected a total of $34,212, Arthur Frudenfel RKO divisional manager, chairman of the driv announced. Of that amount, $22,594 was collect by RKO theatres, and the rest by independe houses.

Many promotional methods were used throug out the drive. In Boston, John O'Halloran, ma ager, arranged with the promoters of a wrestli bout held in Waltham for collection to be taken during the matches. John L. Ugoline, manager the Harvard, Boston, installed 17 coin collectors various establishments in the community and r ceived assistance from the local Boy Scouts. T Tub Thumpers of America backed the drive wi an extensive publicity campaign.

Jail Six in Circus Fire, Stay Sentences of Five

Six representatives of Ringling Brother Barnum and Bailey Circus were sentenced Hartford February 21 to prison terms on charge of involuntary manslaughter for the fire whic cost the lives of 168 persons last July. The cour however, stayed execution of sentence for all b one to permit them to start the 1945 show.

Sentenced were: George W. Smith, general ma ager, and Leonard S. Aylesworth, chief test ma two to seven years in state prison; James Haley, vice-president and director, one to fiv years in state prison; Edward R. Versteeg, chi electrician, and William Caley, chief seatman, o year in the county jail; David W. Blanchfiel chief truckman, six months.

At the same time, Judge Shea fined the circ company $10,000. Claims pending against t circus total $3,000,000. The defendants and t corporation had pleaded no contest to involunta manslaughter.

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4 WEEKS
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eek Standard ay in Theatres f Mexico City

LUIS BECERRA CELIS
Mexico City

xhibitors here have yet another labor prob- , the demand of section one (theatre attaches) he National Cinematographic Industry Work- Union for standardized wages. Most of the theatres here already have granted the de- d and the section has started to exert pres- , by means of a complaint to the Federal rd of Conciliation and Arbitration, on those ch are holding out. The standardized pay, highest of its kind in Mexico up to now, is a daily basis:

hief of employees, $5.40; two projectionists, 0 each; one box office girl, $3.75; two door- , $3.30 each; one guard, $2.75; four porters, 0 each, and one bellhop, $1.80. The seven-day l on this basis is $276.50.

▽

n view of numerous complaints from the pub- the local civic government has ordered all ex- tors here to place signs at the box office stat- that all seats in their theatres are occupied that no standing room is allowed. The object his ruling is to prevent crowding in the cinemas t might have disastrous results.

f late, some theatres, especially on Saturdays, days and holidays, have had almost as many dees as patrons seated. Now, as soon as the atres are full, they are compelled by law to dis- y the sign, "No Seats." City amusements in- ctors have orders to see to it that this regu- on is strictly observed. The government has ned exhibitors that violations will bring se- e fines.

xhibitors here, it is learned, pay an average of ,000 in fines a year, for violating various nicipal amusements ordinances. Selling tickets admitting their holders as standees when the atres are full figure prominently.

▽

ery limited raw stock has forced producers to nomize strictly. They have started by casting ut to find players who are adequate but not expensive as the regulars. Search for such nt is being made in stage theatres and radio ions; also among the lower paid players. The h-bracket players are annoyed, insisting their ge scales must be maintained. But they have yet done anything about the producers' new ve. The producers believe that recruiting new nt will serve a double purpose: reducing over- d, up to now the highest the Mexican industry ever known, and improving box office with sh names and faces.

nother odd angle of the raw stock shortage ation is that a large number of feature pro- ers and cameramen are seeking to join or- ized members of the industry who specialize newsreels and other short subjects, indicating t not a few producers will go in for short jects this year.

---

oldwyn Meets British ess in London

amuel Goldwyn, independent producer now in role of diplomat, told the British press last ursday at Claridge's Hotel, London, he had come England on a fact-finding mission for the U. S. eign Economic Administration. He said he s concerned solely with "reverse lendlease," ac- ding to press reports from London. Motion tures, Mr. Goldwyn explained, were not his cern on this trip, then for the next 45 minutes talked about them. The producer expressed view that films should have an "international- c flavor" and urged that Britain import talent m Hollywood and elsewhere to contribute to international flavor of British pictures. He ther declared that Hollywood talent would rease the "vision and scope" of British films. ncerning his mission for FEA, he said he had le to say.

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DAYS AND DOLLARS! Save both by Air Express. Hundreds of companies are constantly saving thousands of dollars by gaining days en route for emergency shipments. True, war traffic comes first, but with more planes being put into Airline service, more space is available for important goods.

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STUDIO EQUIPMENT

AKELEY SINGLE SYSTEM NEWSREEL SOUND Recording Camera, modernized WE type; filtered flywheel; new variable intensity Galvanometer; portable amplifier; two 1000′ magazines; 40/50/75 mm. Astro F2.3 lenses with matched finder lenses; friction head tripod; 12V motor; power supply; RCA 50A microphone; all new cases and cables. Original cost $10,000, with added new equipment represents $13,000 value, special at $6,995; Duplex 35/16 Reduction Printer, $2,250. Send for list of recording and laboratory equipment. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 to 100 OR 1 to 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

NEW EQUIPMENT

HAND OPERATED AUTOMATICKET MACHINES, three unit, $155; four unit, $185; five unit, $210; (plus excise) Johnson Coinmeters $110; silver screen coating, $8.95 gal.; handsome Sand Urns, $8.95; complete Stage Settings, $95.00 up; soundman's Test Instruments, $28.40; Army surplus RCA PA systems, $125; Flextone washable soundscreens, 30½c sq. ft.; 5/16″ curtain cable, 13c ft. Send for Spring Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

FOREST TWIN 65 RECTIFIER, $150; PEERLESS Magnarc Motor, rebuilt, $39.50; Candy Machine, $98.50; Advance Cornpopper, $98.50; 1000W electric Heaters, $7.95; Suprex 50A Generators, rebuilt, $397.50. Come to New York—make your selection here—enough equipment for 10 theatres. Complete Simplex rebuilt Sound Projection including lenses, lamphouses and soundscreen, $1,500. S. O. S. CINEMA SUPPLY CORP., New York 18.

BELL & HOWELL 16mm. AUDITORIUM SOUND Projector, 1000-1200 watt, separate amplifier, 30 watt will operate dual Projectors, 2 cases, cables, reels, screen. Ampro 16mm. sound Projector, extra pair Torpedo Speakers, extra Amplifier. Pair DeVry 35mm. sound Projectors, Amplifier, Converter, 6 Lenses, Cables, extra $475. CAMERA MART, 70 West 45th St., New York City.

FOR SALE SEVERAL THOUSAND OPAL MARquee Letters and Frames, including numbers and word plates, both flat and round type letters, average 13″ frame. BOX 1833, MOTION PICTURE HERALD.

500 HEYWOOD-WAKEFIELD INSERTED PANEL heavy back, box spring cushion Chairs, excellent condition, $5.95; 200 Irwin inserted panel heavy back, squab cushion Chairs, excellent as is, $4.75; 565 American Chairs, recently reupholstered, prewar quality leatherette 7-ply panel backs, box spring cushions, $7.50; 700 American veneer chairs 3-ply backs and seats, reconditioned, $4.50; Aislelites, $2.97; 50″ good quality lightweight leatherette, 100 yard rolls, $1.25; cut lengths $1.37½ yard. Wire us now. S. O. S. CINEMA SUPPLY CORP., New York 18.

SERVICES

FIRE EXTINGUISHERS AND DOOR CLOSERS, ALL types, all sizes. MINNESOTA FIRE EXTINGUISHER CO., 2476 University Avenue, St. Paul, 4, Minn.

DATA SETTING SOUND LENSES—FILM $1.75. WESLEY TROUT, Engineer, Enid, Okla.

POSITIONS WANTED

PROJECTIONIST, EXPERIENCED, DESIRES POsition in Southern California area. Age 29, married, draft exempt. Available immediately. BOX 1834, MOTION PICTURE HERALD.

THEATRE MANAGER—FULLY EXPERIENCED—stage—pictures. Best references. Would lease. Washington or Oregon. BOX 1829, MOTION PICTURE HERALD.

THOROUGHLY EXPERIENCED MANAGER, VETeran, desires permanent connection. Go anywhere. Available immediately. BOX 1192, Syracuse, N. Y.

THEATRE MANAGER—MEDICALLY DISCHARGED from the Army, available at once. Will go anywhere salary justifies. 11 years' experience in all phases of circuit operation. Married, sober, reliable. Best of references. BOX 1835, MOTION PICTURE HERALD.

THEATRES

WANTED TO BUY THEATRE IN TOWN OF about 1200 population direct from owner in Colorado, Idaho, Montana or Wyoming. Give details. BOX 1830, MOTION PICTURE HERALD.

WILL LEASE OR BUY THEATRE IN MASSACHUsetts. All details first letter. BOX 1837, MOTION PICTURE HERALD.

INTERESTED IN BUYING OR LEASING THEATRE in Eastern states. Will consider small circuit. BOX 1838, MOTION PICTURE HERALD.

FOR SALE—300 SEAT THEATRE IN ILLINOIS town. 3,000 population, 25 miles from Chicago. BOX 1839, MOTION PICTURE HERALD.

HELP WANTED

PROJECTIONIST WANTED—MAN WITH EXPERIence who desires permanent position in small Eastern town. Good working conditions and salary to right man. State all qualifications and references in letter. BOX 1836, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEAtre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE SHOOTING - CHARTS. THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

Petrillo Ignores House Hearing On Union Bill

James Caesar Petrillo, president of the American Federation of Musicians, ignored the hearing last Thursday before the House Interstate Commerce Committee on a bill designed to prevent hi from interfering with non-commercial and cultura broadcasts scheduled by music students. Neithe Mr. Petrillo nor any AFM official appeared befor the committee.

Representative Wolverton of New Jersey commented: "In my 18 years of Congressional servic I have never seen a situation where a man s directly involved in proposed legislation was no even present or represented when it was up."

Representative Clarence J. Brown of Ohio, tol his colleagues on the committee: "Petrillo has bee asking for it and it's about time Congress let hi have it." He flayed Mr. Petrillo for "showing th same defiant attitude toward Congress that h recently exhibited toward President Roosevelt, referring to the AFM refusal to comply with th President's request last year to lift the union ba on recording.

The basis of the proposed legislation is a bi passed by the Senate, but several amendments re defining and strengthening restrictions were suggested and put in the record for further discussio

Joseph F. Maddy, president of the Nationa Music Camp at Interlochen, Mich., which M Petrillo put on the union's "unfair list" after i high school orchestra had been barred from th air, told the committee Mr. Petrillo's action was "drastic and punitive reprisal." He said it mea that union professors teaching at the camp n longer could do so under pain of suspension fro the AFM.

Paul A. Porter, chairman of the Federal Communications Commission, endorsed the objective of the proposed bill, which was sponsored in th House by Representative Dondero of Michiga Mr. Porter said that as a result of Mr. Petrillo' practices, "very severe restrictions are being imposed on what may be broadcast."

Last week the Missouri legislature considere action to curb Mr. Petrillo. A bill was introduced by State Senator H. R. Williams whic would make it unlawful for any person or group t interfere with the presentation, transmission o broadcast of any non-commercial or cultural program by a tax-exempt school or civic organizatio

Literary Guild Promotion Set on "Hotel Berlin"

One of the most extensive promotion tieups se with the Literary Guild in connection with a fil adapted from a book has been arranged by Warner Bros. on "Hotel Berlin," which was a Literar Guild selection last year. In a 15-minute radi script titled "Radio Reading," serviced by th Guild to about 200 broadcasting stations, a "movie book" story on "Hotel Berlin" will be carried fo March release coincidentally with the national release of the picture. The Literary Guild magazine is carrying a page layout on "Hotel Berlin under the heading of "The Guild Goes to th Movies."

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Intimate knowledge of motion picture camera, projector and sound head design.

Capable of assuming complete charge of design and material selection for production manufacture of 35 mm. cameras and 16 mm. sound projectors.

Present capacity 100% government contracts. Post-war program of identical products.

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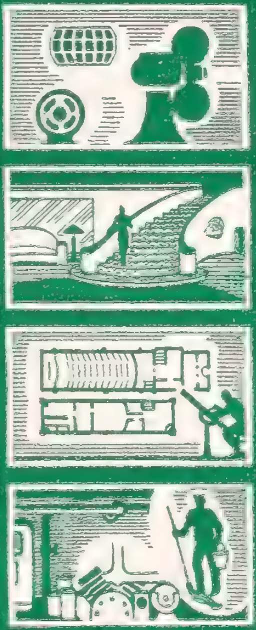
MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN



What You Can Expect For Air-Conditioning

AVOIDING SUITS OVER FAULTY CONSTRUCTION

A Basic Layout for Good, Safe Projection

PHYSICAL OPERATION · MAINTENANCE

MARCH 3, 1945

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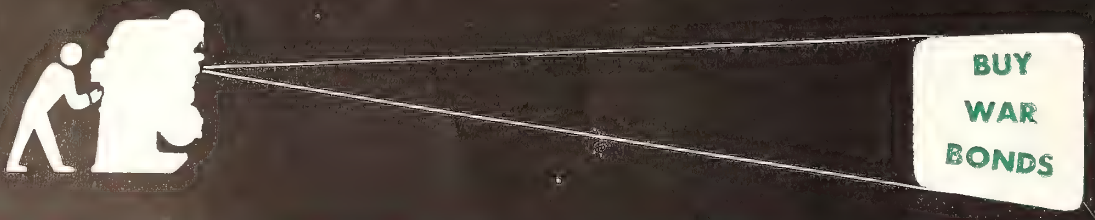
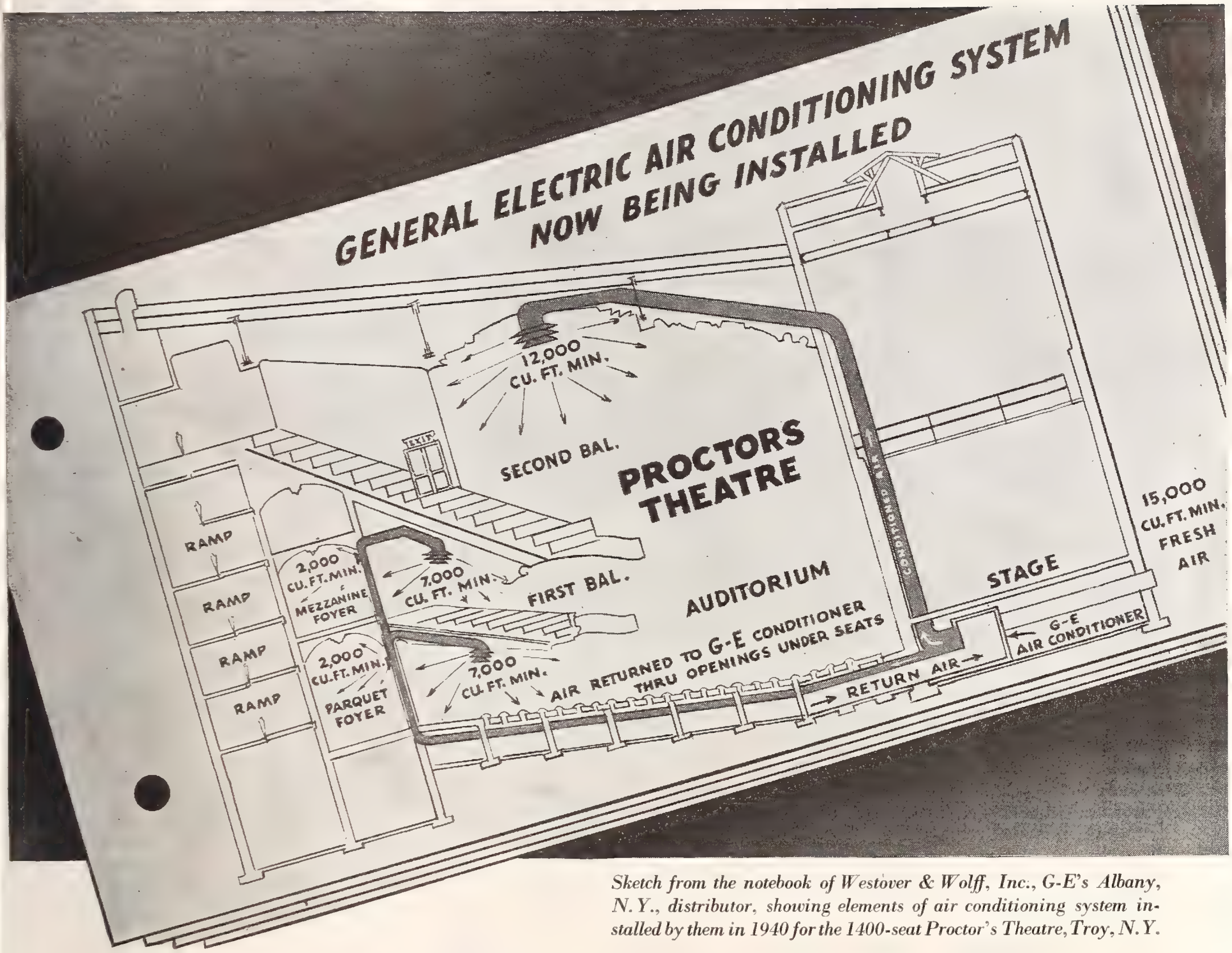
See your RCA Theatre Supply Dealer for Brenkert Products, RCA Sound Systems, International Chairs, Ideal Storage Batteries, RCA Snowhite and RCA Silverlite Screens and other theatre supplies.



RADIO CORPORATION OF AMERICA
RCA VICTOR DIVISION • CAMDEN, N. J.

30-6121-103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PROCTORS THEATRE
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FIRST BAL.
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PARQUET FOYER
7,000 CU. FT. MIN.
AIR RETURNED TO G-E CONDITIONER THRU OPENINGS UNDER SEATS
RETURN AIR
STAGE
G-E AIR CONDITIONER
15,000 CU. FT. MIN. FRESH AIR

Sketch from the notebook of Westover & Wolff, Inc., G-E's Albany, N. Y., distributor, showing elements of air conditioning system installed by them in 1940 for the 1400-seat Proctor's Theatre, Troy, N. Y.

Make this page from the past part of your plan for the future

Maybe you weren't among the lucky ones who hung a sign *"Air Conditioned by G-E"* before the curtain of war came down on "comfort" installations for the duration. We're not prophets, we don't know how long it will be before you can hang the sign. But you can start planning now.

After victory there will be a waiting line, for no group better realizes the box office pull of air conditioning than you of the theatre. It costs nothing to plan now but, if you do, you'll profit sooner.

If yours is an old theatre, your G-E distributor can probably show you shortcuts such as were possible in Proctor's Theatre at Troy, N. Y., where economies resulted through ingenious use of existing ventilating system (as indicated by the sketch above). Whatever your special problems, you can count on his experience to provide a practical solution. For his name, write today to: *General Electric Co., Air Conditioning and Commercial Refrigeration Divisions, Section 5573, Bloomfield, N. J.*

☆ **BUY . . . and hold . . . WAR BONDS** ☆

Air Conditioning by

GENERAL ELECTRIC

Tune in: "The G-E HOUSE PARTY," every afternoon Monday through Friday, 4 p. m., E W T, C B S . . . "The G-E ALL-GIRL ORCHESTRA," Sundays, 10 p. m., E W T, N B C . . . "THE WORLD TODAY" News, Monday through Friday, 6:45 p. m., E W T, C B S

Spectacular!
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ALWAYS A GOOD PICTURE SHOW
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BOB HOPE
MIDWEST PREMIERE
BOB HOPE
PRINCESS AND THE PIRATE
TECHNICOLOR MUSICAL
UNITED

That's the word for your billing when you use

WAGNER *Translucent Plastic*
CHANGEABLE LETTERS

Gorgeously colorful, with the vivid brilliance of neon, they have an attention value which is impossible with other letters.

Beautiful when your regular marquee display light shines through them by night, they afford sharp, silhouetted third dimensional copy by day. That's why great numbers of theatres are replacing their old style solid opaque letters with these modern boxoffice magnets.

4" and 10" sizes, in fonts of assorted, durable, non-fading colors (red, green, blue, amber and opaque black) from 76 letters up. Colors go all the way through the letters. Painting is never required. Strong. Durable.

Illustrated above is part of Chicago's Great White Way. When the photo was made, five of the six theatres there employed Wagner Letters to exploit their attractions. The sixth theatre has also just installed them, making it 100% for Wagner Letters. The star color photographic transparency as shown on the Woods theatre display is a part of the Wagner display service. (Arrangements are being made to service theatres nationally with these transparencies at new low prices at the termination of the war.)

WAGNER LOBBY DISPLAY UNITS

Easy to install in any length. Quality steel construction. Attractive white enamel finish. Letters are mounted on the bars or firmly held at top and bottom by clips.

ALUMINUM LETTERS available for replacement purposes with those not insisting on 100% advertising value.

At your theatre supply dealers. Literature and name of nearest dealer will be sent by writing

WAGNER SIGN SERVICE, INC.
218 S. HOYNE AVENUE **CHICAGO 12, ILL.**

WALKER
- PM -
SCREENS

Quality

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

Said 'n' Done

STATEMENTS AND REPORTS
ABOUT THEATRE EQUIPMENT,
MATERIALS AND SERVICES
AND THOSE WHO SELL THEM

To Distribute Sterilamps

Westinghouse Sterilamps will be distributed in the theatre field by the Theatre Equipment Section of the RCA Victor Division of Radio Corporation of America, it was announced by Homer B. Snook, manager of the section.

These lamps for killing air-borne bacteria, can be installed either in ducts or the plenum chamber of theatre ventilating systems, or along walls with specially designed fixtures, and in toilet rooms.

Mr. Snook said that directions for the Sterilamp conditioning of theatres have been reduced to simple formulas. And he added that properly installed, Sterilamps can attain up to 98% efficiency in germicidal action.

•

Carleton S. Perkins *has been appointed manager of commercial engineering of the Altec Service Corporation, with headquarters in New York. Mr. Perkins, who succeeds Don. L. Turner, resigned, is a graduate of Worcester Polytechnic Institute. He was formerly with Electrical Research Products, and since 1942 has been manager of the Altec Electronic Division. . . . Altec also announces that* H. S. Morris, *merchandise manager since 1939, and also purchasing agent, has been appointed eastern representative in addition to his other duties.*

•

New Projection Room Book

A new edition of National Theatre Supply's projection room planning book has been issued. Features of this publication not contained in previous editions include an ingenious "phantom" picture-diagram to indicate projection and sound system wiring, illustrations of all major items of projection and sound equipment, new wiring diagrams, floor plans, and a list of equipment and accessories for a complete projection installation.

•

Added Army-Navy "E" Awards have recently been won by manufacturers of theatre products. For the Heywood-Wakefield Company, Gardner, Mass., it was the fourth in less than two years. The Blueridge Division of the Lees-Cochrane Company, Bridgeport, Pa. (Cochrane carpeting) also numbered this award its fourth. The award to the Formica Insulation Company was its second.

•

SMPE Test Films Revised

The Society of Motion Picture Engineers announces the availabity of new sound and image test films for both 35-mm. and 16-mm. They represent revision of the previous films, with new titles, new test targets and fuller explanations. The 35-mm films, each 500 feet, are $37.50 each, including shipping charges within the United States; the 16-mm. are $25.

Announcing:

COMBINED OPERATIONS

assuring better

SERVICE

DISTRIBUTION

ECONOMY

AMERICAN SEATING COMPANY

makers of the best in Theatre Seating Equipment

AND

NATIONAL THEATRE SUPPLY

distributors of fine products for the theatre

take pleasure in announcing to

THEATRE OWNERS

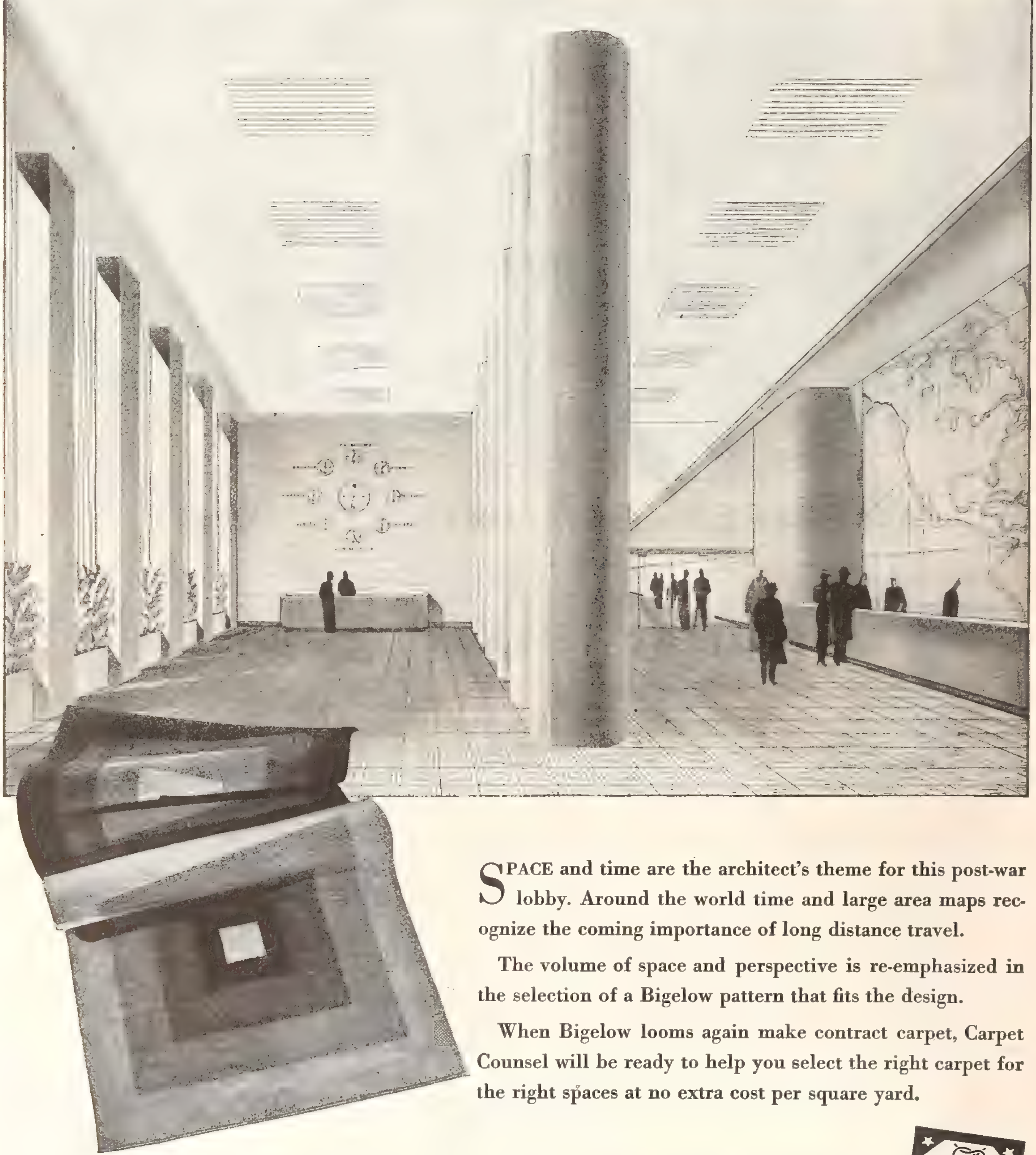
a cooperative arrangement of their great facilities. This coordination of leadership will result in new economy of manufacture and distribution that will directly benefit theatre owners through *better service* and *better values*. In supplying and servicing your theatre seating requirements it will assure the utmost promptness, and convenience, together with *highest quality*.

Call on us at any of our offices—conveniently located from coast to coast.

American Seating Company

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

Accenting the Architectural Design with the Right Carpet!



SPACE and time are the architect's theme for this post-war lobby. Around the world time and large area maps recognize the coming importance of long distance travel.

The volume of space and perspective is re-emphasized in the selection of a Bigelow pattern that fits the design.

When Bigelow looms again make contract carpet, Carpet Counsel will be ready to help you select the right carpet for the right spaces at no extra cost per square yard.

BIGELOW-SANFORD CARPET CO., Inc.
140 MADISON AVENUE, NEW YORK 16, N. Y.

BIGELOW WEAVERS

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

own-Out Means Little ght— and No Fooling!

he Government's "brown-out" order has n theatres of the interior a taste of what submarine menace imposed on those of the oards. Only it's more so. The latter's dimout left the marquee soffits lighted. v, with a total of only 60 watts allowed marquee lamping, theatres fade away, all of character, when night falls. It is a shade of brown—leaning toward burnt er—that the WPB has specified.

fforts to stretch those 60 watts into an eciable measure of illumination have taken umber of forms. Observations in and nd New York are that one is about as as another. Spare projection arc re- ors have been diverted to this purpose; e who had acquired automobile headlights interior lighting during blackouts, have these in the marquee soffit. The 60 watts e been broken down into ten 6-watt lamps ome cases, and into three 20-watt fluores- s in others.

or actual light output, the General Elec- Lamp Department points out that the of fluorescent lamps is the most advan- eous. With three tubes rated at 20 watts , lumen production amounts to 2,580. 60 watts (rated value) are increased, n the ballast losses are added, to about 74 ts at normal temperature, and amount to ething less than that, though still more n 60, at lower temperature.

ividing the 60 watts into six 10-watt ps results in less light (468 lumens) than single 60-watt filament lamp produces 5 lumens) but of course the light is dis- uted over a greater area.

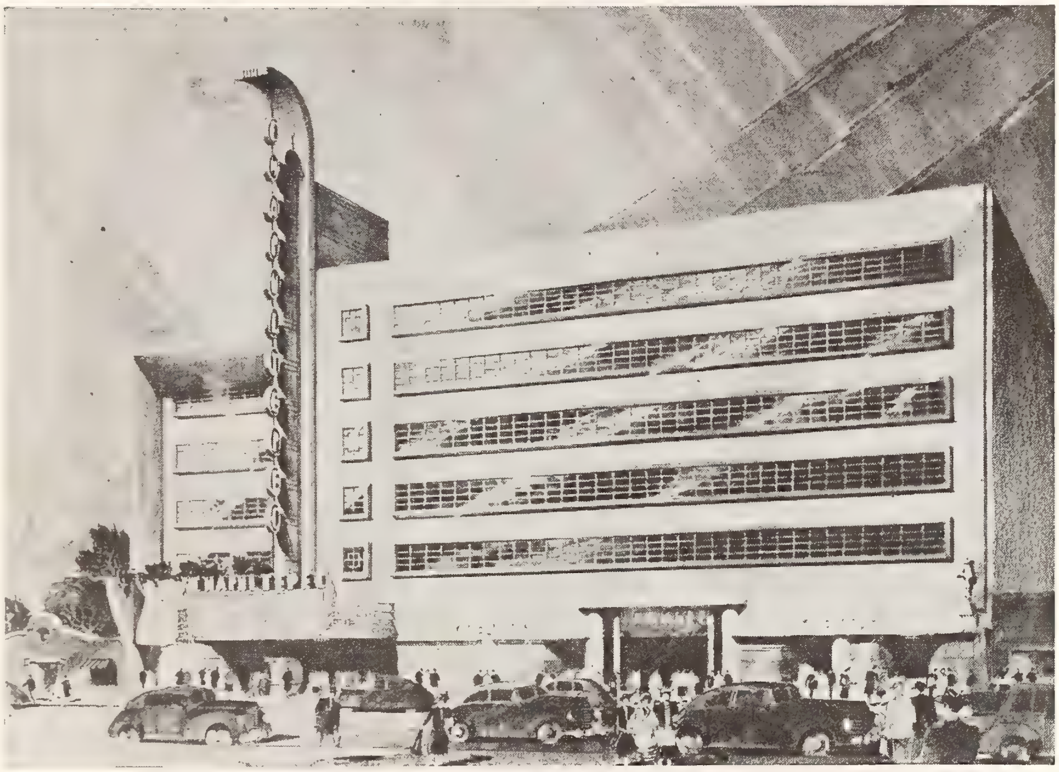
EXTRA LIGHT IN VESTIBULE

he amount of light permitted beyond the lding line being barely enough for safety, ules out advertising altogether. We thought maybe—just maybe—a couple of small tlights in an open vestibule might be used illuminate a sign hung from the marquee it across the sidewalk. We asked our ashington Bureau to get a ruling from the fice of War Utilities. The reply:

The order does not affect the *normal* light- of open vestibules, but the lighting may be increased to provide more illumination side. Nor may advertising signs in the tibule be lighted, such entrances being held nparable to arcades from which lighted ertising is banned. The Office of War ilities specifically prohibits the use of spot- hts in the vestibule trained upon an ad- rtising card that is suspended from a mar- ee soffit."

The question occurs to one, rather inevit- y, we think, of why the maximum total ttage was not specified according to square feet. Marquee and theatre vestibule dimensions vary greatly. No matter how you slice 'em, 60 watts produce no dazzling effect under any marquee. Under a canopy like that of Radio City Music Hall 60 watts look like a maintenance man's absent-mindedness.

Trying to guess how long the "brown-out" may last turns up various conjectures, such as (1) when the winter heating season is over, and (2) when, and if, the coal companies renew their contracts with John L. Lewis' miners. We wouldn't know. Meanwhile, your competitor's theatre is dark, too!



A new theatre in Mexico City, designed by an American architect. Called the Chapultepec, it is one of the more pretentious of a number of theatres erected in Mexico during the past two years. Several others are now under construction or being planned. The Chapultepec was designed by S. Charles Lee of Los Angeles, who is the architect of four other Mexican houses, and of a motion picture studio in Mexico City soon to be built.

Efforts to Check Decentralization of Cities

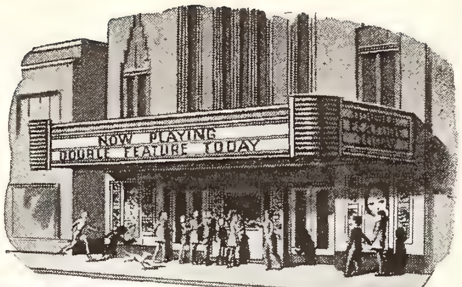
Leading city planners expect resumption of the residential trend toward suburbs after the war, and they don't like it. They deplore the physical decay that it causes within cities, while the diminution of tax receipts threatened by this probably doesn't give them any comfort, either. Not liking it, they think something can be done to check it. Both the attitude and the action it is prompting inevitably enter into the post-war calculations of the motion picture theatre business, since film entertainment, shipped in a can, goes where the people are—or soon will be.

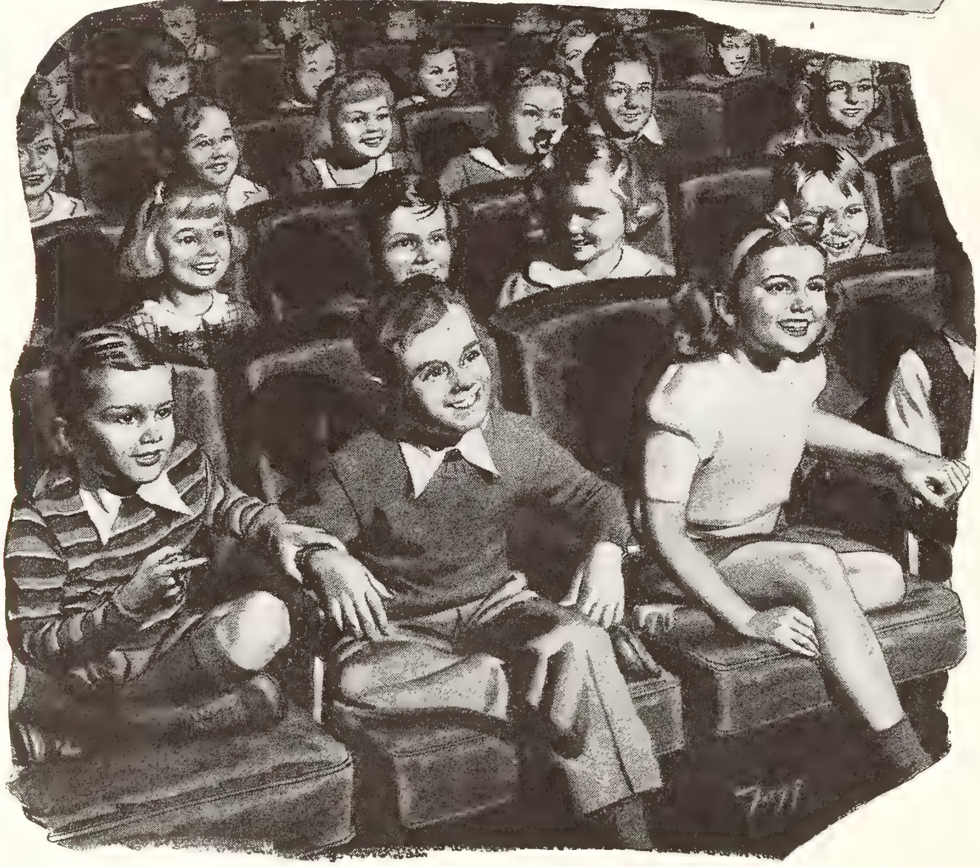
Definite programs of urban rehabilitation are found in those large cities, such as New York and Chicago, which, in consequence of their size and resources, possess well established planning groups. Such groups provide experience upon which other cities are wont to draw, not only in response to comparable physical and economic conditions already existing, but in anticipation of them, and sometimes merely at the suggestion of style.

COMPETITION FOR THE SUBURBS

The idea directing these programs is simply to make the interiors of cities better to live in for people economically, socially and culturally attached to the city—better physically to live in than those areas have been in the immediate past, better to live in than outlying communities because of the addition of pleasant physical conditions to greater inherent convenience. The schemes embrace a number of devices, some in the form of zoning laws applying new and broadening previous restrictions, others calling for the expenditure of billions of dollars. The likely measure of their effect upon the direction or urban development is a factor in much of our post-war theatre planning.

The recent extension by New York of building restrictions limiting the amount of a plot that a building can occupy, is an indication of the way city planners are thinking about such matters as light and air. The





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taller the building the more it must be
back from the street, to let the sun and su
mer breeze into avenues and rooms, and p
haps make room for a bit of foliage.

But the most ambitious part of the develo
ing programs of rehabilitation is the repla
ment of shabby, crowded residential buildin
with attractive apartment houses having lan
scaped grounds. The New York Housing A
thority has already allotted over 115 milli
dollars to such projects, and the expenditu
of much more for the same purpose is co
templated with the help of Federal mone

In Chicago the Plan Commission has
vided the city into 55 communities to form
pattern for post-war construction. Accor
ing to H. Edward Kincaid, executive secr
tary of the commission, the addition of 50,0
families is expected after the war, and mo
livable sections are to be provided to ho
them within the city. The plan specifies
commercial center for each of the 55 comm
nities, with ample parking space. Eliminati
of through traffic from the Loop is also co
templated, giving the streets over to the tra
fice of shoppers and amusement seekers. F
them better parking facilities are to be built

●

A theatre with a sidewalk cafe is one of th
more unusual houses reported for post-wa
construction. To be located in LaSalle, Ill
it will have what the architects, Rapp & Rap
of Chicago, call a "Moderne Esplanade,
extending across the front of the theatre fo
serving food and soft drinks. The house,
seat 1,500, will be a Publix-Great Stat
operation in association with Alger Theatre

●

The American Seating Company and N
tional Theatre Supply have entered into a
arrangement renewing, under conditions
closer co-operation, distribution of America
auditorium chairs by NTS. The latter's 2
branches, and the manufacturer's many publ
seating offices throughout the country, wi
work in "close conjunction," a joint announc
ment states, in both sales and service
theatres.

●

The colorful, adventurous type is commo
enough in this business among the Holly
woodians, but tends to be on the rare sid
among the prosaic affairs of theatre equip
ment. So one takes notice when a fellow lik
Phillip Carroll, big game hunter, gets int
this field. He has joined the Star Manufactu
ing Company of St. Louis, makers of popcor
machines and food serving equipment.

Mr. Carroll has made many a professiona
expedition into darkest Africa, one of the mos
notable of which was his capture in 1941 o
eight gorillas for American zoos. On tha
same trip he captured an okapi, one of th
rarest of beasts. Acquisition of Mr. Carrol
gives Star two big-game hunters. J. R. Burch
president, made yearly hunting trips to Afric
before the war.

Our extraordinary-experience departmen
also learns that the Philippine Islands hav
been affording an equipment man a bit o
adventure — unsought, however. Theodor
Rosenberg, formerly a salesman of the Na
tional Theatre Supply New York branch
went to Manila on a vacation just befor
Pearl Harbor. When the U. S. forces cam
back a few weeks ago, and rescued, in th
best of movie fashion, the American prisoner
in Manila, Mr. Rosenberg was among them
hungry, though fed up with vacations.—*G.S*

F YOU DO NOT HAVE SUCH FACILITIES NOW, WHAT CAN YOU DO ABOUT

The Demand for Air-Conditioning After the War

Well, here is the probable post-war situation, as seen by the head of an air-conditioning engineering organization long familiar with the theatre field. Very likely, this is the picture to fit into your postwar planning.

By A. C. BUENSOD

Operators of theatres have xperienced and overcome during the war ery difficult tasks of "keep on with the how," with very little help in the way of epair parts for vital operations, and certainly maintenance of any character has been very much curtailed. This, of course, also applies o their heating, ventilating and air conditioning systems as well as to other facilities. While hose with refrigerating equipment have been ble to give their patrons some summer cooling, they have been sorely pressed at times ither for the Freon-12 gas, which was retricted, or for essential repairs. It has been eported that many such systems are still inperative due to a lack of refrigerant.

But these are matters which will end with he war. What then will be conditions which he will need to take into his calculations?

The theatre operator may well be asking imself what is going to happen when materials are released and the manpower situation relieved. What type of system should e be interested in? How should he weigh osts? Should he plan now, or wait for new ost-war "magical" devices?

The writer believes that a survey of owners of air-conditioning systems will reveal that, bove all, reliability of performance of the equipment is of utmost importance.

We think such a survey would show that ostly repairs, the cost of service men to fix eaks and make adjustments, has proved to be a very expensive operating item, and at imes, even though expense was no object, ervice men could not be found to do the work properly.

The writer believes, therefore, that it has been firmly established by experience that even though a complete air-conditioning system may cost a little more in the *first place,* t would be very wise to make the necessary nvestment rather than to keep paying out from year to year a large sum for repairs, maintenance and replacements.

USE OF PREWAR METHODS

Irrespective of much publicity passed out during the war years, of the many new things developed for war weapons, we do not see anything in view that promises any decided improvement in the handling of air, or in the means for cooling the air by refrigeration in summer. Our experience during the war in the air-conditioning industry has indicated that we are serving the war plant with essentially the same equipment that was available *before* the war, and this equipment is doing its duty effectively in maintaining temperature and humidity conditions where required in war manufacture.

In fact, due to the shortage of critical materials, such as, for instance, steel and copper, we have had to use duct work fabricated of substitute materials like cement, asbestos board, plywood, and so on. All of this substitute material for duct work will, in the writer's opinion, be eliminated and we will revert to the standard practice of using galvanized steel sheets for duct work because, first of all, it has the structural strength and can be easily formed to suit the physical building construction conditions.

With the restriction of copper we were forced to eliminate copper heating and cooling coils, and even were restricted in the amount of copper that could be used in various parts of the machinery. Aluminum was similarly restricted in the manufacture of refrigerating machines. As soon as these materials again become available, we feel quite sure they will all go back into use according to practice before the curtailment was necessary. Some of the restrictions on these materials have been removed, and the air-conditioning industry has already gone back, where permitted, to the use of the old materials.

The industry will similarly resume use of the same full-housed supply fan that was common before the war. We will have spray washers of the central station type in which water is recirculated to wash the air and in summer time is chilled in order to obtain cooling for dehumidification. The duct work will wind around the theatre and will be built of galvanized steel sheets. The air distributing system will be the same as has been used for many years.

In the past twenty years many types of air distribution have been employed. Some have caused drafts, due to too much air in one spot, which becomes a mass of cold air; some have been of high-velocity type, causing cold air to strike patrons like a stiff breeze. After the war the distributing system will be downward, distributing the air from overhead (as the better prewar systems have done) and introducing it into the theatre without drafts or "clammy" sensations, so that the audience will experience only a feeling of comfort.

The refrigerating machines which are necessary to use when an artificial cooling means is required, have not had any improvement during the war, either in performance or in reduction of size. Some publicity has been advanced that manufacturers will sometime in the future be able to reduce the size of the very small units which are used for room coolers and also for "packaged" self-contained, small-capacity commercial units; but all of this is still in the planning stage, and if any developments result from this planning, it will take many years to place them in production and make the necessary tests so that they are proven.

POST-WAR COOLING

In the meanwhile, war manufacturing has utilized almost to full capacity the plants of refrigerating manufacturers, with their output practically the same type of equipment, with the same performance characteristics as equipment suitable for theatre work. Quite naturally there have been developments in very low-temperature refrigerating machines, and also in very large centrifugal type machines for certain unusual problems that confronted the air-conditioning industry in the war effort; but in the writer's opinion these hardly will offer much advantage for the range of equipment that the theatre will use.

We thus shall have available the large-capacity refrigerating machines of the centrifugal type, which will be suitable for the large houses, ranging in tonnage from 150 tons up. We shall have the smaller low-pressure, hermetically sealed water chilling machines in ranges from 50 tons up to 200 tons, which, in the nature of their design, being fully enclosed, are inherently adapted to being controlled automatically by the conditions dictated by the load conditions of the theatre. This type of machine requires no skilled operator for its proper functioning and is a decided advantage where the municipal

(*Continued on page* 22)

How to Protect Yourself Against Damage Suits Due to Building Defects

● Under what conditions is the exhibitor liable for injuries due to a workman's negligence? How can he avoid that liability? Here in non-legal terms is what the courts say to answer these and related questions

By LEO T. PARKER

SEVERAL ACTUAL instances have recently come to my personal attention in which theatre owners have lost important law suits filed by injured patrons simply because they neglected to make protective contracts defining the legal obligations of architects, contractors or employes.

First, it is interesting to observe that modern courts consistently hold that failure of a property owner to employ an architect to prepare plans and specifications for erection of a theatre building greatly increases the owner's liability, irrespective of the character of damages resulting from defective construction.

In other words, a faulty construction may not become apparent for several years but the theatre owner's liability for damages remains the same, if evidence is introduced proving that the defect causing the injury may have been eliminated by supervision of a competent architect. Modern higher courts hold that a theatre owner is relieved of liability in damages for injuries resulting from defective construction, whether or not the architect was negligent in preparing the plans or supervising the construction work, *providing the architct is competent.*

For example, in the leading case of Burke v. Ireland (59 N. E. 914), it was disclosed that the owner of a lot employed a competent architect to draw plans and specifications and supervise the construction of a building on the property. Unknown to the parties, an abandoned cistern was concealed in the lot, and the contractor employed by the property owner built the foundation for the center column of the building on the edge of the old cistern. The foundation was *not* inspected by the architect, and as a result of this negligence the building collapsed, causing the death of many persons.

The dependents of the deceased persons filed suit for damages against the property owner. Although the lower court held the property owner liable, the higher court reversed this verdict, saying:

"In this case the owner was not competent himself to plan the building which he desired to erect. He was not competent to construct or superintendent the construction. If he had attempted to do any of these things, it may be that he could be held responsible for the results of the accident."

And also, in a 1944 higher court decision (55 N. E. [2d] 221) it was shown that a patron was injured in a theatre and he sued for damages, alleging that the theatre structure was defective and dangerous. The higher court held the theatre owner *not* liable, because the theatre owner had used "ordinary care" to employ a competent architect to design and supervise the construction of the modern theatre building.

And, again see Fox v. Ireland (61 N. Y. S. 1061), where it was disclosed that a property owner entered into a contract with a contractor for the construction of a large theatre building which was to be erected according to the plans and specifications prepared by an architect, who also agreed to superintend its construction.

Later the interior of the building collapsed, due to a weak foundation laid upon insecure ground, and seriously injured a person, who sued the theatre owner for damages. The testimony proved that *the architect did not inspect the work and that this neglect was the proximate cause of the injury.*

The theatre owner proved that he relied *entirely* upon the efficiency of the architect, and that he *did not interfere with the discharge of the architect's duties.* In view of this testimony, the court held the theatre owner *not* liable, saying:

"This case is to be disposed of by considerations relating to the competency of the architect and the right of the defendant (owner) to rely upon the skill and fidelity of the architect."

Notwithstanding the above explained law, a theatre owner cannot avoid liability on proof of employment of an architect unless the testimony proves that the architect is "competent." Therefore, all theatre owners should employ architects who are recognized by the authorities, and by experienced contractors, as being competent.

ARCHITECT SHOULD HAVE FULL CONTROL

Modern higher courts consistently hold that where the theatre owner employs an architect to prepare plans and specifications and supervises the work, any negligent and injurious act of the theatre owner, principal contractor, or subcontractor may result in liability of the theatre owner.

For illustration, in Sheridan v. Rosenthal (201 N. Y. S. 168) it was shown that a theatre building collapsed because of defects in the steel work installed by a subcontractor *who was employed by the theatre owner, who acted as the general contractor.*

Testimony proved that the theatre owner had employed an architect to draw the plans and had filed them in the municipal building department. However, *the theatre owner personally supervised the construction work.*

The theatre owner attempted to avoid liability by contending that he had employed a competent architect to prepare the plans and specifications. Although the lower court held the theatre owner not liable, the higher court reversed this decision saying:

" . . . The rule of nonliability of an owner of a building, who employs a competent and skillful architect, for faults or defects in design or plans, has no application to the facts of this case."

Another important point of the law is that a theatre owner who fails to employ a competent architect cannot avoid liability for injuries, and other damages, caused by imperfect construction or collapse of a theatre building, by introducing testimony proving that he submitted his plans for approval to a municipal architect employed by the city building department.

A case in point is Pitcher v. Lennon (42 N. Y. S. 156). It was disclosed in this that during the erection of a building large portions of it collapsed and killed a workman because the weight was improperly distributed upon granite blocks used as an upper foundation. The accident happened when the work, being performed by contractors, was under the supervision of the owner. The dependents of the deceased workman filed suit against the owner for damages.

The owner attempted to avoid liability by contending that he had exercised reasonable care when he submitted his plans to the municipal building department architect, who approved them. However, the higher court held the owner liable in damages.

COMPETENT SUPERVISION AVOIDS LIABILITY

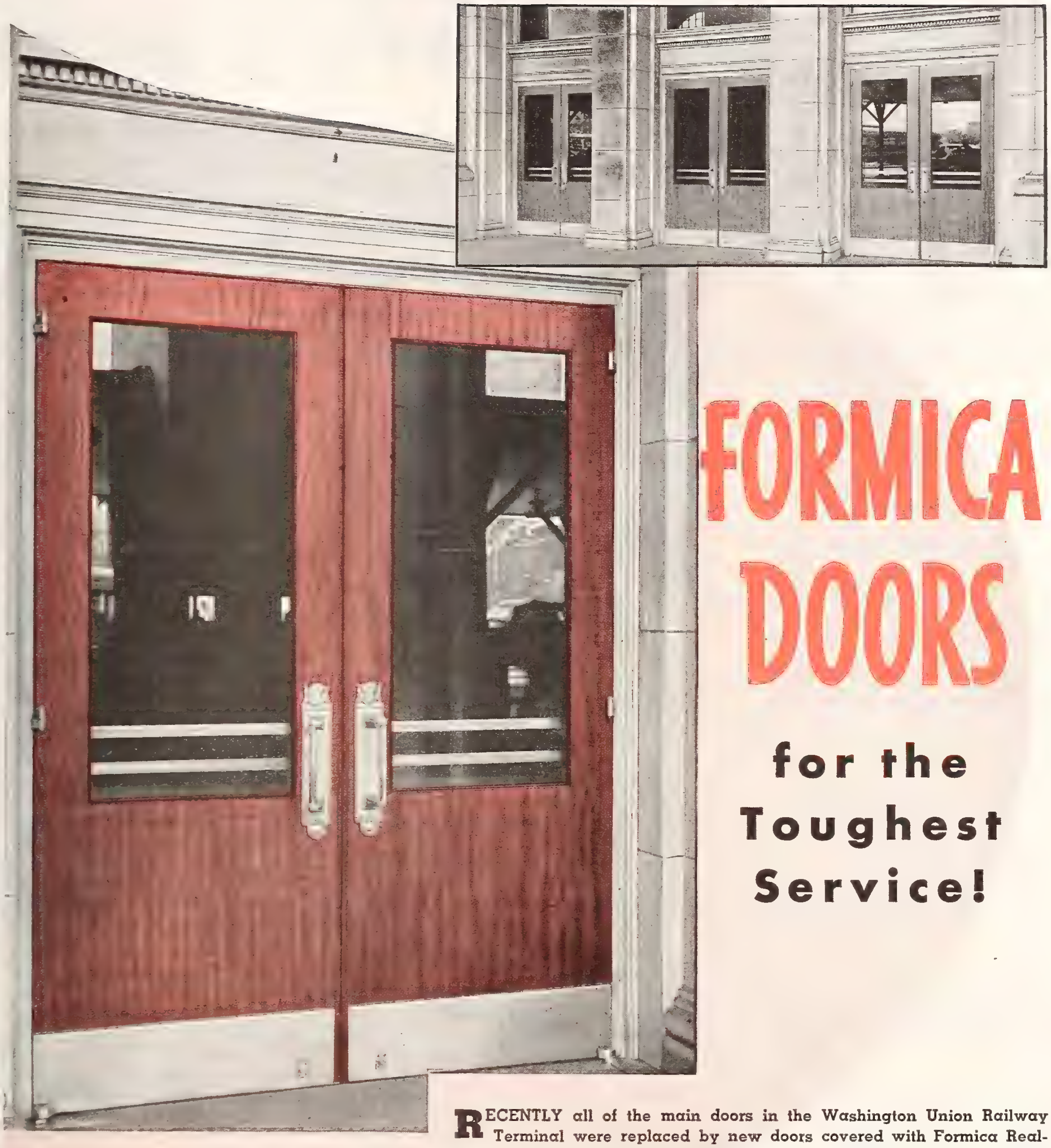
The above higher court decisions indicate that employment of an architect to prepare plans and specifications, and supervise the construction work is necessary to avoid damage liability for defective structure.

However, many higher courts have held that if an architect is employed to prepare the plans and specifications, the theatre owner may without liability employ *any person* competent to supervise the work.

For illustration, in Hawke v. Brown (50 N. Y. S. 1032) it was shown that a property owner employed an architect to prepare plans, etc., for certain alterations of a building. Also, the building owner authorized a real estate broker to employ a contractor to perform the work.

In the subsequent contract the contractor

(*Continued on page* 25)



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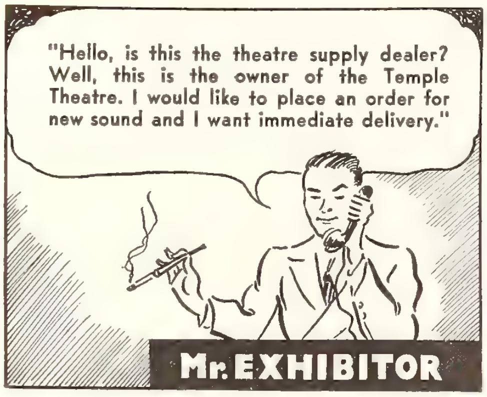
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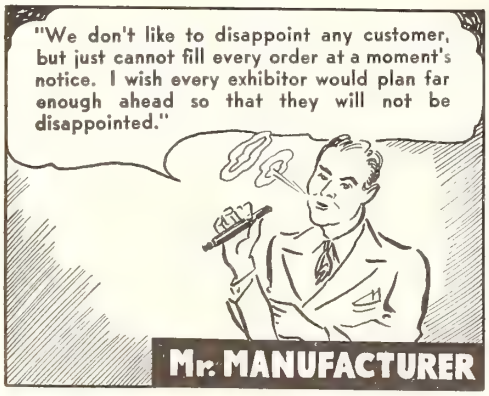
Mr. SUPPLY DEALER


"We don't like to disappoint any customer, but just cannot fill every order at a moment's notice. I wish every exhibitor would plan far enough ahead so that they will not be disappointed."
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Planning a Projection Room That Is Safe and Efficient

ONCE UPON A TIME there was a big new beautiful theatre almost ready to be opened to the public. The advertising campaign for the inaugural performance had been prepared. Only some furnishings needed to be placed, and part of the equipment remained to be installed. This included the projection apparatus. But, alas, there was no projection room. In planning the theatre, the projection room had been forgotten. What happened then the story doesn't tell.

We've never seen a motion picture theatre built without a projection room, but we've encountered many theatres almost ready to open which had only half-planned or badly planned projection quarters. It is not expected that every theatre structure can provide for absolutely ideal projection conditions (though that should be the aim of the planners), but facilities for this basic function of a motion picture theatre should invariably be efficient and safe. In planning for post-war construction and remodeling, the inexpertness and toleration of the past should not be allowed in projection room planning. Once the projection room is constructed and the equipment installed, the theatre owner, his managers and his staffs will have to take it, for better or worse, through many a day to come.

In the planning of a projection room, first make sure that the projection facilities in any case do not fall short of standard requirements, and that these facilities not be hazardous to life and property, but be safe and practical in every way. The space allotted to projection should provide for (1) the projection room proper, where the projectors and various components of the sound equipment are installed; (2) the film rewind and film storage room; (3) the d.c. power equipment room, where the current rectification equipment, rheostats, etc., are installed; and (4) a toilet room for the exclusive use of the projectionists.

ROOM DIMENSIONS

If the projection room proper is sized for a two projector installation, it should be not less than 14 feet wide by 10 feet deep and 8 feet high; where a three-projector installation is intended, with additional spotlight, stereopticon or floodlight equipment, 6 feet should be added to the 14-foot width for each such machine installed. In addition, where there are no physical limitations, consideration should be given for future needs of new type of equipment when allotting space for this room.

The above recommended dimensions may vary more or less from the code requirements of some local or state authorities having jurisdiction, but on the whole they are based on sound and practical requirements for projection rooms. However, where local codes are in effect, the projection room plans should be approved by the proper authorities before any construction is begun. Correcting violations later on may be expensive.

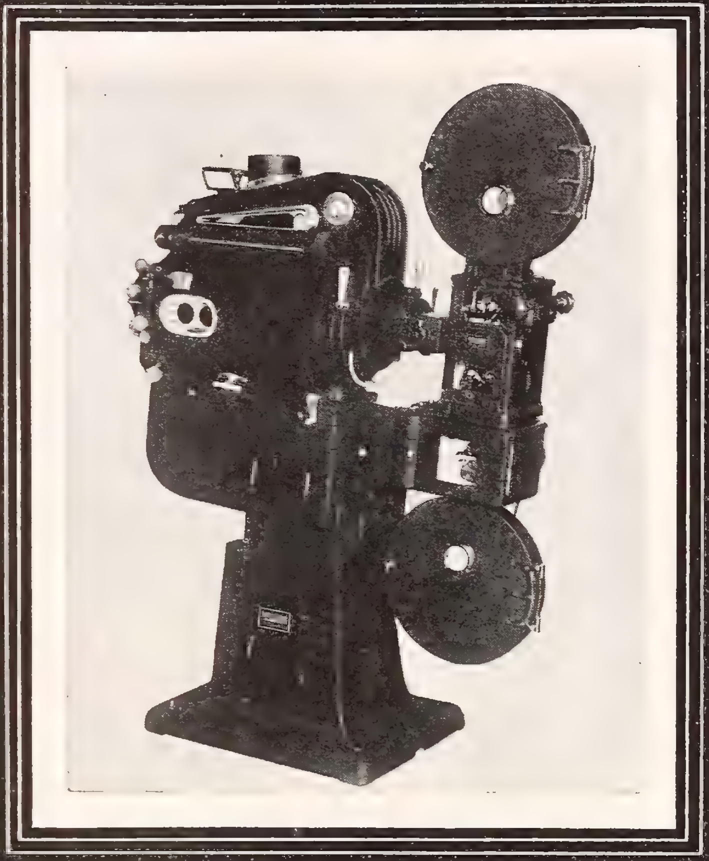
The aim in allowing plenty of space in the projection room proper are (1) free and clear working space around the projectors; (2) convenient and efficient operation of this equipment, (3) better ventilation and easier exhaustion of smoke and gases in case of a film fire, and (4) immediate escape of the projectionist if a film fire should occur.

The walls of the projection room proper can be of brick, plaster, concrete blocks or hollow tile; they should be plastered with at least ¾-in cement plaster on the inside finished surface.

PORT PROVISIONS

The core of the wall should be at least 4 inches thick, and any steel hangars, trusses or columns required for supporting the room should be buried in the wall so that there will not be any offsets or projections extending beyond the inside surface. Any such protrusions that are necessary should be on the *auditorium side* of the wall. Also, any such steel members required in the wall should be so located that they do not interfere with piercing of the wall for port openings. The centers of the projectors in a two-projector installation are either 27 or 30 inches, as a rule, on each side of the center line of the auditorium. (In a three-projector installation, the center of one projector is usually located exactly on the center line of the auditorium, the other two about 60 inches on each side of the auditorium center line.) In general practice, each machine in the projection room proper has its center line from 54 to 60 inches from that of any other projector, and from a side wall.

Any steel members in the wall, on these projector center lines, makes it costly to cut port openings through the wall. In such a case, the projectors would probably have to be



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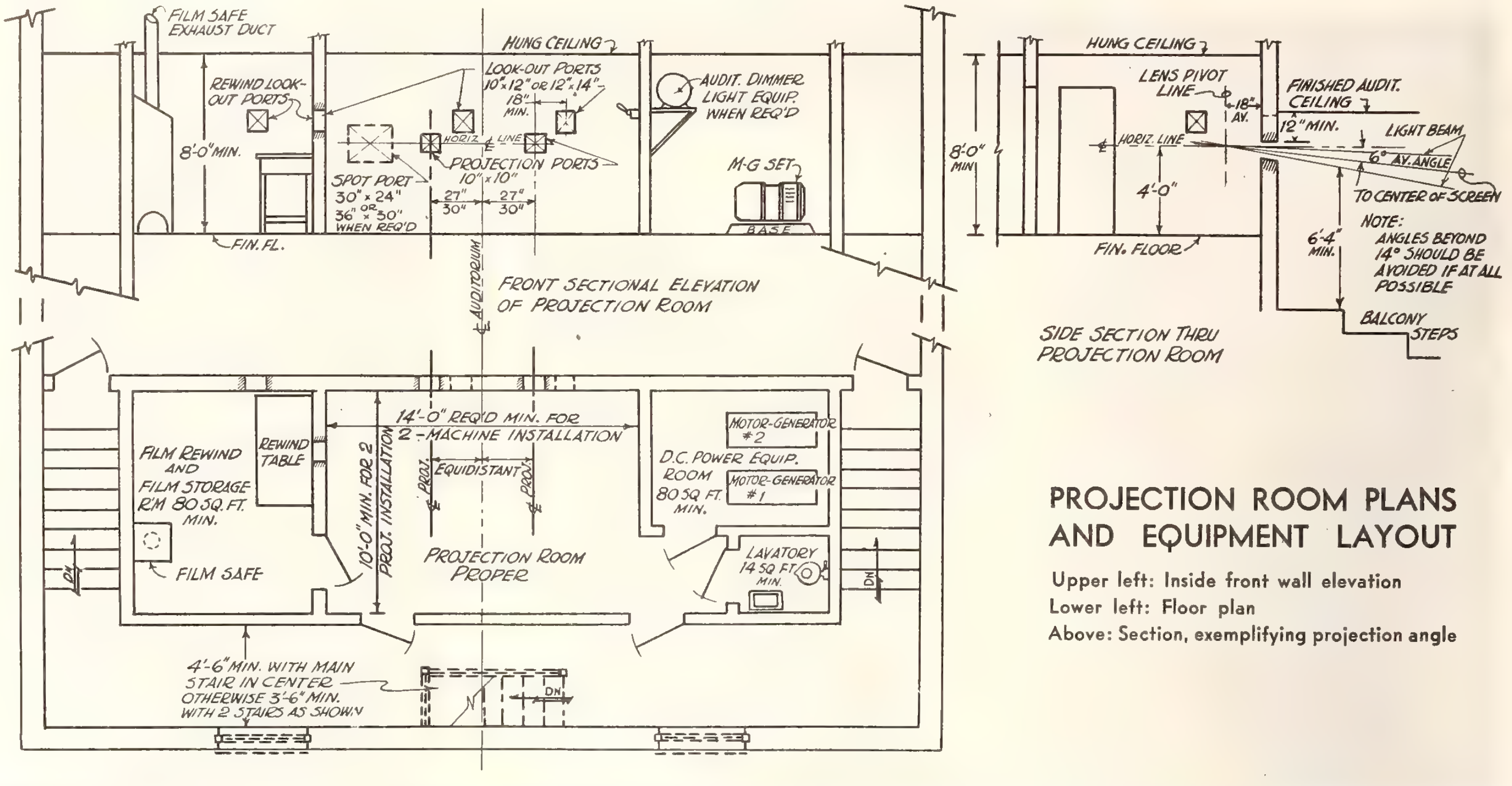
FILM SAFE EXHAUST DUCT
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REWIND LOOK-OUT PORTS
LOOK-OUT PORTS 10"x12" OR 12"x14"
18" MIN.
AUDIT. DIMMER LIGHT EQUIP. WHEN REQ'D
8'-0" MIN.
HORIZ. LINE
PROJECTION PORTS 10"x10"
SPOT PORT 30"x24" OR 36"x30" WHEN REQ'D
27" 30"
27" 30"
M-G SET
BASE
8'-0" MIN
FIN. FL.
AUDITORIUM
FRONT SECTIONAL ELEVATION OF PROJECTION ROOM
14'-0" REQ'D MIN. FOR 2-MACHINE INSTALLATION
FILM REWIND AND FILM STORAGE R'M 80 SQ. FT. MIN.
REWIND TABLE
FILM SAFE
10'-0" MIN. FOR 2 PROJ. INSTALLATION
PROJ.
EQUIDISTANT
PROJ.
PROJECTION ROOM PROPER
MOTOR-GENERATOR #2
D.C. POWER EQUIP. ROOM 80 SQ FT. MIN.
MOTOR-GENERATOR #1
LAVATORY 14 SQ FT. MIN.
DN
DN
4'-6" MIN. WITH MAIN STAIR IN CENTER OTHERWISE 3'-6" MIN. WITH 2 STAIRS AS SHOWN
DN
HUNG CEILING
LENS PIVOT LINE
18" AV.
FINISHED AUDIT. CEILING
12" MIN.
LIGHT BEAM
6° AV. ANGLE
TO CENTER OF SCREEN
8'-0" MIN
HORIZ. LINE
4'-0"
FIN. FLOOR
6'-4" MIN.
NOTE: ANGLES BEYOND 14° SHOULD BE AVOIDED IF AT ALL POSSIBLE
BALCONY STEPS
SIDE SECTION THRU PROJECTION ROOM

PROJECTION ROOM PLANS AND EQUIPMENT LAYOUT

Upper left: Inside front wall elevation
Lower left: Floor plan
Above: Section, exemplifying projection angle

shifted in such manner as to cause distortion of the screen image.

It is very important that the port openings in the front wall of the projection room be located and constructed properly. (I have observed many an instance in which they had to be re-worked at the last minute.) These openings should have substantial iron lintels at the top, or be lined with heavy-gauge metal to prevent sagging or cracking of the wall.

The size of the projection port openings should be 10 x 10 inches, which will allow for any error in determination of the projection angle, movement of the screen from the position originally planned, and the thickness of the masonry wall.

The size of the observation port openings should be either 10 inches wide by 12 inches high, or 12 inches wide by 14 inches high, with the bottom of these openings in line with the top of the projection port openings. This relation will permit better viewing of the picture on the screen from the projection room and thereby aid the porjectionist in maintaining sharp definition.

The size of the spot, effect, etc., machine port openings should be either 30 inches wide by 24 inches high, or 36 inches wide by 30 inches high, with the horizontal center line on the same horizontal center line as that of the projection port openings.

•

It should be remembered that the height of the projection port from its bottom to the projection room floor will vary according to the angle of projection. The height is around 39½ inches at an angle of projection of 6° and with standard projectors. A workable method for determining the angle of projection is as follows:

First the lens pivot line should be laid out by drawing a *horizontal* line 48 inches off the projection room floor, and a *vertical* line 18 inches from the finished front wall of the projection room. This 18-inch vertical line holds good to a 12° angle of projection. Beyond a 12° angle this dimension will increase 1 inch per degree of angle increase.

Now where these two lines intersect will be the center of the pivot on the projector. Three lines should now be drawn from this pivot line to the screen located in its proper location on the stage, one line going to the top of the screen, another to the center, and the third line to the bottom. The space between the center line going to the screen, and the 48-inch horizontal line will indicate the angle of projection. The top and bottom lines going to the screen will show the light beam area

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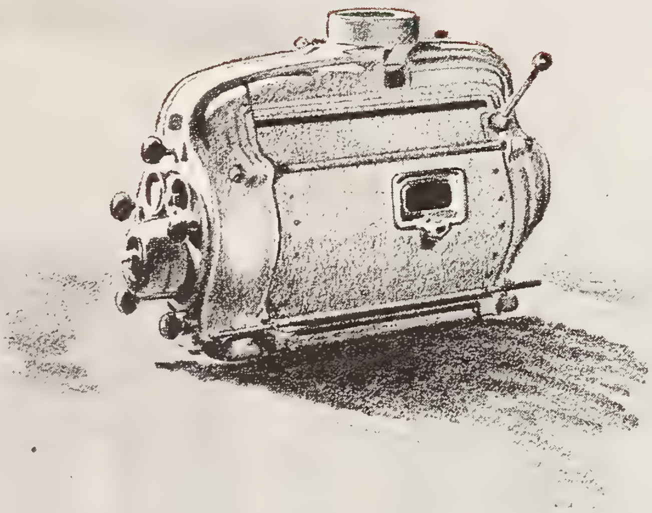

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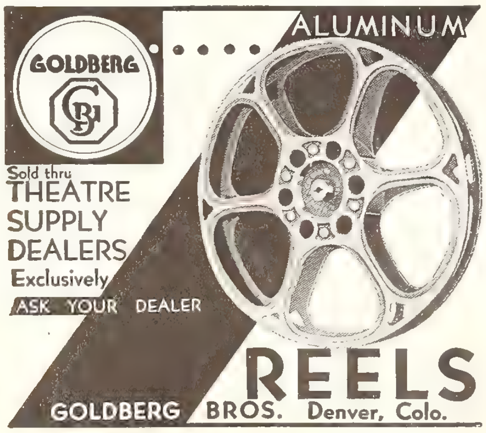
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and will help to determine the clearance required at the auditorium ceiling (and over the balcony also, if any).

●

This determining of the clearances is very important so as not to have patrons interfering with the projected light to the screen, or to have the auditorium ceiling so low that light reflections and shadows will be noticed in the auditorium. The minimum clearance height between the lowest edge of the projected light beam and any point on a balcony floor should be 6 feet, 4 inches.

The minimum distance from the top of the projector port to the finished auditorium ceiling should be 12 inches in order to have the lookout ports at the proper viewing height in the projection room; otherwise, the projectionist will have to bend over every time he frames the picture on the screen. Another advantage in having at least 12 inches of space between the top of the projection port and the auditorium ceiling is that there will be less chance of reflection from the projected light beam, especially if the ceiling has a glossy or otherwise reflective surface. This additional clearance will also allow the installation of lighting fixtures, ceiling ventilating outlets, etc., in the auditorium ceiling without any fear that they might extend into the projection light beam.

FLOOR CONSTRUCTION

The floor of the projection room should be strong and solid in order to carry the load of the projection machines safely and without vibration (remember that any vibration of the projectors will be magnified on the screen).

If the theatre is to be constructed near a railroad, special precautions should be taken to have the floor exceptionally strong and properly tied-in with the steel framing of the building.

The floor should be a reinforced concrete slab at least 4 inches thick, with a tamped cinder fill above this slab at least 2 inches thick, and with a smoothly troweled cement finish. This construction will readily allow the electrical conduits for the projectors, sound, etc., to be properly concealed in the floor. And in a first-class installation all conduits should be concealed. This same practice should be followed even when metal troughs are used for running electrical wiring circuits to the projectors.

CEILING CONSTRUCTION

The ceiling, or rather *"roof,"* of the projection room should be constructed of 4-inch concrete slabs, or of at least 3-inch plaster blocks rigidly tied-in to the roof framing; then a hung ceiling with proper iron strap hangers should be installed, having for a finish at least 1-inch cement plaster. The space between the hung ceiling and the roof should be of ample size to conceal properly all exhaust and ventilating duct work, necessary conduits, and any supporting roof beams. The height from this hung ceiling to the projection room floor should be at least 8 feet in the clear.

DOORS, WINDOWS, ETC.

All doors in the projection room must be of the approved fireproof type with jambs of steel. This also applies to the window fram-

; and if covers are to be installed over the ndows to keep out the light, they also must fireproof (such as steel venetian blinds, .). The toilet room should also be conucted so as to be fireproof throughout. A tercloset, a lavatory, and a medicine cabt should be installed in this room.

All doors in the projection room should be least 2 feet, 6 inches wide by 6 feet, 8 inches h. They should be self-closing and swing *ward.* The projection room should have o such exits for separate and independent ess and ingress. *Vertical iron ladders, trap ors, and scuttles should never be installed;* y constitute a menace. In every case the ssage halls or stairwells to the projection om should be fireproofed.

JXILIARY ROOMS

The film rewind and film storage room uld be constructed essentially in the same y as the projection room proper. The minim floor area to be allotted to this room ould be at least 80 square feet in order to ve free and safe working space, especially the event of a film fire.

The d.c. power equipment room should be nstructed similarly, with a floor of sufficient ength to carry safely the load of the equipent to be installed.

A motor-generator room should not be ated directly over an open archway leading the mezzanine balcony or foyer. Considable mechanical hum and vibration are genated by motor-generator sets, and if the or is not properly constructed, or if the uipment does not set on soundproof bases, jectionable noises may be transmitted to the ditorium. The minimum floor area for this om should be at least 80 square feet for otor-generator sets up to 10 horsepower capcity each. When they are over 10 horsewer and it is found that a proper installaon cannot be made on the projection room vel, other space should be allotted, preferly in the basement.

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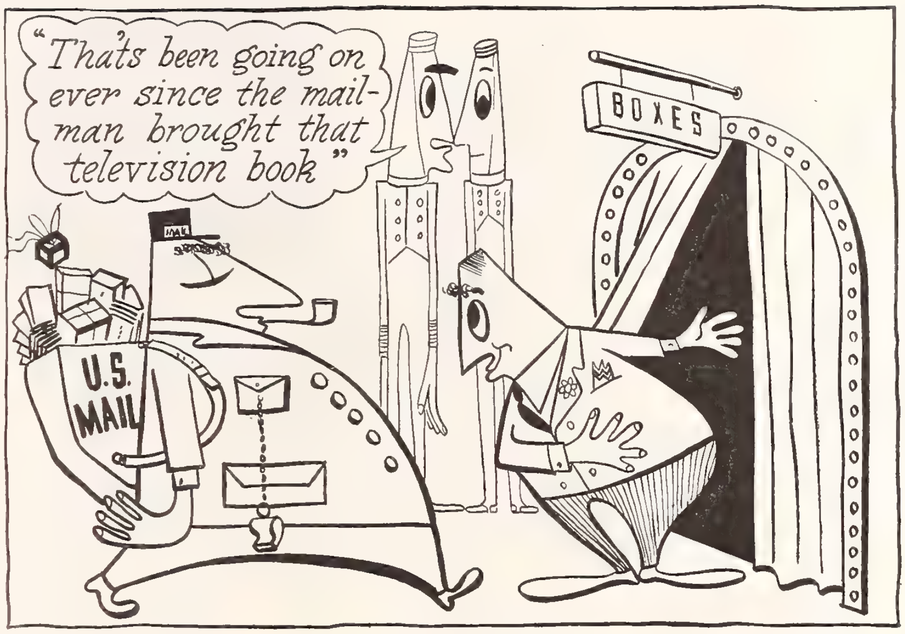
that fixure bowls and the light wells in back of the attraction board letters in marquees often collect films of dust, dirt, insects, etc., which cannot be seen, but which materially reduce the efficiency both of the reflection and transmission of light?

that dilute ammonia is effective for cleaning all glass?

that light fixures in high ceilings should be installed so that they can be lowered for easy and safe cleaning?

Ways and Means" continued on next page.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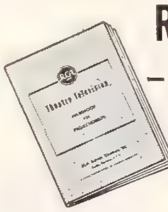

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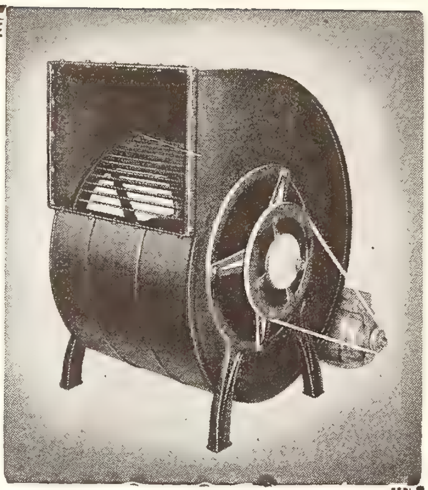

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A BASIC and extensive element of a theatre is the electrical installation. How efficient this electrical installation will be after the theatre is in operation will depend wholly on what care and intelligent judgment were exercised in the original planning. While the design work involved in an electrical installation should be left to the architect and engineers, the theatre owner or manager who has a working knowledge of specific needs peculiar to theatre operation is in a position to indicate what he wants and to see that he gets it.

In the first place, it is quite hard for an architect or engineer to tell exactly, beforehand, what the electrical demand load will be in a theatre until the theatre owner makes known the quantity and type of equipment to be purchased. In an electrical equipment installation, and especially the lighting end of it no set rules can take the place of the judgment and experience that an informed theatre operator possesses.

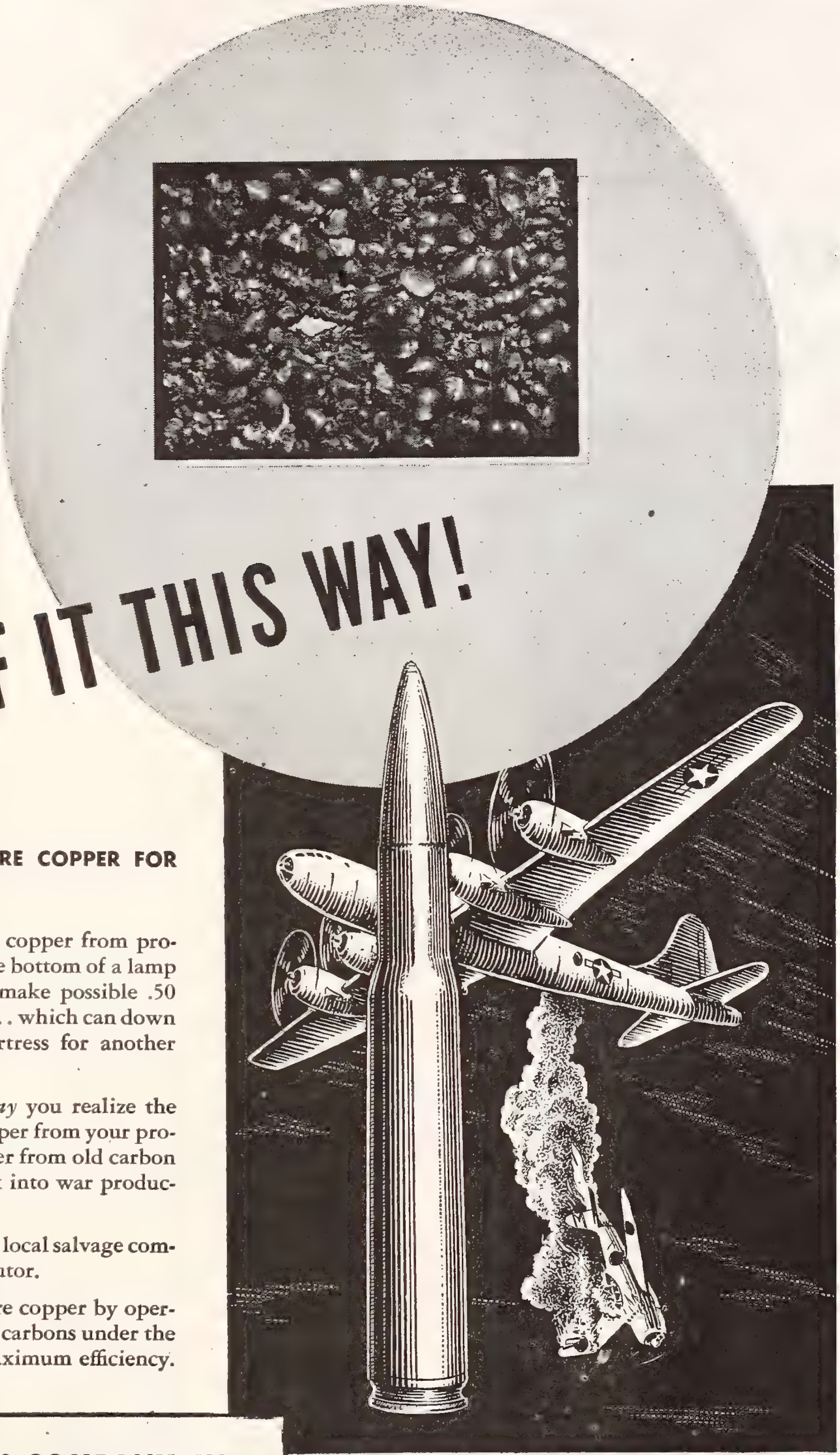
All too often it turns out that the mains or electrical wires from the transformer are not of sufficient size to carry the entire load, and that generous allowances have not been made in their sizes for any additional loads, occasioned by future extension of the equipment, without causing excessive voltage drop or undue heating. Sizing of the system, in order to have at all times the proper voltage present on which the power and lighting equipment is rated to operate efficiently, is very important, and the person who must pay the bills and operate the theatre is the one who holds the bag if voltages that are too high shorten the life of lamps and materially affect the useful performance of the electro-mechanical equipment. Also, voltages that are *too low* will reduce the light output from the lamps and cut down the overall efficiency of the motors, especially motor-generator sets, with resultant light fluctuation on the screen.

SWITCHBOARD AND LEADS

The main electrical panelboard should always be installed in a spacious, dry room, and so located that it will be in the most advantageous spot for convenience in service and maintenance work, and be located for the easy hookup of the various circuits feeding from this panelboard to all parts of the theatre.

Extreme care should be exercised that the mains, or feeders, do not run too close to the boiler, over or under heating pipe headers, or in inaccessible places where dampness or water might penetrate. In this way the security and efficiency of the wiring will be assured, with neat runs of wiring, firm connections and soldering, smooth taping of [illegible] wires, and proper attachments to the fitti[illegible] at the panelboard.

It should be made certain that the main distribution panelboard will be arranged in sections, with the proper amount of wiring circuits, switches and fuses to take care of the power load of the theatre adequately, with



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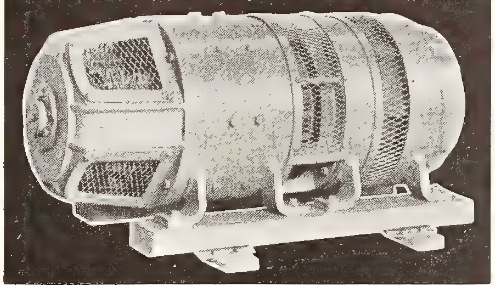

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emphasis on the motor-generator set, and all driving motors of the ventilating or air-conditioning equipment, as well as curtain control motors and special lift motors on the stage above one horsepower.

Similar provisions should be made for feeding the general interior lighting, marquee lighting, any lighting of the stage (such as the stage switchboard, footlights, borderlights, floods, etc.), as well as emergency lighting.

•

In figuring the feeders to the projection room it is well to look into the future to try to foresee what possible changes might come about in the present-day projection equipment before the wires and conduit are bound permanently. Provisions should be made in the original installation to every extent feasible, to take care of these future needs, for these will be far cheaper in the long run than to rip out old conduit and wiring later on.

The same foresight should be exercised in specifying the conduit and wiring work to be installed in the projection room proper, anticipating a new sound system, television equipment, special lighting, rewinder drives, etc. An architect or designing engineer does not usually consider such things, as they are not of regular concern to him; the theatre operator has to know and say what he wants.

In planning the layout for the conduit and wiring runs to the chairs in the auditorium, all present needs for the installation of the aisle lights and hearing aids must of course be met, then allowances made for the possible future installation of such special items. Additionally, however, it might be a good idea, depending on conditions, to provide for future installation of an automatic usher system, special patron call system, automatic control of the volume of the sound from the auditorium.

•

Nearly all past installations of conduit and wiring to the chairs have been done with ½ inch or ¾ inch conduit that will accommodate, at the most, only four small wires. It is not much more expensive to run, say, a 1 inch or 1½ inch conduit, with two or three spare wires pulled through, that could be easily connected in case the need should arise later on to hook up some special equipment.

In all cases, the use of BX flexible conduit should be avoided in the theatre; only rigid pipe conduit, or flexible Greenfield conduit should be employed.

The objection to BX conduit is that it is furnished with the wires inside the flexible shield or armor; when any breaks occur, due to rough handling or coiling, they cannot be seen until a short circuit develops after installation. In rigid and flexible conduit the wires are pulled through *after* the conduit is installed.

•

Feeders for the general lighting panel should run directly to this panel, which should be located in the most accessible place for convenience in everyday operation, preferably in the manager's office safe from the prying hands of any outsider. From this panel, wiring circuits, properly fused and switched, should be run to feed all of the general needs in the theatre, such as curtain controls below one horsepower, lighting fixtures in the auditorium, lobby display frames and shadow boxes, general marquee lighting, including attraction panels, etc.

Also, from the main distribution panelboard, feeders should be run over to the *em* *gency* panelboard, which in all cases shou be installed in the manager's office.

It is very important that *only emergen* circuits, each distinctly marked and identifi be run from this particular panel. It is ju what the name implies—an *emergency* pan from which at a given instance all circu connected within can be controlled easily a quickly. All *exit* and *directional signs, em gency exhaust fans, and special automa fire-control switches* should be fed and co trolled from this panel.

It is advisable in all cases that the reco mendation of the National Fire Protecti Association be followed in the installation all conduit and wiring in theatre work. Th rules and regulations are revised as necessa every two years, and a copy of them can obtained by applying to any city fire inspecti bureau or to the Underwriters' Laboratori However, where there are local codes coveri the installation of conduit and wiring, enact by city or state governments, they should followed rather than the recommendation the National Fire Protection Association. any case, it is always well to be familiar wi all of the code regulations in force in ord to be in a better position to check the install tion of the electrical work.

•

Following are some reminders to indica the general practice in planning the illumir tion of a theatre. However, in lighting wo no set rules can take the place of sound jud ment and intelligent planning. Each illumin ing job should be considered more or less a problem by itself, to be worked out accor ing to previous experience, actual installatio elsewhere that have proved successful, ide of illuminating engineers, etc.

The primary purpose of a lighting install tion is to supply sufficient illumination for t safety and comfort of patrons; after th comes the decorative effect. There is, ho ever, a big difference between *light* a *illumination*, between, for example, a br liantly *lighted* auditorium and a well *ill minated* one. If the objects or areas can seen clearly, then the auditorium is w *illuminated*; if the light sources are uno trusive and pleasing to the eye, the room well *lighted*. Accordingly, an area in whi the lights appear soft and pleasing, and which objects are clearly distinguishable, both well lighted and well illuminated. T thing to remember in planning a lightir installation is to keep the illumination objects and areas as strong as necessary f safe, comfortable, efficient activity, but t brilliancy of the lights as low as possible f such results.

•

BASIC CONSIDERATIONS IN PLANNING ILLUMINATION

There are three general systems of illumin tion. In *direct lighting*, which has more tha one-half of the light reaching the area to b illuminated, the light comes directly from th lighting fixtures without being first reflecte from the ceiling or wall. It is the most eff cient for illuminating floor areas, doorway stairs and certain objects. The decorativ treatment is less involved in direct lightin

Indirect lighting, in which the light is d rected first on the ceiling or walls or baffl and then reflected from these areas to th ces to be illuminated is provided by light-troughs, cove strips, plaques, etc., or any er means which conceals the source of light m the eyes by opaque reflectors. The walls ceiling should always be of a light finish; even with the most reflective finish of these as, the efficiency of this system is consider- lower than that of a direct system. How- r, the absence of shadows and glare, and even distribution of the light, especially ere an elaborate decorative scheme of light- is desired, offsets for many parts of a atre its lower efficiency.

The third system is *semi-indirect;* most of light is directed to the walls and ceiling, ile a small amount is diffused through the ure glass or louvres. This system is used te extensively in the larger theatres because s soft and appealing to the eye, while the ure does not show up as an unpleasant, k spot against, say, a light background (a sideration particularly important in the ditorium). In the semi-indirect system, fix- e shadow can be avoided by throwing some ht on the underside. The semi-indirect tem is slightly more efficient than an in- ect system.

ACING OF OUTLETS

In determining the spacing of light sources a direct lighting system, the outlets should located in the centers of squares or equal as on the ceiling. The greater the number light sources, the more uniform the illu- nation will be. Care should be used in nning the directions in which the light will thrown in order to have maximum absence glare. In this type of lighting, the illumina- n will be more uniform, as a rule, if the ht fixtures are installed at the greatest ight possible in the auditorium.

Also for indirect as well as for semi-indirect hting, the outlets and fixture should be ated at the centers of equal areas. Since jectional glare is less likely with these sys- ns, larger and fewer fixtures can be used an in the case of direct lighting. The fix- res should not be too close to the reflecting rface—about 2 feet away is likely to be a stance giving uniformity of illumination. ne position of a fixture should also be deter- ned, of course, from an artistic point of w, and globes or reflectors be selected that ll throw most of the light upon the reflect- g surface without concentrating the light, erwise illumination will not be uniform.

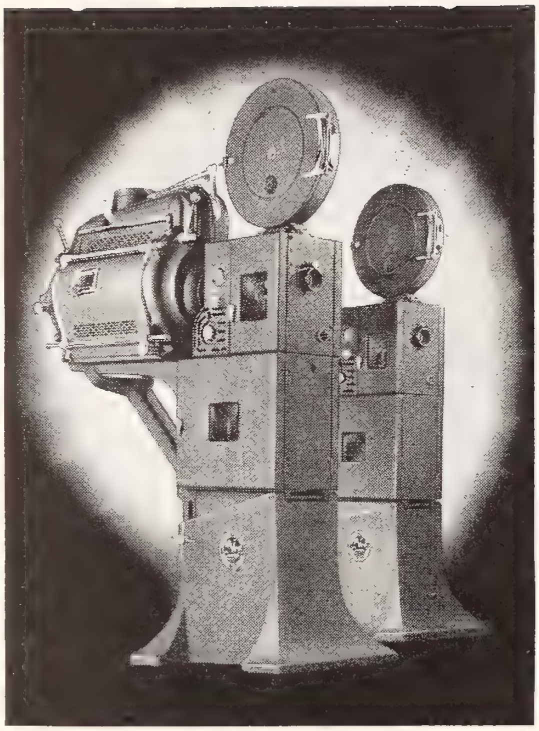
FLECTING SURFACES AND FIXTURES

For effective diffusion of reflected light, ite, ivory, off-white (or eggshell), or light ff colors are good. In finishing, dull finishes ould be employed rather than glossy. The ter may reflect an image of the fixture.

Semi-indirect fixtures should always be in- lled directly above the areas where the aximum amount of light is desired. They ould not be so close to the side walls of the ditorium, however, as to cause light spots panel mouldings.

Whenever the ceiling is divided by beams, d the panels have decorations, these areas ould be more brightly illuminated in order stand out. If the panels are boxed in with ep beams, the light fixture should be located the center, and where several small panels e to be covered by one light fixture, all tures should be located *on the beams* rather

(*Continued on page 26*)



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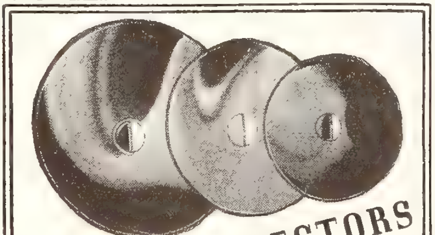

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The Demand for Air-Conditioning After the War

(*Continued from page* 9)

code regulations in effect do not require such an attendant. This type of machine can be started and stopped from the manager's office, if desired.

We also shall have the reciprocating type of multi-cylinder refrigerating compressor which can be made fully automatic, thereby obtaining either a system of chilling water and then pumping the water to the conditioner, or using direct expansion.

The selection of any refrigerating machine requires careful planning with regard to fulfilling the conditions called for in municipal codes for the installation of refrigerating equipment; and where no such code is in effect, the Saftey Code for Mechanical Refrigeration, sponsored by the American Society of Refrigerating Engineers and adopted under the rules of the Air Conditioning Association, should be followed. This Safety Code was developed over a period of many years and is, as it states, the Standard of the American Standards Association. Theatre owners would be well advised to have all their installations meet the above Safety Code, since it behooves the theatre industry to take every precaution to make their properties safe in all respects for the use of the public.

COST EXPECTATIONS

The actual cost of a suitable system for a theatre in the post-war era will undoubtedly be somewhat higher due to increased cost of labor and *probable* increased cost of materials. This will be more or less in line with what the specialists in building construction have forecast, and it is to be expected that the skilled labor used for installation purposes will require a higher hourly rate than before the war.

In the reconversion period, it will be difficult to predict the performance of labor due to the fact that such labor will not be available when needed. The added cost of materials undoubtedly will be reflected in this period as the maximum price regulations are removed. The increase may be very slight, but it is not to be expected that, by any miracle, the total cost can be *less* than before the war.

The air-conditioning installations in both new and existing theatres after the war will have to satisfy high standards of comfort and reliability, at a minimum operating and maintenance cost. It surely should not be the theatre owner's idea to save any small extra first cost necessary to insure these results. We know now what those standards are, and how to achieve them. The higher standards of air-conditioning that are the present trend today, after more than twenty years of experience, will still be the guide for the theatre man after the war.

[*Mr. Buensod is an engineer formerly in the air-conditioning equipment manufacturing field, and since in that of air-conditioning system design and installation. He is a member of the firm of Buensod-Stacey, Inc., New York.*]

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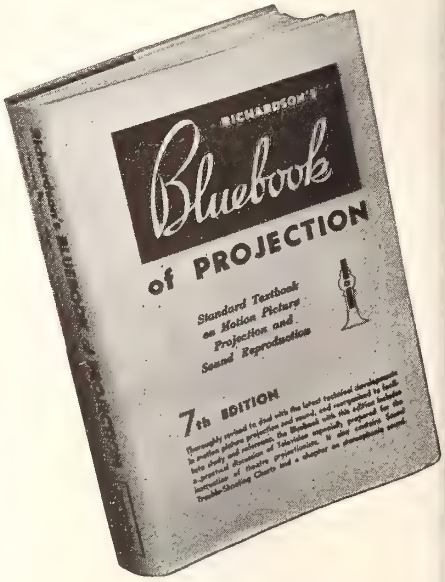

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Responsibility of the Manager for Maintenance of Machinery

Why supervision of the care nd operation of mechanical quipment is important, and hat to keep tabs on in that upervision to make it click

RESPONSIBILITY FOR the effi- ent, uninterrupted operation of mechanical uipment is one of the most important of a anager's duties. It is the immediate respon- oility of appointed members of his staff; but is his ultimately.

How the manager goes about assuring him- lf that the machinery has been attended to that it will perform as it was made to per- rm, without sudden breakdown and undue terioration, depends on the size and makeup the staff and, if the theatre is a circuit peration, on the policy of the operating or- nization.

In an average circuit house he probably will nd that a system of maintenance charts, representing a constant report of those who do the oiling, cleaning, etc., will be the most dependable way of keeping himself informed as to how well the equipment is being taken care of. Such a chart, posted near the equipment which it concerns, will quickly give him the information he is seeking when he makes his inspections. It has the incidental value of checking negligence, since it compels the person in immediate charge to put down in black and white, what he has done, and when he has done it.

The manager will learn by experience with specific members of his staff to what extent he needs to examine the equipment itself, to see if the chart is not fibbing. In any case, he should "see for himself" every so often, not only for absolute reassurance, but to detect developing conditions that can be recognized as trouble-makers if not corrected within a certain length of time.

Operating maintenance of mechanical equipment, as well as of other elements of the physical theatre, is a regular thing. Repairing is occasional, and should be given, so far as possible, the status of the unusual. Repairing often calls for the services of someone outside the theatre; operating maintenance—cleaning, lubricating, adjusting—is the job of the theatre staff, under the manager's supervision. And the more the manager himself knows about his equipment, the more effective that supervision—and the easier for him is this part of his duties.

THE GOLDEN THREE

To run well, with the least wear and tear, machinery must be kept clean, it must be lubricated at all times, it must be in proper adjustment. *Cleaning, lubricating* and *adjusting* are the key words in the golden rule of machinery maintenance. The manager should know when his equipment is clean, when it is effectively lubricated, when it is adjusted to operate most efficiently. By examining his equipment, and reading manuals and articles designed to explain it to him, he will accumulate in time an adequate amount of practical knowledge of it. This article merely points out basic features and considerations for the newcomer.

Dust is an insidious foe of equipment having critical moving parts. Machinery should be kept as free of it as possible. The best way to remove it is to use an electric blower with a rubber tube (some vacuum cleaners are equipped to serve this purpose quite well). Otherwise internal surfaces should be wiped as clean as this method allows.

Grease that has been caked on where it doesn't belong reduces efficiency. If too hard to be wiped off, it can be softened with kero-

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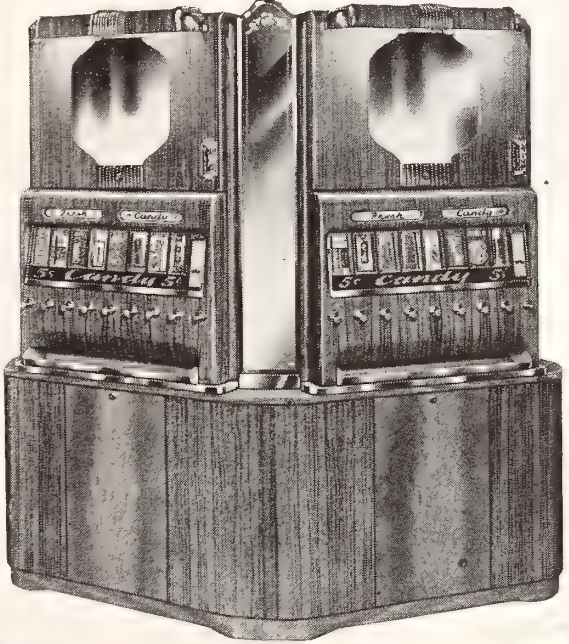

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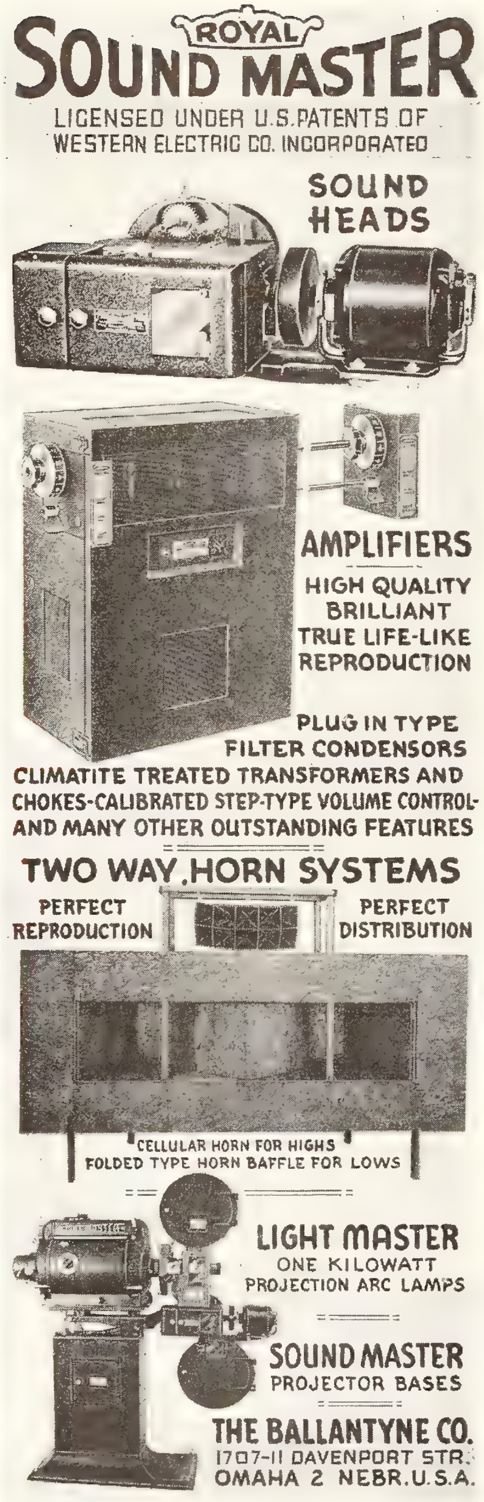
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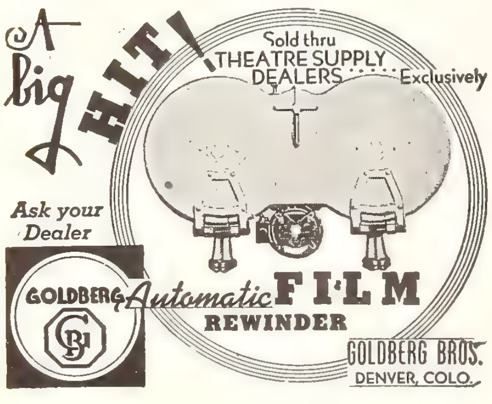
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sene or gasoline. Notice especially any grooves for oil, as in bearings, to see that they are not clogged. Dirt or hardened grease in them will prevent the flow of oil, which means poor lubrication in vital parts, and that means trouble—lots of it—sooner or later, and probably soon.

ATTENTION TO LUBRICATION

Observe oil and grease cups, and oil baths, to make sure that they have *enough* lubricant in them. Have the oil cups lost their caps? See that they are replaced promptly with some sort of covers so that dirt doesn't get into the oil.

The manager will want to know that the proper oil is being used in each specific case. Again, how much he needs to investigate this depends upon his particular situation—the kind of staff he has, its competence and reliability. But he should be satisfied that the machinery is getting the *proper grade* of oil, as recommended by the manufacturer or someone else who is thoroughly familiar with the equipment.

It is sufficient here to point out that, in any instance, the oil should be heavy enough to form a consistent film between moving parts, at the temperature which these parts generate, and light enough to flow freely under the action of those parts, without running out. If the manager notes anything to make him suspect that the oil is not the right kind, he should get in touch with the manufacturer of the equipment, or call in a competent man from a local oil company.

Machinery out of adjustment is working itself into a state of collapse. Watch out for makeshift repairs, made perhaps in an emergency. The equipment was designed with bolts, nuts, etc., of specific size and kind; substitutes should be retained, as a rule, only as long as an emergency requires.

Obviously it is well for a manager to be able to hear when machinery is running "contentedly." A piece of equipment out of adjustment will not sound like one in which all parts are "in tune" with each other. He should listen to it run; any "off sound" should be investigated promptly.

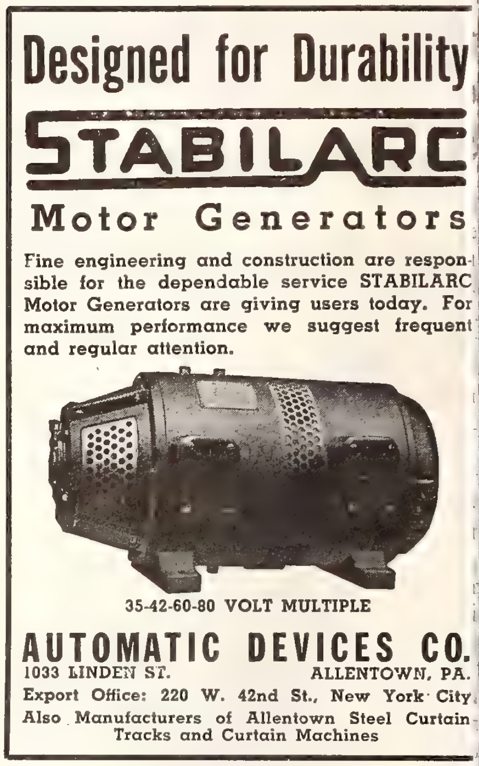
MOTOR-GENERATOR SETS

Motor-generator sets are part of the projection equipment, the one class of machinery in which most every manager is likely to have competent technical assistance. But he will want to include them in his inspection of electric power apparatus.

With proper cleaning and lubrication, motor-generators are tough. The commutator, its brushes, etc., require skilled and conscientious attention, however. It should be cleaned every two or three days.

Arcing is a sign of something wrong—ill-fitting brushes, copper or carbon dust in the grooves formed by the commutator bars, overload and several other conditions.

Arcing will cause the commutator to wear rough. A rough surface (if not so uneven as to require smoothening on a lathe) may be sandpapered smooth. However, if the projectionist is not of such skill that he can be trusted with this job, and there is no staff electrician, a competent electrical repair man should be called in to do the smoothening. It is not a job for unskilled hands.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rotection Against amage Suits Due o Building Defects

(*Continued from page* 10)

reed to furnish all the materials and perform the work included in the specifications and own in the drawings. Later a portion of the ilding collapsed because the iron columns ere erected on plates placed on the center all, instead of on piers built up from the undation.

Certain injured persons brought suit against e building owner for damages, and based the it upon his failure to employ an architect supervise the work. The owner contended at he was not liable because he had employed architect to prepare the plans and specifica- ons, and also had employed the real estate oker to supervise the work. In view of this stimony, the court held the building owner t liable.

Therefore, it is quite apparent that a theatre vner is *not* liable in damages for injuries sulting from faulty construction, where it is own to the satisfaction of the court that he nployed a competent architect to prepare the ans and specifications, and the injury resulted om unfaithfulness, or negligence, on the rt of a competent supervisor other than the chitect.

RITICAL PROVISIONS OF CONSTRUCTION CONTRACT

It is important to know that all higher urt decisions in this classification previously ndered in favor of theatre owners are based imarily upon testimony that the theatre vner did *not* control the architect or person nployed to supervise the construction, repair alteration work. This same law is applicable contractors.

Another important point of law is that a eatre owner who employs a competent con- actor to perform *simple* alterations or repair ork, need not employ an architect; but such theatre owner is safe from liability if he nploys a competent and reasonably ex- rienced contractor who is paid *a stated sum r completing the job,* and the theatre owner *frains* from controlling or directing the ntractor, or his employes, regarding per- rmance of the work.

Also, a theatre owner may go far to relieve mself from liability by inserting into the ritten contract a clause to the effect that *e contractor assumes full liability for all juries to persons and property resulting from negligence.* Although such a clause is am- guous, modern higher courts hold that the ntent" of the contracting parties when the ntract was signed is the important considera- n when deciding a litigation.

For example, in Coley v. Cohen (45 N. E. d] 913) reported only a few weeks ago, it as disclosed that a contractor entered into a ritten contract to perform certain work ac- rding to plans and specifications. An im- rtant clause in the contract stated that the ntractor would indemnify the owner against y and all claims for injuries to persons and operty arising from performance of the ntract.

In a subsequent suit the contractor con- nded that an injured person must sue the

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property owner and, if the verdict was against the property owner, then the latter must recover the losses from the contractor, by a separate suit.

The higher court construed this contract to mean that an injured person could sue the contractor, thus saving the property owner time, inconvenience and expense in being involved in the suit.

INDEPENDENT CONTRACTOR IS SOLELY LIABLE

There is a vast legal difference between an employe and an independent contractor. Among other legal differences, an employer is not required to pay such taxes as Social Security, State Workmen's Compensation, Unemployment and the like on an independent contractor. Moreover, an employer is not liable in damages for injuries to persons or property caused by an independent contractor. Neither is an employer liable in damages, or liable for payment of compensation to an independent contractor killed or injured while performing his work.

If a theatre owner employs a competent independent contractor to perform simple repairs or alterations, such contractor is solely liable for injuries to patrons caused by his negligence.

On the other hand, if the theatre owner employs a contractor, or other employe, and directs him regarding when and how to do the job; or the employe has no right to come and go when he pleases; or the employe works on an hourly or daily pay basis, and the theatre owner has a legal right to discharge him at any time; then under either of these circumstances, the relation of "employer" and "employe" exists whereby the theatre owner becomes solely responsible for any injuries caused by negligence of the contractor or employe.

For example, in Allen (179 S. W. [2d] 116) reported October, 1944, it was shown that a property owner employed a plumber on an hourly basis to do some repair work on gas pipes. The plumber removed a valve and inserted a piece of pipe which allowed gas to flow into a women's rest room. An explosion resulted seriously injuring a woman. The higher court promptly held the property owner liable.

In this case the plumber was not made a party to the suit. However, the property owner may sue and recover from the plumber the full amount of damages paid to the injured woman, unless the plumber can prove that he was instructed to remove the valve by the property owner.

LIABILITY OF CONTRACTOR

Higher courts today consistently hold that independent contractors always are liable for all losses negligently caused to the property owner; hence, if a theatre owner employs a contractor to perform repair or alteration work on a theatre building, and subsequently a patron is injured, due to faulty work performed by the contractor, the latter is personally liable.

Of course, as above explained, the circumstance may be such that the injured patron is entitled to sue and recover damages from the theatre owner. But if the defective condition which caused the injury was solely the result of negligence on the part of the contractor, the theatre owner may sue and recover his losses from the contractor.

Another important point of law, related to this subject, is that circumstances of an injury may be such that the one whose employe caused it is liable irrespective of negligence. See Kirch (53 N. E. [2d] 827) rendered a few weeks ago, which clearly illustrates this law.

In this case an employe spilled gasoline, which was ignited when another employe lighted a match. The ignited gasoline destroyed valuable property. The higher court promptly held the employer of these employes liable in full damages to the destroyed property and said the employes had performed an act of "public nuisance," and that the employer was liable whether or not the employes negligently spilled or ignited the gasoline.

It is immaterial whether negligence of an architect, general contractor, subcontractor, independent contractor, or an ordinary employe effects injury to a patron. The theatre owner *always* may sue the negligent one, including his own employe, and recover full damages paid to the injured patron providing, of course, the one chosen to be sued is financially responsible. This is so because everyone is personally liable for financial losses negligently caused any person, including his employer.

In view of the above explanations, it is quite apparent that theatre owners should conduct all building construction or repair projects, from beginning to the end, toward ultimately compelling injured patrons to sue either the architect, general contractor, subcontractor, or the independent contractor. This result can be attained by following the law with respect to employment of competent persons solely responsible for their own negligence.

However, under no circumstances may an injured patron be compelled to sue the theatre's employe, *unless* the latter was acting outside of the scope of the employment when he did the thing (of which the theatre owner had no knowledge) that resulted in the injury. Under the latter circumstances, the employe and no one but he, can be sued by the injured patron.

[*Mr. Parker has contributed articles to* BETTER THEATRES *on points of law of special interest to theatre operators for many years. He is a member of the Ohio Bar with offices in Cincinnati.*]

●

Greater Use of Plastics Promised

"Unprecedented future applications of plastics in 'the world of tomorrow'" were promised by the Society of the Plastics Industry in a declaration that followed a two-day meeting at Cincinnati in January.

The plastics industry is 85% devoted to the production of war goods, it was disclosed; but while the meeting was importantly concerned with experiences and activities in that effort, it also was directed toward the development of an integrated program "to give," it was announced, "post-war consumers the benefit of wartime research development."

D. J. O'Conor, president of the Formica Insulation Company, Cincinnati, one of the largest producers of architectural plastics and now manufacturing plastic airplane propellors and other war products, was appointed leader of a committee to develop a "chronicle of the industry's development, growth and importance in the national economy."

Lay Out Your Electric System For Permanence

(*Continued from page* 21)

than in the panels. This arrangement wil prevent dark ceiling areas in the shadows o the beams. The same precautions hold true i the case of fixtures installed on side wall having deep pilasters.

In selecting the type and shape of the lam and size of the fixtures, consider matters o scale; they should not be too large or smal for the dimensions or "weight" of the immediately surrounding architectural or decorativ treatment.

When indirect fixture bowls are hung fairl close together or far from the ceiling, the should be of the upward focusing type, whil the broader bowls are more efficient when use singly or when set fairly wide apart and clos to the ceiling. However, when the bowls ar too flat in shape they may waste considerabl light by spilling it beyond the reflecting area Bowls of the wide open-top type should no be used over or under low hanging balconies as the exposed lamps will cause glare and ca be easily seen by patrons.

Before planning your lighting, check an lighting or other safety codes in effect in you town.

●

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PRODUCT DIGEST

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SHORT SUBJECTS
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THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Picture of Dorian Gray

MGM—Problem Picture

This is a problem picture in so many applications of the term that they may as well be taken up in the order of their appearance.

The strictly commercial problem, which may be attacked without looking at the picture, is how to sell a top-budget production to a profitable number of ticket-buyers without top-budget player names to sell with. George Sanders, whose name means more on a marquee than any of the others, is cast in a secondary part, and Hurd Hatfield, who plays the title role, has appeared in but one other film (he was a Chinese youth in "Dragon Seed"). To complicate the exploitation problem additionally, the name of Oscar Wilde, from whose book the film was made, is not precisely a household word in the average American home, but may be a name to influence parents who do know his works toward keeping the children away from the theatre that's showing one of them. And it's by no stretch of judgment a picture for children anyway.

A second problem, stemming only in part from the first, concerns the suitability of the picture for the various kinds of audiences and communities. The film is a finely, artistically and cunningly wrought study of the effects of the utter excesses of evil indulgence upon an individual, with no penalty but accidental death exacted of the evil-doer by way of indicating that he shouldn't have done what he did, and with no evidence to show that his dissipation follows any of the staple lanes of sinning (it's emphasized that he doesn't go for wine or women, although he does have a fondness for song) generally known about and recognized as acceptable for dramatic presentation. The corn belt and the deep South are areas, to name two that suggest themselves at once, where the customers could be expected to look up the theatre manager and ask him what, besides murder, the picture they'd just seen was all about—and to complain on behalf of their families if he told them.

In sheer synopsis, which doesn't convey the import of the picture, Wilde's fiction is a whimsy about a London dandy (1886) who learns he can retain his youth (22) throughout life, unchanged and unblemished by time or by anything he does, while a portrait a friend has made of him undergoes the aging and changing which would affect him under normal conditions. He seduces a girl, to music, and she commits suicide. He murders a man and gets away with it (this item of "perfect crime" is tucked inconspicuously into a script preoccupied with other matters). Finally the portrait becomes so horrible to look at that he attempts to destroy it and is destroyed in the attempt, taking on the horrendous appearance of the portrait as the latter reverts to its original state.

As fabricated with extraordinary craftsmanship by director-writer Albert Lewin for producer Pandro S. Berman, the picture exerts the fascination of the unfamiliar ingredients in the Wilde book without showing them explicitly—but emphasizing them tremendously by an accentuation of omissions—and contains some excellent acting. It also seeks to stimulate imagination by inciting inquiry and failing to provide answers—as when a character under unexplained enslavement to the murderer is compelled by threat of unexplained, but dire, consequence to dispose of the dead man's body, and as when the debonair hero makes his way fastidiously past available wine and women into shunned recesses of degradation to debauch himself in punctiliously unexplained manner.

Unconcealed from the plain public unversed in the ways of Wilde are such dialogue speeches as, "The charm of marriage is that it makes a life of deception absolutely necessary for both parties" and, "The only way to get rid of a temptation is to yield to it," these and more in the same vein being uttered with complete sincerity and considerable charm by a character (played by Sanders) who is never shown to change his views or pay off for propagating them.

Problem picture is the word for "The Picture of Dorian Gray."

Previewed at the studio. Reviewer's Rating: ? —WILLIAM R. WEAVER.

Release date, not set. Running time, 111 min. PCA No. 10351. Adult audience classification.

Lord Wotton ....George Sanders
Dorian Gray ....Hurd Hatfield
Donna Reed, Angela Lansbury, Peter Lawford, Lowell Gilmore, Richard Fraser, Douglas Walton, Morton Lowry, Miles Mander, Lydia Bilbrook, Mary Forbes, Robert Creig, Moyna Macgill, Billy Bevan, Renie Carson, Lillian Bond, Devi Dja.

It's a Pleasure

RKO Radio-International—Sonja Henie in Technicolor

Always a creature of glamour when demonstrating the effortless virtuosity of her skating skill, Sonja Henie is more than ever that as seen here for the first time through the loving lens of a Technicolor camera. All that color commonly does for a personable performer it seems to do doubly for this blandly miraculous mistress of an icy art, imparting to her presence a warmth that gives her new and more intimate appeal. The skating sequences in which she displays her principal talent are similarly enhanced by the color camera, and there are enough of them to satisfy the most ardent of the star's admirers. It's easily Miss Henie's top picture.

In addition to the production numbers in which Miss Henie displays her artistry against magnificent backgrounds and in excellent company, producer David Lewis provides similarly fascinating sequences presenting hockey matches, and an extra one, so to speak, in which Miss Henie dances instead of skating. The production numbers are, of course, the principal content of the picture, which is what Henie fans expect.

In evident endeavor to strengthen the star's appeal by giving her a more mature story than most she's had, Elliot Paul and Lynn Starling constructed a script concerning a hockey star addicted to strong drink at the wrong times, and an ice-show promoter with a heart of gold and a wife who goes all-out for the hockey star both before and after he becomes married to the heroine. This is no great shakes as a story, in itself, and can be taken or let alone by the customers who come in to see Miss Henie do her stuff. They aren't required to get engrossed in the narrative to like the spectacle which is, in the main, the attraction. Michael O'Shea, Bill Johnson and Marie McDonald do all right by the roles indicated above, although it doesn't much matter.

Don Loper is down as associate producer and also appears in the dancing sequence as Miss Henie's partner. William A. Seiter directed.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 90 min. PCA No. 10523. General audience classification.

Chris Linden ....Sonja Henie
Don Martin ....Michael O'Shea
Bill Johnson, Gus Schilling, Iris Adrian, Cheryl Walker, Peggy O'Neill, Arthur Loft, Marie McDonald.

Hotel Berlin

Warner Bros.—Inside Germany, 1945

Since the German capital is certain to be in the news as long as this film is playing out its run, exhibitors can count on a highly exploitable title on another timely drama from Warner Bros. The cast contains many attractive names, including Helmut Dantine, Raymond Massey, Peter Lorre and Faye Emerson, who recently became Mrs. Elliott Roosevelt. And the story, from a novel by Vicki Baum, offers a combination of plots and subplots, action and talk, which hold interest throughout although they do not avoid confusion.

Louis Edelman and Peter Godfrey, who produced and directed, establish their theme at the start—the crumbling of the once solid Nazi machine in the face of defeat. Within a bomb-scarred but still luxurious hotel in Berlin, Gestapo officials, army officers and a handful of Underground workers make their plans for survival.

The central story is that of a young doctor who has escaped from internment to join the Underground forces and is cornered in the hotel. He falls in love with an actress, friendly to the Nazis, who shields him for a time but tries to betray him when she is in danger. He kills her.

Other characters and stories are sketched around this. Some are brief and have elements of humor, like the case of the former clerk who has been investing his loot abroad but is found out in time to finance the submarine mission. Others, like the old-line Nazi officer, who acts on his belief that generals and not corporals should rule Germany and is found out, and the hotel hostess who is motivated by her love for a Jew and her need for a pair of shoes, are treated more fully.

The screenplay by Jo Pagano and Alvah Bessie permits each of them to voice some of the popular sentiments about the German people. The doctor, who has been pounded into submission at Dachau, says the only good Germans are dead Germans, but he belies it by his own loyalty to the Underground. The general who insists that Germany can survive only by its armed might is forced to commit suicide. The words of President Roosevelt, expressing his faith in the potential good of all people and his belief that Germans may earn their way back into the family of nations are presented at the close, presumably to express the intent of the film. They have, unfortunately, little bearing on the events portrayed.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, March 17, 1945. Running time, 98 min. PCA No. 10643. General audience classification.

Martin Richter ....Helmut Dantine
Lisa Dorn ....Andrea King
Arnim Von Dahnwit ....Raymond Massey
Tillie Weiler ....Faye Emerson
Peter Lorre, Alan Hale, George Coulouris, Henry Daniell, Peter Whitney, Helen Thimig, Steven Geray.

Delightfully Dangerous

United Artists—Musical Adventure

Here is a musical that presents a combination of good music and a light-hearted story which makes a diverting hour and a half of entertainment. The majority of the songs are rendered effectively by Jane Powell. The music is by Morton Gould.

Miss Powell is the pivot around which the story revolves. She plays the part of Sherry Williams, a 15-year-old student at a music and art school, and demonstrates her talents when she presents her songs. In her portrayal young Miss Powell is convincing and has the personality to carry the lead. She is assisted by the experienced Ralph Bellamy, who portrays with ease and charm Arthur Hale, a New York theatrical producer. Constance Moore as Miss Powell's elder sister, Jo, is pleasing.

When Sherry finds out that her sister is a burlesque performer she resolves to get a job so her sister can retire from that work. At the happy conclusion the two sisters are starred in an Arthur Hale Broadway musical, and the elder sister accepts Hale's marriage proposal.

Morton Gould and his orchestra provide excellent musical accompaniment which is a distinctive feature of the film. The music of Strauss is presented in a medley consisting of parts of the "Emperor's Waltz," "Artist's Life," "Perpetual Motion" and several other familiar Strauss pieces. The remainder of the musical portion of the picture is original music by Morton Gould with lyrics by Edward Heyman. Among these are "Once Upon a Song" and "Through Your Eyes to Your Heart."

Charles R. Rogers produced and Arthur Lubin directed from a screenplay by Walter DeLeon and Arthur Phillips.

Seen in the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, not set. Running time, 93 min. PCA No. 10546. General audience classification.

Cheryl Williams ....Jane Powell
Arthur Hale ....Ralph Bellamy
Josephine Williams ....Constance Moore
Morton Gould and his orchestra, Arthur Treacher, Louise Beavers, Ruth Tobey, Ruth Robinson, Andre Charlot.

God Is My Co-Pilot

Warner Bros. — War Over China

When it's taking the audience aloft into a fighter-plane conflict with Japs over China, which is much of the time, this filming of an autobiographical book of the same name by Col. Robert L. Scott, is a top-grade war picture packing suspense and thrills in full measure. When it's telling, on the ground, the story of Scott and General Chennault, and of the period when the Flying Tigers were being merged with the Army Air Force, it has the element of time working against it. By and large, the picture neither betters nor worsens the screen's average as a home-front reflector of battle-front history.

Producer Robert Buckner elected to subordinate to action sequences those having to do with the personal story of Scott, who is portrayed with considerable restraint by Dennis Morgan, and to convey by suggestion and inconclusive dialogue rather than by force and emphasis the point made by Scott in his book and expressed in its title. Although Alan Hale, miscast as the priest, has a good deal to say about the pilot's being not alone when he's soloing, it is not indicated that Scott ever accepts this as a fact. The point is referred to again, obliquely, by one pilot who tells another he doesn't think a flier is sure of rating a high priority in the hereafter "just because we're with allies" but will be rated on his individual merits.

Raymond Massey's portrayal of Chennault is the best performance in the picture.

The screenplay by Peter Milne and Abem Finkel resorts to flashbacks instead of straightaway continuity, at some expense to momentum, and part is told in off-screen narration. Robert Florey's direction counteracts in some measure the slowing effect of these arrangements.

Previewed at the Forum theatre, Los Angeles, where it played well. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 89 min. PCA No. 79644. General audience classification.

Col. Scott ....Dennis Morgan
Gen. Chennault ....Raymond Massey
Dane Clark, Alan Hale, Andrea King, John Ridgely, Stanley Ridges, Craig Stevens, Warren Douglas, Stephen Richards, Charles Smith, Minor Watson, Richard Loo.

(Review reprinted from last week's HERALD)

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

CHEW CHEW BABY (Univ.)

Color Cartune (9236)

Woody Woodpecker has housing trouble. Not having paid his room and board, he is forcibly evicted by Wally Walrus. When he learns that Wally hopes to replace him with a female boarder on a strictly honorable basis he tries a masquerade. At first all goes well, but a little slip brings suspicion and finally discovery. Woody is out on the street again.

Release date, February 5, 1945 — *7 minutes*

MELODY PARADE (Univ.)

Name Band Musical (9125)

Charlie Barnet's orchestra, and the leader's own compositions, are featured in this musical short along with several specialty acts. The Barnet numbers are "Redskin Rhumba," "Skyliner," and "Washington Whirligig." Other songs included are "How Am I to Know," "A Haunted Town" and "Snoqualmie Jo Jo." Kay Starr, who sings with the orchestra, and Dorothy Allen share the vocal arrangements.

Release date, February 14, 1945 — *15 minutes*

BIRTHDAY PARTY (Para.)

Little Lulu (D4-2)

Lulu's curiosity comes at the wrong time again when she is sent out of the house on her birthday. Mandy is preparing a surprise party in the kitchen, but Lulu will not take that on faith. She and a leaping frog aggravate Mandy to the point where she drops the cake and the whole thing's called off. Lulu dreams in dispair of a party and a cake with candles, and wakes to find one waiting for her.

Release date, December 29, 1944 — *7½ minutes*

G. I. Honeymoon

Monogram—Comedy of Frustration

This comedy about a soldier prevented by service assignments from consummating his marriage to a girl who has troubles of her own—such as stacking under her bed and in apartment closets a lot of soldiers who've come calling in the belief that her place is a gambling resort—assays a high yield of laughs per production-dollar, dialogue lines ranging from the piquant to the edge of the risque as in the manner of what used to be called the bedroom farce (the whole apartment, inclusive of the powder room, being covered in these capers). It uses men in uniform for purposes of comedy to a degree not commonly permitted since this nation entered the war (one, nicknamed Casanova, stalks the heroine steadily reiterating a wolf-call and speaking no other word of dialogue) and makes the most of this always fruitful but not recently available source of humor. It's a brisk, crisp and somewhat spicy item.

Peter Cookson and Gale Storm portray the newlyweds, married fifteen minutes before train time and prevented by military assignments and other incidents from doing anything about it throughout the picture, both turning in solid performances. Frank Jenks and Virginia Brissac are the standouts in an effective supporting cast.

Production by Lindsley Parsons is ship-shape, and direction by Phil Karlstein, from a script by Richard Weil, is a study in fine timing. Trem Carr is executive producer.

Previewed at the Hawaii theatre, Hollywood, where it played very well. Reviewer's Rating: Good.—W. R. W.

Release date, March 9, 1945. Running time, 70 min. PCA No. 10512. General audience classification.

Ann ....Gale Storm
Bob .... Peter Cookson
Arline Judge, Frank Jenks, Jerome Cowan, Jonathan Hale, Andrew Tombes, Virginia Brissac, Ruth Lee, Earle Hodgins, Ralph Lewis, Claire Whitney.

KINGS OF THE FAIRWAY (Col.)

World of Sports (6805)

Here is a subject for golfers whether duffers or experts. Byron Nelson and Harold (Jug) McSpaden take over the demonstration, giving pointers on the basic strokes and a few tricks learned in years of tournament experience.

Release date, February 2 ,1945 — *9½ minutes*

SCREEN SNAPSHOTS, NO. 6 (Col.)

6856

The highlight of this tour around Hollywood is the Sixth War Loan parade of the city of Los Angeles, with most of the Western stars leading the band. Other stops are Ciro's during a fashion show, and a Rudy Vallee radio program with Fred Allen as guest star.

Release date, January 26, 1945 — *9½ minutes*

GABRIEL CHURCHKITTEN (Para.)

Noveltoon (P4-2)

Gabriel Churchkitten and Peter Churchmouse, characters from the popular story by Margot Austin, are regular boarders at the rectory of a kindly parson. He sets out food for them every night —milk for the cat and cheese for the mouse—but unfortunately he walks in his sleep and consumes both before the hungry animals have their meal. They plot to wake him, without results, until Gabe puts on his thinking cap and saves the day.

Release date, December 15, 1944 — *8½ minutes*

WOO WOO (Col.)

Hugh Herbert (6410)

The firm of Why Worry, Inc. has a worthy object—to absorb the minor and major worries of individuals by attacking their problems for a fee. Chief worrier is Hugh Herbert, and the client is a woman whose husband does not pay sufficient attention to her. Hugh prescribes a small dose of jealousy but it doesn't take effect as it should. The husband is angry but instead of turning to his wife, he turns on Herbert.

Release date, January 5, 1945 — *16 minutes*

COMMUNITY SING, NO. 5 (Col.)

6655

Featuring the popular Latin American rhythm number "Tico, Tico," this song short also includes "Magic Is the Moonlight," "We're On Our Way," "A Kiss to Remember" and "The La, La Song." The Columbia Group Singers sing the first choruses while Dick Liebert plays the accompaniment.

Release date, January 1, 1945 — *11 minutes*

CONGO (WB)

Featurette (1106)

These are scenes from the Belgian Congo in Central Africa, many of them photographed while the nation, along with the mother country was at war with the Axis. The history of this country of a million square miles and 12 million inhabitants is briefly sketched as natives perform their tribal dances and ancient customs. Then the modern country with its new industries and vital raw materials is surveyed. Rubber, jute, silk, copper, tin and vegetable oils are important war industries. The natives, too, are joining the war effort, training in their homeland for fighting abroad.

Release date, February 17, 1945 — *20 minutes*

THE PORT OF MISSING MICE (20th-Fox)

Terry Toon (5510)

Every place where mice gather along the Barbary Coast there is danger. Sailors are being shanghaied onto outgoing ships without any sign of successful resistance. Then Mighty Mouse appears on the scene and makes his strength and cunning count in the struggle.

Release date, Februay 2, 1945 — *6½ minutes*

RELEASE CHART

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2343. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	Title	Release Date
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct. 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
038	Dancing in Manhattan	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
025	Tahiti Nights	Dec. 28,'44
039	Let's Go Steady	Jan. 4,'45
041	Youth On Trial	Jan. 11,'45
6014	Eadie Was a Lady	Jan. 23,'45
024	I Love a Mystery	Jan. 25,'45
204	Sagebrush Heroes	Feb. 1,'45
221	Sing Me a Song of Texas	Feb. 8,'45
002	Tonight and Every Night	Feb. 22,'45
019	Leave It to Blondie	Feb. 22,'45
017	The Crime Doctor's Courage	Feb. 27,'45
034	A Guy, A Gal, A Pal	Mar. 8,'45
205	Rough Ridin' Justice	Mar. 15,'45
018	Rough, Tough and Ready	Mar. 22,'45
	SPECIAL	
...	A Song to Remember	Mar. 1,'45
	Return of the Durango Kid	Not Set
...	Rustlers of the Badlands	Not Set
...	Prairie Raiders	Not Set
...	Both Barrels Blazing	Not Set
...	Blazing the Western Trail	Not Set
...	Counter-Attack	Not Set
....	Lawless Empire	Not Set
...	Thousand and One Nights	Not Set
....	Rockin' in the Rockies	Not Set
...	The Fighting Guardsman	Not Set
...	Escape in the Fog	Not Set
...	The Power of the Whistler	Not Set
...	Over 21	Not Set
....	Eve Knew Her Apples	Not Set
...	Kiss and Tell	Not Set
...	Ten Cents a Dance	Not Set
...	Boston Blackie Booked on Suspicion	Not Set
...	Blondie from Brooklyn	Not Set
...	Surprise in the Night	Not Set
....	Docks of New York	Mar. 16,'45
....	China's Little Devils	Mar. 30,'45
....	The Scarlet Clue	Apr. 20,'45
....	In Old New Mexico	May 4,'45
....	Flame of the West	Not Set
....	Muggs Rides Again	Not Set
....	Come Out Fighting	Not Set
....	Divorce	Not Set

MGM

Prod. No.	Title	Release Date
	Block 9	
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost in a Harem	Dec.,'44
	SPECIAL	
500	Dragon Seed	Aug.,'44
511	Thirty Seconds Over Tokyo	Jan.,'45
512	Meet Me in St. Louis	Jan.,'45
...	National Velvet	....
	Block 10	
513	The Thin Man Goes Home	Jan.,'45
514	Main Street After Dark	Jan.,'45
515	Music for Millions	Feb.,'45
516	Blonde Fever	Feb.,'45
517	This Man's Navy	Feb.,'45
518	Between Two Women	Mar.,'45
519	Nothing But Trouble	Mar.,'45
520	Keep Your Powder Dry	Mar.,'45
....	The Picture of Dorian Gray	Not Set
....	Ziegfeld Follies	Not Set
....	Son of Lassie	Not Set
...	Anchors Aweigh	Not Set
....	Gentle Annie	Not Set
...	The Clock	Not Set
...	Thrill of a Romance	Not Set
...	Hold High the Torch	Not Set
...	Valley of Decision	Not Set
...	Without Love	Not Set
...	Our Vines Have Tender Grapes	Not Set
....	Weekend at the Waldorf	Not Set
...	Alter Ego	Not Set
...	Twice Blessed	Not Set
...	Hidden Eye	Not Set
...	Her Highness and the Bellboy	Not Set
...	Yolanda and the Thief	Not Set
...	The Harvey Girls	Not Set
...	Early to Wed	Not Set
...	Dangerous Partners	Not Set

MONOGRAM

Prod. No.	Title	Release Date
...	A Wave, A Wac and a Marine	Nov. 3,'44
...	Enemy of Women	Nov. 10,'44
...	Ghost Guns	Nov. 17,'44
...	When Strangers Marry	Nov. 24,'44
...	Song of the Range	Dec. 1,'44
...	Crazy Knights	Dec. 8,'44
...	Shadow of Suspicion	Dec. 15,'44
...	Alaska	Dec. 22,'44
...	Bowery Champs	Dec. 29,'44
...	The Navajo Trail	Jan. 5,'45
...	Army Wives	Jan. 12,'45
...	Adventures of Kitty O'Day	Jan. 19,'45
...	The Jade Mask	Jan. 26,'45
...	Forever Yours	Jan. 26,'45
...	The Cisco Kid Returns	Feb. 9,'45
...	Gun Smoke	Feb. 16,'45
...	There Goes Kelly	Feb. 16,'45
...	Dillinger	Feb. 23,'45
...	Fashion Model	Mar. 2,'45
...	G. I. Honeymoon	Mar. 9,'45

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	
	Block 2	
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	
	Block 3	
4411	Here Come the Waves	
4412	Dangerous Passage	
4413	For Whom the Bell Tolls	
4414	Practically Yours	
4415	Double Exposure	
	Block 4	
4416	Bring On the Girls	. ..
4417	The Unseen	....
4418	Salty O'Rourke	....
4419	High Powered	....
	SPECIAL REISSUE	
4432	Sign of the Cross	
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	Murder, He Says	Not Set
...	Two Years Before the Mast	Not Set
...	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Miss Susie Slagle	Not Set
...	Duffy's Tavern	Not Set
...	Love Letters	Not Set
....	The Lost Weekend	Not Set
....	Affairs of Susan	Not Set
....	The Virginian	Not Set
....	Scared Stiff	Not Set
.....	Hold That Blonde!	Not Set
....	One Exciting Night	Not Set
....	Masquerade in Mexico	Not Set
....	Cross My Heart	Not Set
....	You Came Along	Not Set
....	Follow That Woman	Not Set
....	The Well-Groomed Bride	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues Gallery	Dec. 6,'44
....	Oath of Vengeance	Dec. 9,'44
....	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Marked for Murder	Feb. 8,'45
....	Spell of Amy Nugent	Feb. 10,'45
....	Fog Island	Feb. 15,'45
....	Hollywood & Vine	Mar. 1,'45
....	The Man Who Walked Alone	Mar. 15,'45
....	Shadows of Death	Mar. 24,'45
....	Strange Illusion	Mar. 31,'45
....	Crime, Inc.	Apr. 15,'45
....	Phantom of 42 St.	Not Set
....	Enemy of the Law	Not Set
....	Enchanted Forest	Not Set
....	Gangster's Den	Not Set
....	The Lady Confesses	Not Set
....	Stranger in the Family	Not Set
....	Highway to Hell	Not Set
....	Why Girls Leave Home	Not Set

RKO

Prod. No.	Title	Release Date
	Block 1	
501	None But the Lonely Heart	
502	The Master Race	
503	Tall in the Saddle	
504	Goin' to Town	
505	My Pal, Wolf	
	SPECIAL	
581	Casanova Brown	
582	The Woman in the Window	
583	Belle of the Yukon	
584	It's a Pleasure	
551	The Princess and the Pirate	
591	The Three Caballeros	
	Block 2	
506	Girl Rush	
507	Falcon in Hollywood	
508	Murder, My Sweet	
509	Nevada	
510	Experiment Perilous	
	Block 3	
511	What a Blonde	....
512	Pan-Americana	....
513	Having Wonderful Crime	....
514	Betrayal from the East	....
515	The Enchanted Cottage	....
....	The Brighton Strangler	Not Set
....	Wonder Man	Not Set
....	Isle of the Dead	Not Set
....	Two O'Clock Courage	Not Set
....	China Sky	Not Set
...	Hotel Reserve	Not Set
....	Zombie on Broadway	Not Set
....	Tarzan and the Amazons	Not Set
....	West of the Pecos	Not Set
...	Invisible Army	Not Set
....	Body Snatcher	Not Set
....	Spanish Main	Not Set
....	Johnny Angel	Not Set
...	Sing Your Way Home	Not Set
....	Those Endearing Young Charms	Not Set
....	George White's Scandals of 1945	Not Set
....	Man Alive	Not Set
....	Most Dangerous Game	Not Set
....	First Man in Tokyo	Not Set
....	Mama Leaves Papa	Not Set
....	Falcon in San Francisco	Not Set

REPUBLIC

Prod. No.	Title	Release Date
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
405	Brazil	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
408	Thoroughbreds	Dec. 23,'44
406	Lake Placid Serenade	Dec. 23,'44
407	The Big Bonanza	Dec. 30,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
409	Grissly's Millions	Jan. 16,'45
410	The Big Show-Off	Jan. 22,'45
464	The Topeka Terror	Jan. 26,'45
3317	Great Stagecoach Robbery	Feb. 15,'45
411	Song for Miss Julie	Feb. 19,'45
454	Sheriff of Cimarron	Feb. 28,'45
....	Flame of Barbary Coast	Not Set
....	The Great Flamarion	Not Set
....	Hitchhike to Happiness	Not Set
....	The Chicago Kid	Not Set
....	Vampire's Ghost	Not Set
....	Steppin' in Society	Not Set
....	The Phantom Speaks	Not Set
....	Earl Carroll Vanities	Not Set
....	Jealousy	Not Set
....	Swingin' on a Rainbow	Not Set
....	Three's a Crowd	Not Set
....	Identity Unknown	Not Set
....	A Sporting Chance	Not Set
....	Utah	Not Set
....	Lone Texas Ranger	Not Set
....	Tell It to a Star	Not Set
....	Captain Tugboat Annie	Not Set
....	Gangs of the Waterfront	Not Set
....	Corpus Christi Bandits	Not Set
....	Road to Alcatraz	Not Set
....	New Faces of 1945	Not Set
....	Behind City Lights	Not Set
....	Fatal Witness	Not Set
....	Bells of Rosarita	Not Set
....	Texas Manhunt	Not Set
....	The Amazing Mr. M.	Not Set
....	Scotland Yard Investigator	Not Set
....	Santa Fe Saddlemates	Not Set
....	Song of Mexico	Not Set
....	Gals of the Big House	Not Set
....	Marshal of Laredo	Not Set

20TH-FOX

Prod. No.	Title	Release Date
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
514	Keys of the Kingdom	Jan.,'45
515	The Fighting Lady	Jan.,'45
516	Hangover Square	Feb.,'45
517	A Tree Grows in Brooklyn	Feb.,'45
518	Thunderhead—Son of Flicka	Mar.,'45
519	Circumstantial Evidence	Mar.,'45
	SPECIAL	
530	Wilson	Not Set
....	Nob Hill	Not Set
....	Where Do We Go From Here?	Net Set
....	Billy Rose's Diamond Horseshoe	Not Set
....	A Royal Scandal	Not Set
....	Bon Voyage	Not Set
....	San Demetrio	Not Set
....	Bell for Adano	Not Set
....	Molly and Me	Not Set
....	Bullfighters	Not Set
....	Captain Eddie	Not Set
....	Col. Effingham's Raid	Not Set
....	State Fair	Not Set
....	Don Juan Quilligan	Not Set
....	The Dolly Sisters	Not Set
....	Caribbean Mystery	Not Set
....	Junior Miss	Not Set
....	Dragonwyck	Not Set
....	Within These Walls	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
....	Guest in the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	G. I. Joe	Not Set
....	The Great John L.	Not Set
....	Spellbound	Not Set
....	Brewster's Millions	Not Set
....	Delightfully Dangerous	Not Set
....	It's in the Bag	Not Set
....	Hold Autumn in Your Hand	Not Set
....	Blood on the Sun	Not Set
....	A Walk in the Sun	Not Set
....	Bedside Manner	Not Set
....	What Every Woman Wants	Not Set
....	Paris—Underground	Not Set
....	Captain Kidd	Not Set
....	Young Widow	Not Set
....	Colonel Blimp	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set
....	Blithe Spirit	Not Set
....	Henry V	Not Set
....	Caesar & Cleopatra	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9009	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
9018	Enter Arsene Lupin	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1,'44
9031	Hi, Beautiful	Dec. 8,'44
9037	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
9023	Destiny	Dec. 22,'44
9071	Can't Help Singing	Dec. 29,'44
9035	Night Club Girl	Jan. 5,'45
9020	She Gets Her Man	Jan. 12,'45
9039	Under Western Skies	Jan. 19,'45
9010	The Suspect	Jan. 26,45
9002	Here Comes the Co-eds	Feb. 2,'45
....	Her Lucky Night	Feb. 9,'45
9013	House of Frankenstein	Feb. 16,'45
9036	The Mummy's Curse	Feb. 16,'45
....	Frisco Sal	Feb. 23,'45
....	Sudan	Mar. 2,'45
....	House of Fear	Mar. 16,'45
....	I'll Remember April	Apr. 13,'45
....	Song of the Sarong	Apr. 20,'45
....	Salome, Where She Danced	Apr. 27,'45
....	The Naughty Nineties	May 4,'45
....	Honeymoon Ahead	May 11,'45
....	Swing Out Sister	May 18,'45
....	Patrick the Great	May 25,'45
....	I'll Tell the World	Not Set
....	Blonde Ransom	Not Set
....	Penthouse Rhythm	Not Set
....	That's the Spirit	Not Set
	The Frozen Ghost	Not Set
9083	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	Jungle Captive	Not Set
....	Fairy Tale Murder	Not Set
....	The Beautiful Cheat	Not Set
....	Easy to Look At	Not Set
....	Night in Paradise	Not Set
....	Senorita from the West	Not Set
....	Lady on a Train	Not Set
....	Strange Confession	Not Set
....	The Woman in Green	Not Set
....	Men in Her Diary	Not Set

WARNER BROTHERS

Prod. No.	Title	Release Date
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
410	To Have and Have Not	Jan. 20,'45
411	Objective Burma	Feb. 17,'45
412	Roughly Speaking	Mar. 3,'45
413	Hotel Berlin	Mar. 17,'45
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	The Corn Is Green	Not Set
....	Escape in the Desert	Not Set
....	Christmas in Connecticut	Not Set
....	Of Human Bondage	Not Set
....	God Is My Co-pilot	Not Set
....	Pillow to Post	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set
....	This Love of Ours	Not Set
....	Mildred Pierce	Not Set
....	Three Strangers	Not Set
....	Too Young to Know	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Wife	Not Set

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, prior to July, 1944, see pages 2068 and 2069.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	2183
6427	Open Season for Saps (Howard)	10-27-44	2206
6428	Design for Loving (R. Sinatra)	11-3-44	2183
6409	A Knight and a Blonde (Herbert)	11-17-44	2206
6402	No Dough, Boys (Stooges)	11-24-44	2215
6429	Heather and Yon (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (V. Vague)	12-29-44	2298
6410	Woo, Woo! (Herbert)	1-5-45	2338
6403	Three Pests in a Mess (Stooges)	1-19-45	2330
6430	Snooper Service (Brendel)	2-2-45	....
6431	Off Again, On Again (Howard)	2-16-45	....
6432	Two Local Yokels (Clyde)	3-2-45	....
6404	Booby Dupes (Stooges)	3-17-45	....
6433	Pistol Packin' Nitwits (Brendel)	4-4-45	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6501	Dog, Cat and Canary	1-5-45	2298
6502	Rippling Romance	3-8-45	....
6503	Fiesta Time	4-4-45	....

PHANTASIES CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6701	Mutt 'n Bones	8-25-44	2139
6702	As the Fly Flies	11-17-44	2215
6703	Goofy News Views	3-23-45	....

FOX & CROW (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5754	Mr. Moocher	9-8-44	2150
	1944-45		
6751	Be Patient, Patient	11-30-44	2240
6752	The Egg Yegg	3-2-45	....
6753	Kukunuts	3-30-45	....

FILM VODVIL
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6951	Kehoe's Marimba Band	9-1-44	2130
6952	Al Trace's Comedy Band	10-27-44	2206
6953	Rootin' Tootin' Band	12-8-44	2206
6954	Kern Kobblers	2-2-45	....

COMMUNITY SING (Series 9)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6651	No. 1 Love, Love, Love	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo	10-12-44	2183
6653	No. 3 Swinging on a Star	11-10-44	2206
6654	No. 4 Hot Time in Berlin	12-1-44	2330
6655	No. 5 Tico, Tico	1-1-45	2338
5657	Christmas Carols (R)	12-8-44	2206
6758	No. 6 Very Thought of You	2-9-45	....
6657	No. 7 I'll Walk Alone	3-15-45	....

SCREEN SNAPSHOTS (Series 24)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	2215
6855	No. 5	12-28-45	2298
6856	No. 6	1-26-45	2338
6857	No. 7	2-25-45	....
6858	No. 8	3-29-45	....

SPORT REELS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6801	K-9 Kadets	9-8-44	2150
6802	Hedge Hoppers	10-20-44	2206
6803	Aqua-Maids	11-24-44	2215
6804	Striking Champions	12-22-44	2298
6805	Kings of the Fairway	2-2-45	2338
6806	Rough and Tumble	3-2-45	....

LI'L ABNER (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6601	Peculiar Piggy	10-13-44	2167
6602	Kickapoo Juice	2-23-45	....

M-G-M

TWO REEL SPECIALS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-501	Dark Shadows	12-16-44	2258

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-522	Wandering Here and There	12-9-44	2240
	1944-45		
T-611	Shrines of Yucatan	2-24-25	2258
T-612	Seeing El Salvador		2258

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-556	Sports Quiz	9-2-44	2114
S-557	Football Thrills of 1943	9-23-44	2139
S-558	Safety Sleuth	11-25-44	2215
S-559	Track & Field Quiz	3-3-45	....

PASSING PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-573	Return from Nowhere	10-28-44	2139
K-574	A Lady Fights Back	11-11-44	2206

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-589	Nostradamus IV	9-30-44	2139
M-590	Little White Lie	3-3-45	....

TECHNICOLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-538	Bear Raid Warden	9-9-44	2114
W-539	Big Heel Watha	10-21-44	2122
W-540	Puttin' on the Dog	10-28-44	2139
W-541	Mouse Trouble	12-23-44	2258
W-542	Barney Bear's Polar Pest	12-30-44	2258
W-543	Screwy Truant	1-13-45	2290
W-544	Unwelcome Guest	2-17-45	....
W-545	Shooting of Dan McGoo	3-3-45	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L3-6	No. 6	9-1-44	2183
	1944-45		
L4-1	No. 1	11-3-44	2139
L4-2	No. 2	1-2-45	2240
L4-3	No. 3	3-9-45	....
L4-4	No. 4		....

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139
U4-3	Hot Lips Jasper	1-5-45	2240
U4-4	Jasper Tell	3-23-45	2258
U4-5	Jasper's Minstrels		....

POPEYE THE SAILOR (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E3-7	Pitching Woo at the Zoo	9-1-44	2130
E3-8	Moving Aweigh	9-22-44	2227
	1944-45		
E4-1	She-Sick Sailors	12-8-44	....
E4-2	Pop-Pie-Ala Mode	1-26-45	....
E4-3	Tops in the Big Top	3-16-45	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-22-44	2182
J4.3	No. 3	2-16-45	2282
J4-4	No. 4		....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y3-6	Monkey Business	9-15-44	2114
	1944-45		
Y4-1	As Babies	11-24-44	2183
Y4-2	Who's Who in Animal Land	1-19-45	2240
Y4-3	In the Public Eye	3-16-45	....

SPORTLIGHTS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R4-1	Rhythm on Wheels	10-6-44	2122
R4-2	Broncs and Brands	11-3-44	2183
R4-3	Long Shots or Favorites	12-8-44	2227
R4-4	Out Fishin'	1-26-45	2298
R4-5	Blue Winners	2-23-45	2282
R4-6	Game Bag	3-30-45	....

MUSICAL PARADE (Color)
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-15-44	2182
FF4-3	Bombalera	2-9-45	2240.
FF4-4	Isle of Tabu		....

LITTLE LULU (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D3-7	I'm Just Curious	9-8-44	2130
D3-8	Indoor Outing	9-29-44	2227
	1944-45		
D4-1	At the Zoo	11-17-44	2258
D4-2	Birthday Party	12-29-44	2338
D4-3	Beau Ties	3-2-45	....

NOVELTOON (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P4-1	Yankee Doodle Donkey	10-27-44	2174
P4-2	Gabriel Churchkitten	12-15-44	2338
P4-3	When G.I. Johnny Comes Home	2-2-45	....
P4-4	Scrappily Married	3-30-45	....

COLOR CLASSICS CARTOONS (Color)
(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger		....
C4-8	Snubbed by a Snob		....
C4-9	Kids in the Shoe		....
C4-10	Hunky & Spunky		....

RKO

WALT DISNEY CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114
54,105	Donald's Off Day	12-8-44	2215
54,106	Tiger Trouble	1-5-45	2258
54,107	Clock Watcher	1-26-45	2258
54,108	Dog Watch		2258

SPORTSCOPE
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,301	Harness Racers	9-8-44	2114
54,302	School for Dogs	10-6-44	2183
54,303	Saddle Starlets	11-3-44	2194
54,304	Parallel Skiing	12-1-44	2240
54,305	Five Star Bowlers	12-29-44	2319

HEADLINER REVIVALS

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
3,201	Songs of the Colleges	9-8-44	2114
3,202	Swing It	10-20-44	2183
3,203	Swing Vacation	12-1-44	2240

EDGAR KENNEDY

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,401	Feather Your Nest	10-23-44	2183
53,402	Alibi Baby	1-5-45	2258

LEON ERROL

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,701	Triple Trouble	9-1-44	2130
53,702	He Forgot to Remember	10-27-44	2206
53,703	Birthday Blues	2-16-45	2319

FLICKER FLASH BACKS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
52,201	No. 1	9-15-44	2122
52,202	No. 2	10-27-44	2174
52,203	No. 3	12-8-44	2258
52,204	No. 4	1-26-45	2298

THIS IS AMERICA

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,112	That Men May Live	9-22-44	2122
43,113	Navy Yard	10-20-44	2167

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
53,101	West Point	11-17-44	2194
53,102	New Americans	12-15-44	2227
53.103	Power Unlimited	1-19-45	2298
53,104	On Guard		2330

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mystic India	9-29-44	2114
5254	Black Gold and Castus	11-10-44	2183
5255	City of Paradox	3-2-45	2240
5256	Alaskan Grandeur	3-16-45	2282
5257	Canyons of the Sun	1-5-45	2282
5258	Land of 10,000 Lakes	4-27-45	2282
5259	Isle of Romance	6-22-45	....
5260	Sikhs of Patala	7-6-45	....

SPORTS REVIEWS

(Average 9 Minutes)

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
5351	Blue Grass Gentleman	9-15-44	2139
5352	Trolling for Strikes	12-15-44	2282
5353	Nova Scotia	2-9-45	2282
5354	Down the Fairways	6-1-45	....

(Black and White)

Prod. No.	Title	Rel. Date	P.D. Page
5301	Girls Preferred		2258
5302	Steppin' Pretty	1-19-45	....

TERRYTOONS (Color)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	2206
5506	At the Circus	11-17-44	2227
5507	Gandy's Dream Girl	12-8-44	2240
5508	Dear Old Switzerland	12-22-44	2240
5509	Mighty Mouse and the Pirate	1-12-45	2258
5510	Port of Missing Mice	2-2-45	2338
5511	Ants in Your Pantry	2-16-45	....
5512	Raiding the Raiders	3-9-45	....
5513	Post War Inventions	3-23-45	....
5514	Fisherman's Luck	3-30-45	....
5515	Mighty Mouse and the Kilkenny Cats	4-13-45	....
5516	Mother Goose Nightmare	5-4-45	....
5517	Smoky Joe	5-25-45	....
5518	The Silver Streak	6-8-45	....
5519	Aesops Fable—The Mosquito	6-29-45	....
5520	Mighty Mouse and the Wolf	7-20-45	....

MARCH OF TIME

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
VII-1	Post-War Farms	9-8-44	2083
VII-2	What to Do With Germany	10-6-44	2122
VII-3	Uncle Sam, Mariner?	11-3-44	2167
VII-4	Inside China Today	12-1-44	2194
VII-5	The Unknown Battle	12-28-44	2240
VII-6	Report on Italy	1-26-45	2290
VII-7	The West Coast Question	2-23-45	2330

DRIBBLE PUSS PARADE

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5901	Sea Food Mamas	10-20-44	2183

2-REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
5601	Three Sisters of the Moors	9-8-44	2114

UNITED ARTISTS

WORLD IN ACTION

(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	Inside France		2122
....	When Asia Speaks	11-17-44	2182
....	Balkan Powder Key		2282

DAFFY DITTIES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
....	The Cross-Eyed Bull		2167
....	The Flying Jeep		....
....	The Lady Says No		....
....	Pepito's Serenade		....
....	Choo Choo Amigo		....

UNIVERSAL

LANTZ COLOR CARTUNES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9232	The Beach Nut	10-16-44	2139
9233	Ski for Two	11-13-44	2183
9235	Painter and Pointer	12-18-44	2240
9236	Chew Chew Baby	2-5-45	2338

SWING SYMPHONIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9231	Abou Ben Boogie	9-18-44	1970
9234	Pied Piper of Basin Street	1-15-45	2258
9237	Sliphorn King of Polaroo	3-19-45	....

PERSON—ODDITIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9371	Idol of the Crowd	9-18-44	2114
9372	One Man Newspaper	12-18-44	2227
9373	ABC Pin-Up	1-15-45	2282
9374	Pigtail Pilot	1-22-45	2282

VARIETY VIEWS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9351	From Spruce to Bomber	9-25-44	2122
9352	Dogs for Show	11-6-44	2183
9353	Mr. Chimp at Coney Island	12-11-44	2227
9354	White Treasure	1-29-45	2282
9355	Your National Gallery		2258

NAME-BAND MUSICALS

(Average 15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
9123	On the Mellow Side	12-6-44	2183
9124	Jive Busters	1-17-45	2257
9125	Melody Parade	2-14-45	2338
9126	Swing Serenade	2-28-45	....

TWO-REEL SPECIAL

(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9112	Lili Marlene	12-13-44	1946

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
9110	World Without Borders	1-17-45	2269

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9004	Devil Boats	9-12-44	2006
9006	Musical Movieland	9-9-44	2114

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1001	Let's Go Fishing	10-21-44	2167
1002	Beachhead to Berlin	1-6-45	2227
1003	Pledge to Bataan	2-3-45	2290
1004	Coney Island Honeymoon	4-4-45	....

FEATURETTES

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1101	I Am an American	12-26-44	2206
1102	Proudly We Serve	9-23-44	2130
1103	Once Over Lightly	10-14-44	2167
1104	I Won't Play	11-11-44	2174
1105	Nautical but Nice	12-2-44	2227
1106	Congo	2-17-45	2338
1107	Navy Nurse	3-3-45	....
1108	It Happened in Springfield	3-31-45	....

SPORTS PARADE (Color)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9512	Champions of the Future	11-18-44	2174

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1501	California Here We Are	12-16-44	2227
1502	Birds & Beasts Were There	12-30-44	2240
1503	Glamour in Sports	1-13-45	2282
1504	Bikes and Skis	2-10-45	2298
1505	Cuba Calling	3-10-45	....

MELODY MASTER BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians	11-4-44	2174
1604	Sonny Dunham & Orchestra	11-25-44	2183
1605	Jammin' the Blues	12-16-44	2167
1606	Rhythm of the Rhumba	1-27-45	2282
1607	Musical Mexico	3-24-45	....

BLUE RIBBON HIT PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	2167
1304	I Love to Singa	11-18-44	2174
1305	Plenty of Money and You	12-9-44	2183
1306	Fella With a Fiddle	1-20-45	2183
1307	When I Yoo Hoo	2-24-45	2298
1308	I Only Have Eyes for You	3-17-45	....

MERRIE MELODIES CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9712	Plane Daffy	9-16-44	2130
9715	Goldilocks and the Jivin' Bears	9-24-44	2130
9716	Lost and Foundling	9-30-44	2130
9717	Booby Hatched	10-14-44	2167
9718	The Stupid Cupid	11-25-44	2183
9719	Stage Door Cartoon	12-30-44	2240
9720	Odor-able Kitty	1-6-45	2240

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1701	Draftee Daffy	1-27-45	2282
1702	Trap Happy Porky	2-24-45	2208
1703	Life with Feathers	3-24-45	....

"BUGS BUNNY" SPECIALS (Color)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9725	Buckaroo Bugs	8-26-44	2067
9726	The Old Grey Hare	10-28-44	2174

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1721	Herr Meets Hare	1-13-45	2282
1722	Unruly Hare	2-10-45	2298

VITAPHONE VARIETIES

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	2167
1403	Outdoor Living	11-4-44	2174
1404	Overseas Roundup	3-17-45	....

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OFFICIAL U. S. VICTORY FILMS

Title	P.D. Page
The War Speeds Up	2080
It's Murder	2189
Target Japan	2167
V.I—Robot Bomb	2183
Brought to Action	2269
What's Your Name	2282

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Naples at War	1946
The Volunteer	2258

CANADIAN NATIONAL FILM BOARD

Title	P.D. Page
Canadian Landscape	1962
Hen Hop	1962
UNRRA	1982
A Friend for Supper	2206

MISCELLANEOUS

Title	P.D. Page
Cameramen at War (Astor)	1946
Iran (Artkino)	1982
Moscow Circus (Artkino)	2130
Cossacks on the Danube (Artkino)	2189
Before They Are Six (Pictorial Films)	2139
Labor Front (Brandon Films)	2206
57,000 Nazis in Moscow (Artkino)	2206
Jobs After the War (Newsreel Dist.)	2206

WAR ACTIVITIES COMMITTEE

Prod. No.	Title	P.D. Page
....	Battle for the Marianas	2114

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
6120	Black Arrow (15 episodes)	10-20-44	[illegible]
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282
6160	The Monster and the Ape (15 episodes)	4-20-45	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
384	Haunted Harbor (15 episodes)	8-26-44	206

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-8-45	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
9781	Raiders of Ghost City (13 episodes)	7-20-44	[illegible]
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9881	The Master Key (13 episodes)		....

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest includes the over-all performanc percentage figure from final reports previousl published in PICTURE GROSSES. References t Round Table Exploitation and Legion of Decenc ratings with audience classification are als listed. Index to Service Data may be found i the Release Chart starting on page 2343.

And Now Tomorrow (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—103.1%
Round Table Exploitation—Jan. 6, '45, p. 58.

Blonde Fever (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 17, '45, p. 70.

The Body Snatcher (RKO)
Audience Classification—Adult
Legion of Decency Rating—Not given
Round Table Exploitation—Feb. 24, '45, p. 72.

Brazil (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 9, '44, p. 51; Dec. 23, '44, p. 34; Jan. 27, '45, p. 59; Feb. 10, '45, p. 54.

Bride By Mistake (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 9, '44, p. 46; Jan. 20, '45, p. 54; Feb. 10, '45, p. 64; Feb. 17, '45, p. 39.

Can't Help Singing (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—121.8%
Round Table Exploitation—Jan. 20, '45, p. 54; Jan. 27, '45, p. 52.

Experiment Perilous (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 10, '45, p. 58.

The Fighting Lady (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 17, '45, p. 42.

For Whom the Bell Tolls (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—167.1%
Round Table Exploitation—Sept. 25, '43, p. 54, 57; Oct. 16, '43, p. 54; Dec. 11, '43, p. 51; Dec. 18, '43, p. 63; Dec. 25, '43, p. 69; May 13, '44, p. 54; May 20, '44, p. 65; Feb. 10, '45, p. 62; Feb. 24, '45, p. 68.

Frenchman's Creek (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—108%
Round Table Exploitation—Sept. 30, '44, p. 62; Nov. 11, '44, p. 70; Feb. 3, '45, p. 49.

The Great Mike (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 17, '45, p. 42.

Here Come the Waves (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 10, '45, p. 58.

Hollywood Canteen (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—123%
Round Table Exploitation—Dec. 23, '44, p. 36; Dec. 30, '44, p. 45; Jan. 13, '45, p. 65; Jan. 20, '45, p. 54; Feb. 10, '45, p. 64; Feb. 17, '45, p. 39; Feb. 24, '45, p. 70, 77.

I'll Be Seeing You (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 3, '45, p. 50; Feb. 10, '45, p. 54.

Keys of the Kingdom (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—110.4%
Round Table Exploitation—Jan. 20, '45, p. 56

Kismet (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.6%
Round Table Exploitation—Nov. 18, '44, p. 55, 58; Dec. 2, '44, p. 44; Dec. 30, '44, p. 44; Jan. 6, '45, p. 58; Feb. 17, '45, p. 39.

Lake Placid Serenade (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 13, '45, p. 64; Jan. 27, '45, p. 52; Feb. 24, '45, p. 82.

Meet Me in St. Louis (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 9, '44, p. 50; Feb. 3, '45, p. 48.

Mrs. Parkington (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—111%
Round Table Exploitation—Dec. 9, '44, p. 50; Jan. 6, '45, p. 58; Feb. 24, '45, p. 77.

Murder, My Sweet (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 17, '45, p. 39.

National Velvet (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 24, '45, p. 68, 72.

Practically Yours (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 24, '45, p. 70.

The Princess and the Pirate (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—116.2%
Round Table Exploitation—Nov. 18, '44, p. 55; Dec. 30, '44, p. 42, 44; Jan. 13, '45, p. 69; Feb. 3, '45, p. 48.

Something For The Boys (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—93.7%
Round Table Exploitation—Dec. 2, '44, p. 43; Dec. 9, '44, p. 51; Dec. 23, '44, p. 34; Feb. 10, '45, p. 64; Feb. 17, '45, p. 70.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Unobjectionable in Part
Class C	Condemned

A Song To Remember (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 3, '45, p. 50; Feb 24, '45, p. 74.

Tall in the Saddle (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 25, '44, p. 57 Feb. 17, '45, p. 70.

Thirty Seconds Over Tokyo (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—114.4%
Round Table Exploitation—Feb. 3, '45, p. 48; Feb 10, '45, p. 59; Feb. 17, '45, p. 70.

Together Again (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—102.5%
Round Table Exploitation—Nov. 25, '44, p. 57 Dec. 9, '44, p. 48; Dec. 23, '44, p. 35, 37; Jan. 6 '45, p. 57; Jan. 13, '45, p. 65; Jan. 20, '45, p. 62 Feb. 3, '45, p. 48; Feb. 17, '45, p. 46.

To Have and Have Not (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—119.5%
Round Table Exploitation—Feb. 3, '45, p. 48.

Tomorrow the World (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 10, '45, p. 58.

Tonight and Every Night (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 17, '45, p. 42.

The Very Thought of You (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—96.2%
Round Table Exploitation—Oct. 21, '44, p. 52, 53; Nov. 11, '44, p. 70; Jan. 6, '45, p. 54; Jan. 13, '45, p 65; Feb. 24, '45, p. 77.

Wilson (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—149.2%
Round Table Exploitation—July 29, '44, p. 72; Aug. 19, '44, p. 60; Sept. 9, '44, p. 45; Sept. 16 '44, p. 63; Sept. 30, '44, p. 60; Oct. 21, '44, p. 48; Nov. 4, '44, p. 72; Nov. 18, '44, p. 55; Nov. 25, '44 p. 54; Dec. 23, '44, p. 37, 40; Feb. 24, '45, p. 70.

Winged Victory (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—121.1%
Round Table Exploitation—Dec. 23, '44, p. 36; Dec. 30, '44, p. 45; Jan. 6, '45, p. 58; Jan. 30, '45, p. 54; Jan. 27, '45, p. 54; Feb. 10, '45, p. 54; Feb. 24, '45, p. 68, 77.

Woman in the Window (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—118.1%
Round Table Exploitation—Dec. 16, '44, p. 55; Dec. 23, '44, p. 37.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating. Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2340-2341, issue of Mar. 3, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2339, issue of Mar. 3, 1945.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	....	....	2242	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
Along Came Jones	Not Determined	....	Gary Cooper-Loretta Young	Not Set	....	....	....	2278	....
Alter Ego	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	....	....	2310	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. '5,'44	2030	1899	2218
BABES on Swing Street	Univ	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2302
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug.12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	2342
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	Not Set	....	....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	....	Boris Karloff-Bela Lugosi	Not Set	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2342
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	....	Laurel and Hardy	Not Set	....	....	....	2279	....
•CALL of the Jungle	Mono.		Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Not Set	....	....	....	2259	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randloph Scott-Ruth Warrick	Not Set	....	....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Mar. 30,'45	....	....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	....	....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	....	....	2259	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Counter-attack	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	....	....	2216	....
(formerly One Against Seven)									
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	....	....	....	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	....
• Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	1542	....	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Not Set	93m	Mar. 3,'45	2338	2250	....
(formerly High Among the Stars)									
• Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	2302
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	....	....	2166	....
(formerly John Dillinger)									
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 16,'45	62m	Feb. 24,'45	2329	2279	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duffy's Tavern	Para.	....	Ed Gargan-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	....	....	....	2242	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2092	....
(formerly Strangers in Our Midst)									
Escape in the Fog	Col.	....	William Wright-Nina Foch	Not Set	....	....	....	2310	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	....	....	2007	....
• Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2342
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
• Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	....	....	....	2230	....
(formerly Model Murder)									
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	Not Set	....	....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	70m	Feb. 17,'45	2318	2203	....
Forever Yours	Mono.	....	Gale Storm-Sir Aubrey Smith	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
(formerly They Shall Have Faith)									
• For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	....	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	....	....	2259	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	70m	Mar. 3,'45	2338	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
• Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	89m	Mar. 3,'45	2338	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Flamarion, The	Rep.	....	Erich Von Stroheim-Mary Beth Hughes	Not Set	78m	Jan.. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342

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•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	....	....	....	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2302
Hangover Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2342
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	....
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	....	The Andrew Sisters-Martha O'Driscoll	Feb.. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Berry, Jr.	Dec.. 8,'44	64m	Nov. 25,'44	2194	2131	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	58m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Mar. 1,'45	....	....	....	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Honeymoon Ahead (formerly Romance, Inc.)	Univ.	....	Allan Jones-Grace McDonald	May 11,'45	....	....	....	2278	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	....	Basil Rathbone-Nigel Bruce	Mar. 16,'45	....	....	....	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
Identity Unknown (formerly Johnny March)	Rep.	....	Richard Arlen-Cheryl Walker	Not Set	....	....	....	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2218
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	2342
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Apr. 13,'45	....	....	....	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	Not Set	....	....	....	2310	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2302
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	May 4,'45	....	....	....	....	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	....	....	2242	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Not Set	90m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	...
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	....	....	2259	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	....	....	2259	...
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keep Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	....
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2342
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	55m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LAKE PLACID Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	....	....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	2262
Madonna of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....

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Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
●Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2218
Marked for Murder	PRC	....	T ⁁ Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2342
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
●Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Molly and Me (formerly Molly, Bless Her)	20th-Fox	....	Monty Woolley-Gracie Fields	Not Set	....	....	....	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	92m	Sept. 23,'44	2110	....	....
●Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
●Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	...
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2342
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	....
●Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Special	123m	Dec. 9,'44	2213	1763	2342
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Naughty Nineties, The	Univ.	....	Abbott and Costello	May 4,'45	....	....	....	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	....	....	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fov	....	Joan Bennett-George Raft	Not Set	....	....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
●Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
●One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	May 25,'45	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	Not Set	....	....	....	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	Not Set	....	....	....	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	111m	Mar. 3,'45	2337	1899	....
Pillow to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
●Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Power of the Whistler	Col.	....	Richard Dix-Janis Carter	Not Set	....	....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2342
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	....	....	....	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
●Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	128m	Feb. 3,'45	2297	1983	....
Rough Ridin' Justice	Col.	6205	Charles Starrett	Mar. 15,'45	....	....	....	....	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	....	....	....	2250	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Not Set	....	....	....	2131	....
●Rustler's Hideout	PRC	446	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo-David Bruce	Apr. 27,'45		......	....	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	98m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
●San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
●San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	Apr. 20,'45	....	....	....	....	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	67m	Feb. 10,'45	2309	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
●Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Mar. 24,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Pinky Tomlin	Feb. 8,'45	63m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
●Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Apr. 20,'45	....	....	....	2278	
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	113m	Jan. 20,'45	2277	1715	2342
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
●Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	60m	Feb. 17,'45	2319	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	....	....	2278	....
●Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 15,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	86m	Feb. 17,'45	2318	2186	....
●Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,44	56m	Nov. 11,'44	2174	2032	....
Sudan (color) (formerly Queen of the Nile)	Univ.	....	Maria Montez-Jon Hall	Mar. 2,'45	....	....	....	2203	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
●Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	May 18,'45	....	....	....	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
●Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2342
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Not Set	....	....	....	2250	....
●That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2072	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	Not Set	....	....	....	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	....	....	....	2216	....
They Come to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	..	
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	....
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2342
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	....
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27,'45	2290	2203	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Those Endearing Young Charms	RKO	....	Robert Young-Laraine Day	Not Set	....	....	....	2310	....
Thousand and One Nights, A (col.)	Col.	6002	Cornel Wilde-Evelyn Keyes	Not Set	....	....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
●Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	....	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2342
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	2342
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2342
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2270	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
●Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	....
●Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
●Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	....	....	....	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
●Utah Kid, The	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	57m	Dec. 23,'44	2239	1971	....
Utah	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2259	....
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	....	....	2230	....
Vampire's Ghost, The	Rep.	....	John Abbott-Peggy Stewart	Not Set	....	....	....	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
●West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
What Every Woman Wants (formerly Guest Wife)	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
●When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	Not Set	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,44	56m	....	....	2186	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 8,'44	56m	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	....	....	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOUTH On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombie on Broadway	RKO	....	Bela Lugosi-Wally Brown	Not Set	....	....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2339.

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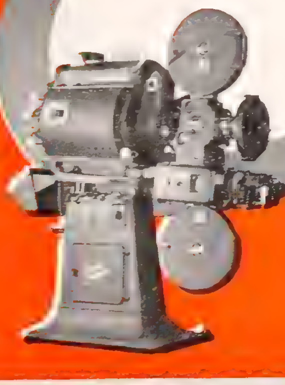

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MARC PLATT · LESLIE BROOKS

Screen Play by Lesser Samuels and Abem Finkel

Songs by Jule Styne and Sammy Cahn · Produced and Directed by VICTOR SAVILLE

KEEP SELLING BONDS!

MOTION PICTURE
HERALD

REVIEWS

(In Product Digest)

- Sudan
- Earl Carroll Vanities
- Molly and Me
- I Love a Mystery
- Hollywood and Vine
- Crime Doctor's Courage
- There Goes Kelly
- Gangsters' Den
- Enemy of the Law
- Marriage
- Jubilee
- Navajo Trails

FEDERAL COURT SETS OCTOBER TRIAL FOR U. S. vs. THE MAJORS

NEW DISTRIBUTOR CHECKING SERVICE STARTS APRIL 2

Theatres Open Red Cross Drive

Seventh War Loan Meeting

VOL. 158, NO. 10

MARCH 10, 1945

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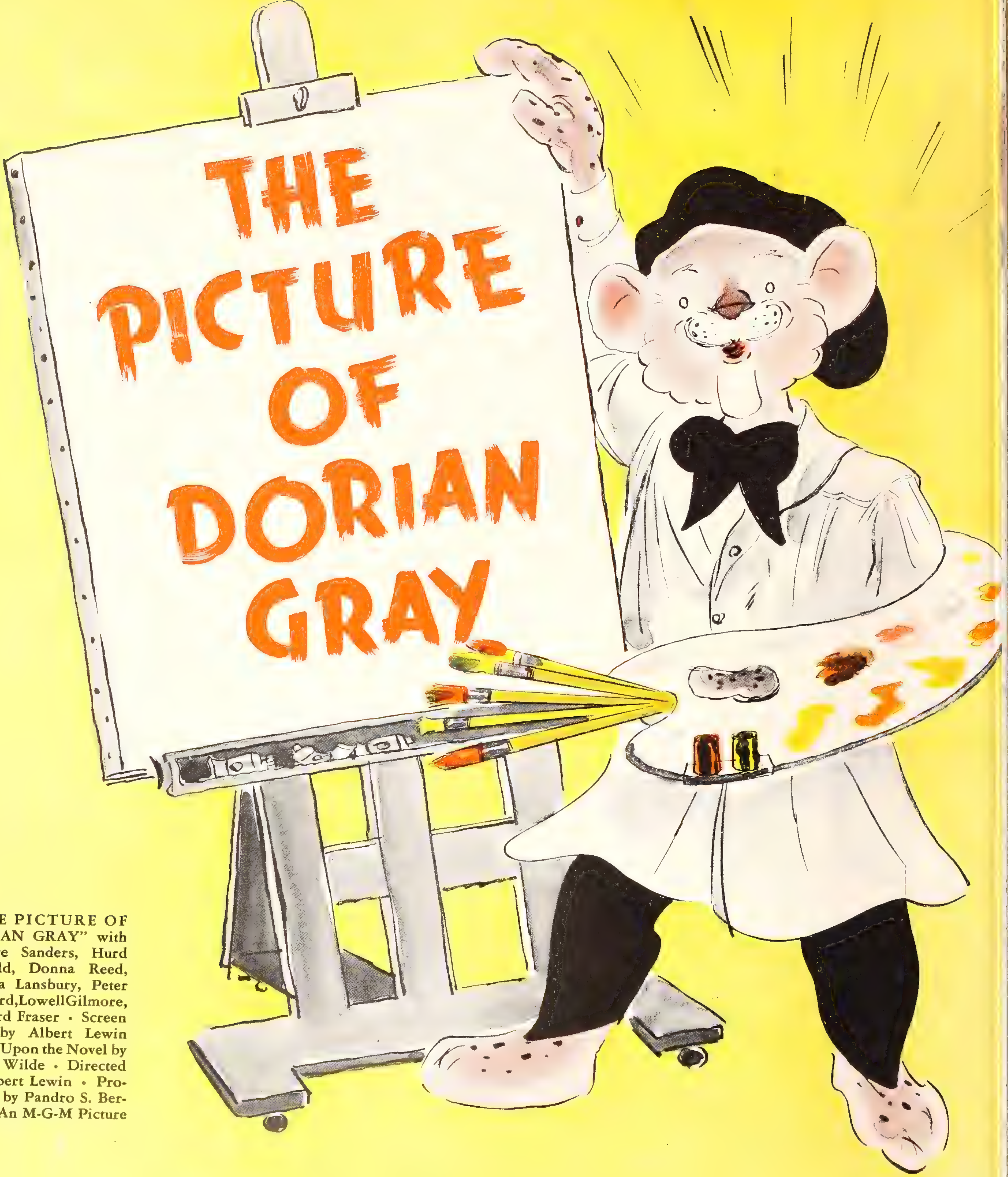

THE PICTURE OF DORIAN GRAY

"THE PICTURE OF DORIAN GRAY" with George Sanders, Hurd Hatfield, Donna Reed, Angela Lansbury, Peter Lawford, Lowell Gilmore, Richard Fraser • Screen Play by Albert Lewin Based Upon the Novel by Oscar Wilde • Directed by Albert Lewin • Produced by Pandro S. Berman • An M-G-M Picture

LEO HAS PRODUCED A MASTERPIECE!

TALK ABOUT A HIT! Listen!

IN THE NATIONAL MAGAZINES AND SYNDICATED COLUMNS!

"People are talking about the movie 'THE PICTURE OF DORIAN GRAY'—so amazing!"
—VOGUE MAGAZINE

"Orchids for 'THE PICTURE OF DORIAN GRAY'!"
—WALTER WINCHELL

"M-G-M has given us a picture with a daring theme. Never did I dream it could be done so beautifully."
—ELSA MAXWELL
in her syndicated column

"See it and let it speak for itself!" —SIDNEY SKOLSKY

FROM HOLLYWOOD'S CORRESPONDENTS!

"Unusual! Exciting! 'THE PICTURE OF DORIAN GRAY' will be the most talked about movie of 1945!"
—ERSKINE JOHNSON, Hollywood correspondent,
Newspaper Enterprise Association

"No one should miss it! Breathless . . . from start to finish!"
—JOHN TODD, International News Service

"One of the most daring and revealing films ever produced! Truly remarkable!"
—FRED STANLEY, Hollywood correspondent, N. Y. Times

"One of the best to come out of Hollywood in years!"
—PHILIP K. SCHEUER, Los Angeles Times and Family Circle Magazine

"A daring story to film and M-G-M has filmed it daringly! Marks a milestone!" —HAROLD SWISHER, United Press

FROM THE TRADE!

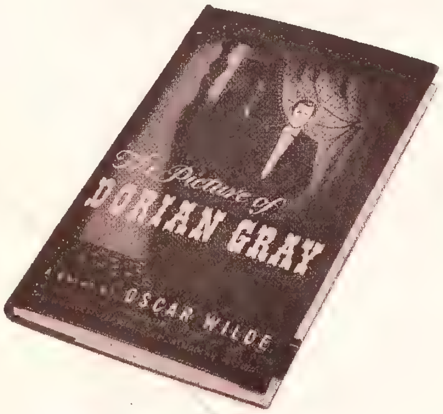
"Rugged box-office stuff. Swell entertainment. A thriller!"
—FILM DAILY

"Magnificently produced. Excellently acted. Will hold tense, fascinated interest. Outstanding performances."
—SHOWMEN'S TRADE REVIEW

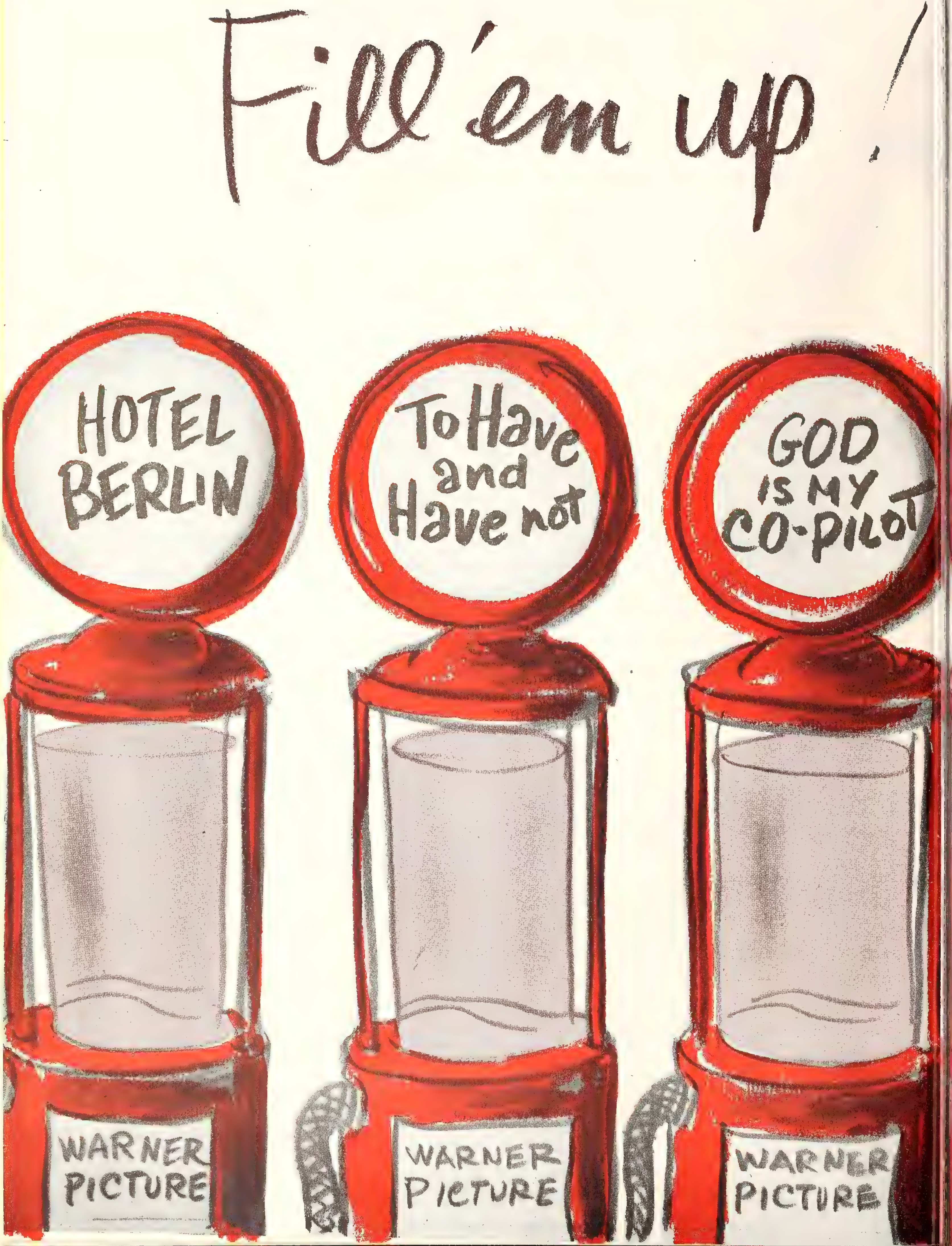
"Unusual, intriguing and novel. Interpreted with superlative artistry. Hurd Hatfield superb." —MOTION PICTURE DAILY

"Oscar Wilde's daring story exceptionally good film. Hatfield gives brilliant performance. Sends shivers up and down the spine." —BOXOFFICE

"Its magnificence can hardly be approached by any picture that has ever been made." —HOLLYWOOD REPORTER

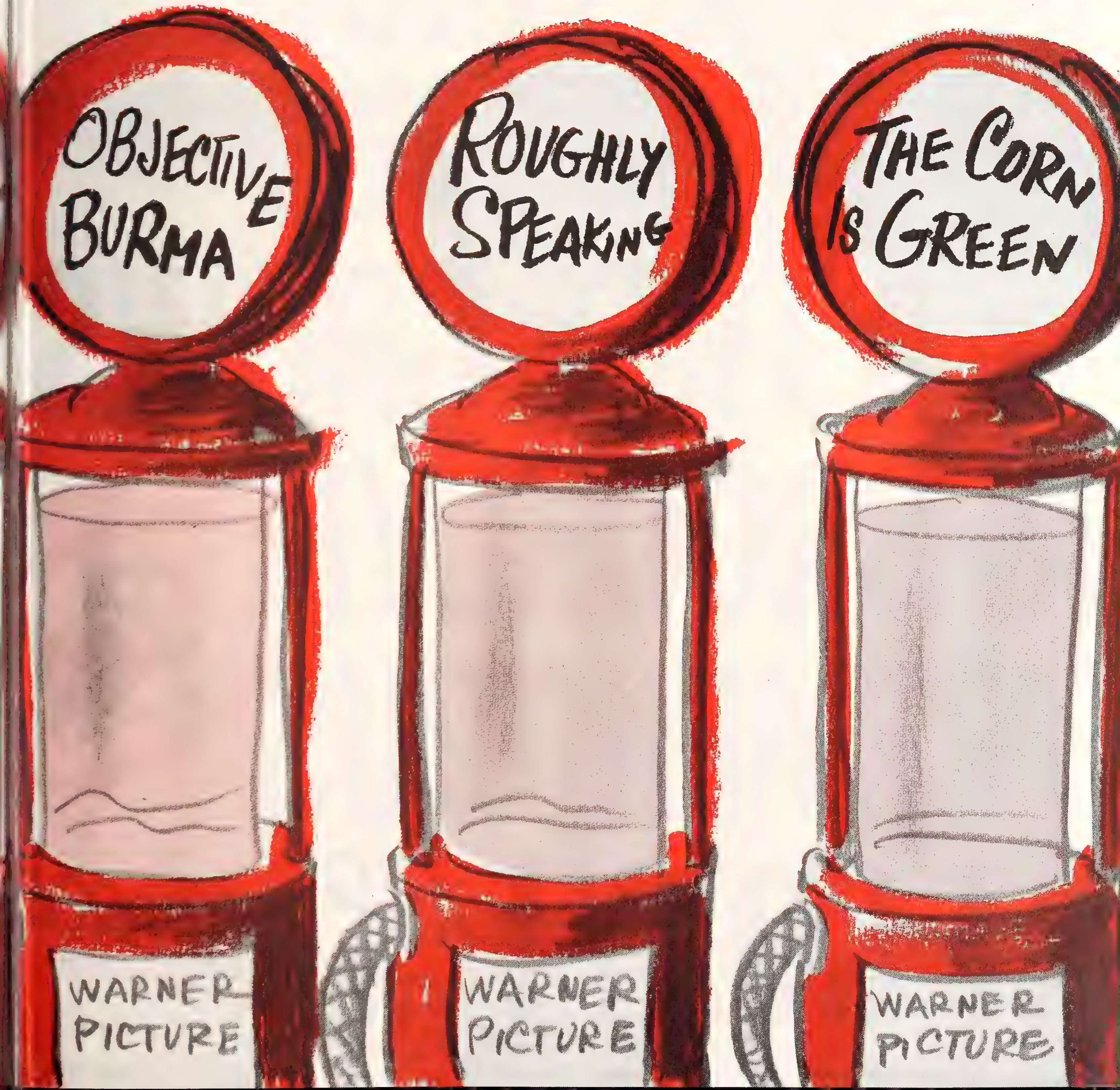


FLASH!
2 YEAR RECORD!
Capitol, N. Y. World Premiere!
See Page 60


Fill 'em up!
HOTEL BERLIN
To Have and Have not
GOD IS MY CO-PILOT
WARNER PICTURE
WARNER PICTURE
WARNER PICTURE

COLLECT AT EVERY SHOW! RED CROSS WEEK—MARCH 15-21

JACK L. WARNER, EXECUTIVE PRODUCER


OBJECTIVE BURMA
WARNER PICTURE
ROUGHLY SPEAKING
WARNER PICTURE
THE CORN IS GREEN
WARNER PICTURE

A RECORD GRO~~W~~SS IN NEW YORK!

BETTY SMITH'S

"A TREE GROWS IN BROOKLYN"

TREMENDOUS AT ROXY!

AND EVERYWHERE!

20th CENTURY-FOX
30th ANNIVERSARY

COLLECT AT EVERY SHOW! RED CROSS WEEK—MARCH 15-21

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 158, No. 10
March 10, 1945

POLITICS and BUSINESS

THE political agreements seem, for the while at least, to be making progress toward a pattern of international adjustments for the days ahead. Not so much can be observed for the concerns of industry and business—the processes by which the people live.

While political peace of sorts around the world may be in sight, for commerce the prospect is for keen rivalries, probably the sharpest that the world has seen.

There is no nation in all this war-swept world which is not looking to, planning for, insisting upon, a vast expansion of foreign trade in the years to come when the costs and devastations of battle must be repaired.

Significant as this is to all American industry, it is doubly significant to the American motion picture, which is among all others the most dependent on the world market.

Moves in process, and patterns taking shape, make the way ahead look complex and difficult, indeed.

Considerably this is true because the motion picture is both merchandise of entertainment and a medium conveying social attitudes.

Recognition of that by the dictators for years before the war either utterly debarred the American picture product or else set up hampering regulations calculated to make it decidedly unprofitable. Some of the dictators will be gone—probably soon. There is no assurance that their equivalents will not be taking their places in various guises. Never have leaders and bosses been so potentially important as now.

Meanwhile, as this week's developments in Federal court indicate, the whole structure of the industry, as it has evolved through strenuous years, is being brought under critical examination of the Department of Justice some more.

The effects of these litigious and regulative attentions may have bearings and influences extending considerably beyond the United States.

The outlook is complicated.

■ ■ ■

THE "TRIO" CASE

THE hoary head of censorship pertaining to sex and drama has been raised again in Manhattan. To one who has lived through "Mrs. Warren's Profession" and "Damaged Goods", in one stage version and two screen versions, and a number of items like "The Captive" and "Well of Loneliness" the subject is more than a little wearisome. This time it is "Trio", a play which seems to be concerned with lesbianism.

Now lesbianism, like hydrophobia, cancer, tuberculosis and infantile paralysis, is a malady. It is probably somewhat more congenital than those others, even if not so deadly. There are no death rate statistics on lesbianism, but there seems to be a deal of playwright concern about it. It has been a long time since we have heard of a play about human ills starting north of the navel.

The present eruption comes from the fact that it appears that New York City's license commissioner, Mr. Paul Moss, disapproves of "Trio" and has contrived to end it by the refusal of a license for the Belasco theatre for its continuance—after some sixty-seven performances.

The disapproval of Mr. Moss is understandable. But that might be considered an individual reaction. If the law was being broken, it would have been appropriate for him to call a cop and enlist the exercises of the law.

That sort of thing has been done. One can remember when the "Black Maria" was backed up to a New York theatre and a certain famous—at least, well known—actress was hauled off to the workhouse for a spell after a normal court action. Years after, the cinema took her up, doing itself no good. Then there came, under this same Commissioner Moss, the affaire Minsky. He wiped Minsky off the marquees and drove the premier strip-teaser, Miss Gypsy Rose Lee, into camouflaged-cinema and literature.

If public officials are to move for the protection of the public morals, it is indicated that they should use the processes of law—and law that is on the books. There is plenty.

Mr. Moss' intent is constructive, but his method empowers defensive attack.

The unorganized stage enjoys no organization of self-discipline to guide those who are unaware of American mores. It has to go out and bust its nose against the standards of common decency.

The motion picture has arrived at a method which tends with a reasonable efficiency to take care of impending transgressions. The stage might try that, if it cannot trust its instincts—and it cannot.

* * *

EVIDENCE of the gradual perception of the significance of self-regulation of the screen, with its Production Code, now begins to appear in the once critical public prints. Among such expressions, the most forthright came in an article in the *New York Sunday News* by Mr. John Chapman.

"Any right thinking newspaperman, even a drama reviewer, is against censorship . . . " observed Mr. Chapman. "But at the same time he recognizes that there are standards of decency. . . .

"Perhaps, to supplement existing laws governing the stage, the theatre could prevent such instances of one-man censorship as this Moss case by setting up its own Hays office—but an adult one, since the drama, unlike films, has a predominantly adult audience.

"Perhaps the New York theatre, working with the city or the state, could evolve an efficient form of self-protection. Perhaps, when the next 'Trio' case comes up, it could be considered immediately by a board representing producers, theatre owners, Equity and other unions, the clergy and the lay public, critics and even a license commissioner. Its judgment would certainly be more fair than the opinion of any one man—and much swifter than a prosecution under the law.

"The law would still be there for criminal action against deliberate outrages."

■ ■ ■

EVERY day's war news is inspiration and urging for the Red Cross drive into which this industry moves next Thursday. Especially cogent is a Moscow dispatch of this week quoting a French prisoner of war liberated from a hell camp in Silesia by the Russians:

"Without American Red Cross parcels we could never have lived through it."

Support of the Red Cross is another demonstration, among many, of the spirit of the motion picture in the service of human causes, around the world. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

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LONGER ones growing longer, while short ones get shorter Page 20

WAR and foreign policies hold key to raw stock problem Page 25

J. ARTHUR Rank reaches out toward Russia and Canada with plans Page 26

THEATRE television battles anew for a place in the spectrum Page 27

INDUSTRY pledges new record collections Red Cross War Fund drive Page 2

KID glove on the iron fist suggested remed for theatre rowdies Page 3

SEVENTH War Loan leaders for industry cam paign hold first meeting Page 3

NEWSREELS bring the bloody battle of Iw Jima back to the home front Page 3

FLOOD of state legislation plagues industr in all sections Page 5

GABRIEL Pascal finishes studio work o "Caesar", but the end is not yet Page 5

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Feud Over "Duel"

OUT WHERE the Palo Duro canyon cuts its way through the Llano Estacado, legend has it that the course of events channels through the waters of Devil's Kitchen from the typewriter of Gene Howe of Amarillo to cool before being served the citizenry of the Texas Panhandle. This redoubtable publisher and columnist of the Amarillo *News-Globe* sometimes engages in verbal conflicts. It is whispered that he occasionally provokes them.

Mr. Howe is currently engaged in a duel that indirectly involves David O. Selznick and his forthcoming "Duel in the Sun." When the publisher heard that the picture, depicting the conflict between Texas cattlemen and railroad interests, was to be filmed in Arizona, he got his dander up. "If I had my way, I'd put Dave Selznick in jail if he ever comes to, through or over the Panhandle in either train or plane," he fumed. Then he took out after Arizona. He said the state reminded him of "an overly beautiful woman who has the brains of a plowed field and the life and action and vital power of a concrete slab."

The last shot wounded Lawrence Andrews, columnist on the Phoenix *Gazette*. He declared that Mr. Howe's system was "out of kilter" and suggested an Arizona vacation. "If Selznick takes the most desolate spot in our beautiful state and calls it the Texas Panhandle, we're going to sue him for slander," he threatened.

Murmured Mr. Selznick innocently, from the sidelines, "Who, Me?"

Bill Formby, formerly of Amarillo, has been named referee.

$248,000,000 Gross

London Bureau

AMERICAN companies received £62,000,000 (approximately $248,000,000) during the period from 1940 to 1944 for exhibition of American films in England, Sir John Anderson, Chancellor of the Exchequer, told the House of Commons in London Wednesday. The British official said there were no comparable figures available concerning receipts of British pictures which had been shown in America for the period.

Kultur Foes

ACTORS who oppose the bloody Kultur of the Nazis are to be liquidated by Heinrich Himmler's Gestapo, or they must at least cease to give voice to their thoughts. The story comes out in news of the condemnation to death of film actors Carl Ludwig Diehl and Paul Hoerbiger for their part with Field Marshal General Erwin von Witzleben in the bomb plot against Hitler last July. Recently Emil Jannings, once a top screen star here, was among a number of film people arrested.

The revolt of the artists, so a story out of Berlin to the New York *Times* goes, began New Year's Eve at a party of about 60 actors and other artists in Potsdam. Among other anti-Nazi talk, it was suggested that the group remove Hitler's portrait and write uncomplimentary slogans on the walls of the UFA studio at Babelsberg. An informer talked, and the whole party was arrested. Included were Gustav Froelich, whose wife is actress Lida Baarova, once Goebbels' favorite; Willi Fritch, Georg Jacobi, a producer, and his wife, Marika Roekk, a Hungarian dancer, and Claud Schmidt, an obscure actor. The last-named was executed, and the group was forced to watch the macabre ceremony.

Reaction to the arrests and the execution appeared in the form of protests from other German artists. This produced a fresh batch of arrests, which caught up Jannings, Veit Harlan, Hans Moser, Rudolf Forster and Paul Ritter.

No Rum

NATIONAL Broadcasting Company and Columbia Broadcasting System are still banning that new Calypso song novelty, "Rum and Coca-Cola" from their airlanes, although the tune gives promise of being a 1,000,000-copy hit. The reason for the network ban is the title. NBC and CBS object to the word "rum" and regard the remainder of the title as free advertising for the soft-drink company. The Coca-Cola angle is reported the reason why several film companies have frowned upon advice to use the song in pictures. Blue Network broke its ban recently by permitting the Andrew Sisters to sing the song under the title "Lime and Coca-Cola." Mutual Broadcasting has rescinded its ban and will permit the tune over its network under the original title. According to the music publisher, Leo Feist, Inc., "Rum and Coca-Cola" had an initial print order of 300,000, with 380,000 copies sold to date. The Andrew Sisters' recording of it for Decca is one of that record company's biggest sellers.

Curfew Dividend

END came last week in Hollywood to an evi not all the potentates, press people and publicit men had managed to cope with adown the year —the practice of starting previews at whateve point in the hour or so following the traditiona 8:30 might mark the fashionably late arrival o the biggest big-shot executive or syndicate critic. Overboard went the hoary custom o dating all preview invitations an entirely theoretical 8:30, and into effect went perforce consultation of the practicalities inherent in th programming of the bill in engagement at th theatre chosen for preview.

First to apply the new necessities was Twentieth Century-Fox, which had to start its preview of "Molly and Me" at 8:04 (and did) so the theatre would have time enough left afterward to run all of "Keys of the Kingdom" an get the customers out by midnight.

The number of hours this change is going t save the ladies and gentlemen of the press in the course of a year is astronomical. Wha they're going to do with all of them remains t be determined, but they're all in Mr. Byrnes corner now.

Argentina Tries Again

THE ARGENTINE Government is holding up release of all Spanish-spoken films of foreign origin pending issuance of a decree which would restrict exhibition of such product, a report from Argentina through Washington said Tuesday. This move is said to be the result of pressure brought upon the Government by Argentine producers who aim to eliminate competition from the U. S. and Mexico, in behalf of a hopeful Argentine industry.

he Rains Came

OOD-WATER caused by incessant rains er the weekend spread throughout the whole gth of the Ohio River Monday, inundating r production centers and sending thousands residents to safety on high ground. Approx- ately 30 square miles of the Greater Cincin- i area, including northern Kentucky, were oded.

The Ohio River at Cincinnati rose to 62 feet t Sunday and climbed upward Monday and esday. Flood stage is 52 feet. Scores of atres in Ohio, Kentucky and even West rginia were forced to close, many of them oded with several feet of water.

The Americus and Broadway theatres in ncinnati shut down after water poured into auditoria. Crews worked all night remov- seats and furnishings. Other film houses orted closed were the Dodge, New Rich- nd, Lyric, New Boston, Ripley, Lyric, Man- ester, Bendzue, Pomeroy, all in Ohio; the alls, Catlettsburg, Odeon, Augusta, Russell, rand, Vanceburg, Ren Roy, Greenup, in Ken- cky; the Alpine and Palace in West Virginia.

Not Necessary”

LTHOUGH physically unfit for military rvice, Frank Sinatra, radio singer and film tor, is not considered performing work ecessary to the national health, safety or in- est.” The many-times-called, but never in- cted, singer was continued in the 4-F classi- ation established for him by his draft board December of 1943. The new ruling unseat- an earlier announcement of a few hours ration wherein Mr. Sinatra was pegged in A-F, a category applying to those physically fit for service and engaged in pursuing an sential occupation. Ira W. Caldwell, chair- an of the supervising draft board in New ork, refused to comment on the “not neces- ry” classification. He said he hoped that continuing the singer in 4-F “we’ve heard e last of this.”

rateful

IVIC good will, an asset diligently sought the theatre showman, came in abundance a Southern exhibitor as the result of the orld premiere in Macon, Ga., of Warner rothers’ “God Is My Co-Pilot.” Mayor harles L. Bowden of Macon expressed his ratitude to William K. Jenkins, head of the ucas & Jenkins Theatres, operator of the thea- re in which the film premiered, in the follow- g letter to circuit headquarters in Atlanta:

“I wish I could command words that would dequately express to you the deep apprecia- on and gratitude of the people of Macon for ne wonderful service and fine cooperation you ave to us in the world premiere showing of God Is My Co-Pilot’. Your great assistance ommenced months ago when we began our fforts to secure this showing for Macon that we might do proper honors to a Macon boy, Colonel Robert Scott.

“You were untiring in your efforts in our interest—you and your organization have been so generous of your time, efforts and money to make this showing the big success it was —and we want you to know that we shall be forever grateful for everything you and your staff did. We hope that you were entirely satisfied with the entire program.”

Trophy to Adrian

FURTHER recognition that Hollywood is a pace-setter for milady’s fashion was accorded recently in New York by the American Fashion Critics. At their annual awards luncheon, at the Waldorf-Astoria Hotel, the critics voted Adrian, Hollywood designer, first prize winner. Adrian received the bronze trophy, nicknamed Winnie, and $1,000 in War Bonds, awarded by Coty, Inc., the perfume company which sponsors the contest. The designer first won fame fashioning clothes for Hollywood stars, both for their stage and private wardrobes. He is noted for creating the now famous silhouette—wide shoulders tapering to a tiny waist. At a press conference before the awards luncheon, the designer predicted that after the war, new speed in travel would make fashions quickly international. He said he looked forward to healthy competition for the first time instead of patronage from overseas. He believes America must achieve some definite kind of fashion center, but did not offer an opinion as to whether it should be Hollywood or New York, a subject of long-standing controversy among designers on the west and east coasts.

Seventh Level, Down

MOTION picture theatres did not appear on the priority list issued by the War Production Board in Washington Tuesday night to be employed next winter, in case of need, to spread available coal supplies among essential war and civilian consumers. A WPB spokesman, however, said confidentially last week that theatres would go into the very lowest of seven categories. With the threat of a strike by John Lewis’ United Mine Workers, theatres using coal were faced with the possibility of an enforced shutdown such as was twice applied last month to theatres in seven states using manufactured gas. Three new gas pipelines, however, are expected to benefit consumers in the Middle West next winter.

For Rent

NEW YORK apartment hunters who have been desperately searching the city for a place to live were somewhat flabbergasted recently when they saw one-sheet cards posted in subways, reading: “Apartments. Hotel Berlin. 1,000 rooms. 2,000 secret passageways. Occupancy March 2. Warner Bros. Strand Theatre, Broadway at 47th Street.” The car cards were distributed by Greater New York Subway Advertising at the behest of Warners, who paid for the advertising. Zeb Epstin, managing director of the Strand, reported last week that dozens of hopeful apartment seekers actually came to the theatre looking for rooms.

Costly Sound

FILM COMPANIES are finding it too costly a process to transcribe radio promotion from the sound tracks of their own musical pictures. Consequently, some of them are employing small orchestras to make the recordings for spot announcements in their advertising campaigns. This decision was reached because of the demand of the American Federation of Musicians for “stand-by,” or extra orchestra, fees. Illustrating the point, when Paramount started to record portions of the sound track to promote “Bring on the Girls,” the studio was advised it would have to record the musical sequences again with an AFM orchestra, or pay “stand-by” charges equivalent to the wages of 42 musicians.

In Chicago last Friday, James Caesar Petrillo, president of the American Federation of Musicians, originator of the device for union “royalty” participation in the manufacture of merchandise, commenting on John L. Lewis’ royalty proposal of 10 cents per ton on coal mined by his United Mine Workers Union, said he believed the public would regard it as sound policy for an employer to pay directly to a union a fee on each piece of merchandise produced.

Global Reviewers

GOOD news, and bad, has a habit of leaking out, even if it has to go half-way around the globe to do it. Former employees of the Schine Circuit, which headquarters in Gloversville, N. Y., now serving overseas where many motion pictures are shown long before the industry or public see them over here, are sending preview reports back home well ahead of the trade showings.

One such report arrived recently from Guy Hevia, former Schine employee now in Belgium, where he is attached to the Special Service Section Headquarters of the U. S. First Army in charge of stage and screen entertainment. Wrote Mr. Hevia:

“Just had a preview of Warner’s “Rhapsody in Blue” and recommend it for preferred time on the circuit. Incidentally, we’re holding the ‘world premiere’ here, and pictures and newsreel shots will be available to tie in with your advertising campaign back in the States. The doughboys’ slants and views on the picture should be interesting.”

The picture, which has been completed for about a year, has not been set for release, nor has it been reviewed or tradeshown in this country.

IT was reported in New York this week that the Famous Players-Canadian Corporation, Ltd., was planning to go into production—initially with a program of 15 short subjects and Canadian documentaries. Executives of the circuit in Toronto refused to comment. It is to be recalled that Adolph Zukor, speaking at the Famous Players-Canadian anniversary dinner in Toronto last month, said there was a possibility that Paramount would soon be making short subjects with a Canadian background.

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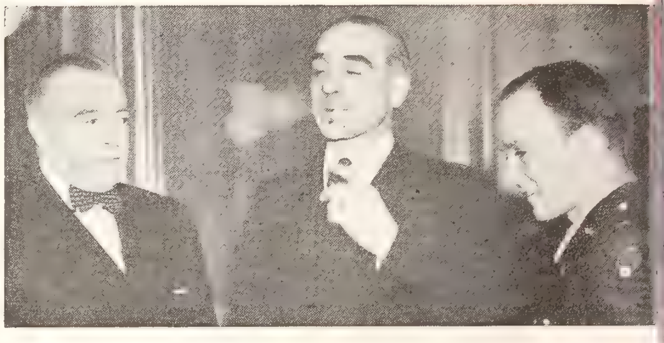
THIS WEEK the Camera reports

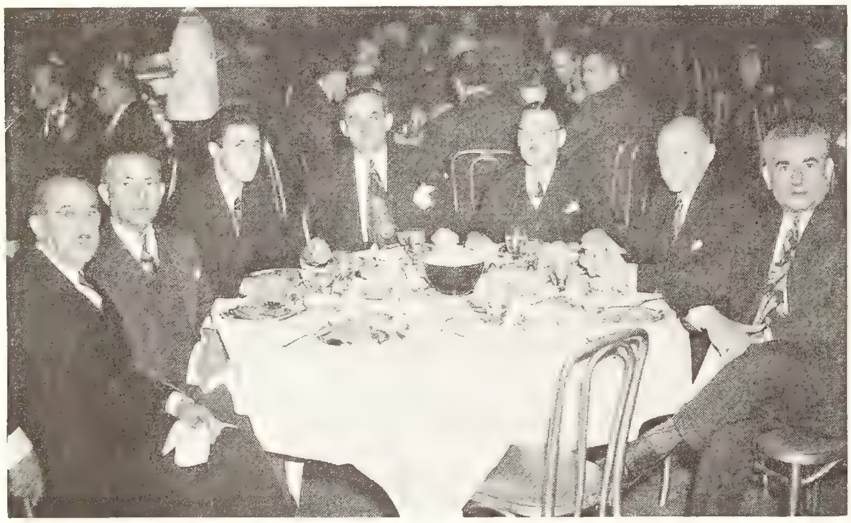
FAMOUS PLAYERS
25 YEAR CLUB

TWENTY-FIVE YEARS of service. Famous Players Canadian Corporation, the circuit which for that period has been serving Canadians from coast to coast, is celebrating its silver jubilee by honoring employees who worked for the company a quarter of a century. The scene above is from the dinner in Vancouver for such employees. Left to right, Wendell B. Farris, Chief Justice of British Columbia; Mrs. Farris; J. J. Fitzgibbons, FPC president; Mrs. J. W. Cornett, and Mayor Cornett, of Vancouver.



IN LONDON, Phil Reisman, left, RKO Radio Pictures foreign sales vice-president, has a happy reunion with son, Lieutenant William Reisman, USMC. Lieutenant Reisman, recently discharged from a hospital, called the RKO London office to ask that a message be sent hon telling his family he had recovered. His father, just arrived from the United States, answered the phone. Between father and son is Major Reginald Baker, president of the KRS.

RETIRING after 30 years in the industry, 16 with Warners' Los Angeles exchange, Mrs. Betsy Bogart, booker, is show at the dinner honoring her, with H. M. Warner and Charles Skouras.



PARAMOUNT, HOST, left. The company entertained leading Philadelphia exhibitors at luncheon last week in the Hotel Warwick, there. Left to right, some guests: Abe Sablosky, Arcadia Theatre; Abe Rovener and Robert Abel, Rovener Theatres; Norman Lewis, Lewis Theatres; Edwin Harris, Rovener Theatres; David Sablosky, Norristown Theatres; Louis Rovener, Rovener Theatres.

RED CROSS canvassmen in the 1944 War Fund theatre drive for Multnomah County, Oregon, are, left, standing, Edward Boyer, Mount Tabor Theatre, and Ray Grombacher, Esquire Theatre; and, seated, Harold Lake, J. J. Parker Theatres comptroller; Lillian Lockwood, Irvington Theatre, and Mrs. J. Lyman Barber, Laurelhurst Theatre.

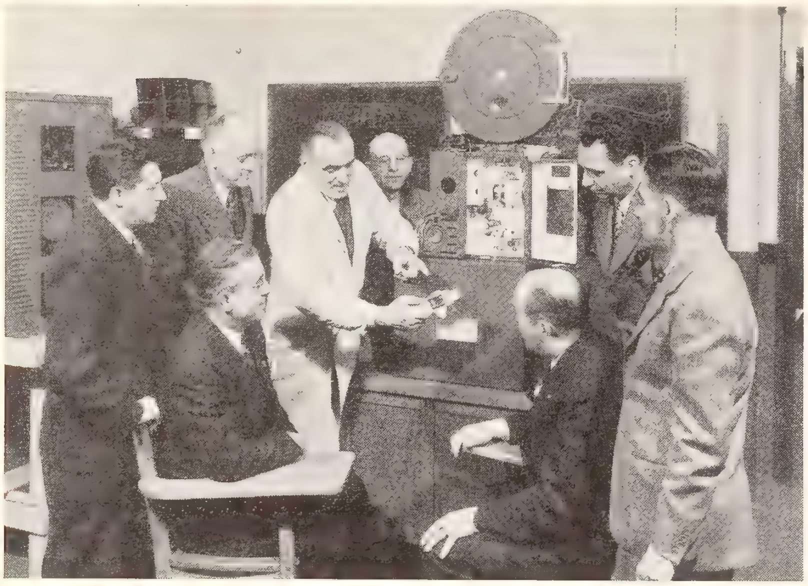
IN CHICAGO, a cocktail party. Alan Ladd was the guest, Paramount the host. Mr. Ladd is shown with Mrs. M. M. Rubens and Mr. Rubens, division manager of the Publix-Great States Circuit.

"BRING ON THE GIRLS"

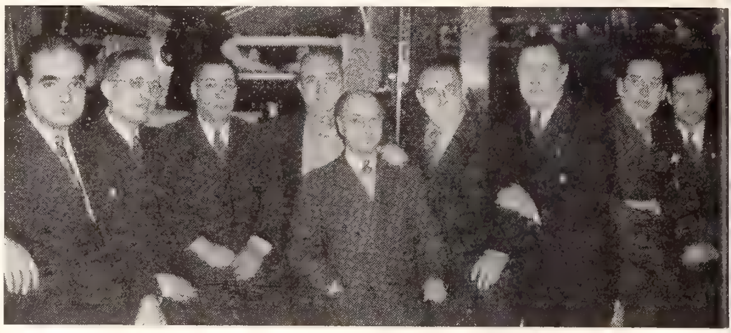
. . . and Paramount's picture of that name, in its fourth block, does just that: the girls are beautiful—and plentiful—and in Technicolor. For the record, Paramount's lavish production features 24 in its chorus. All of which also points up the fact that where there are girls there's music. This is one of the year's big musicals, starring Veronica Lake, Sonny Tufts, Eddie Bracken, and Marjorie Reynolds, at the left, and featuring dancer Johnny Coy, and Spike Jones and orchestra. Eddie Bracken is a shy and serious sailor, worth $200,000,000, who is looking for a girl to love him for himself alone. Sonny Tufts is his appointed watch-dog. What happens to them on shore leave in Miami could happen only in a musical comedy, but it is enough to guarantee audience satisfaction. The picture was produced by Fred Kohlmar and directed by Sidney Lanfield, an expert in the medium, his last musical production having been "Let's Face It".

W COMPANY. It will be Mutual Productions, easing through United Artists; and its principals are slie Fenton, producer-director, and Fred MacMurray, star, o are shown above checking the script of their t venture, "Pardon My Past". Shooting begins March 12 the General Service lot in Hollywood.

SPOTLIGHT, on Billy Daniels, and Miss Reynolds—as the girls watch. Miss Reynolds sings also, and carries one of the leading dramatic roles. The scene above is from one of the picture's spectacular sequences. The locale in this instance is a night club—when they were also morning clubs. Karl Tunberg and Darrell Ware wrote the screenplay from an original story by Pierre Wolff. "Bring On the Girls" opened at the Paramount theatre, New York City, February 28.



PREPARING FOR TELEVISION, left. Chicago projectionists are not going to be ignorant of the new medium, when it comes to the theatre. Members of the local union, Number 110 are receiving instruction at DeForest's Training, Inc. In the picture are, seated, Eugene Atkinson, union business agent and Clarence Jalas, assistant agent; standing are Pat Gigante, Edward Halliday; William Littlewood, of DeForest's; Larry Strong; William DeVry, president of DeVry Corporation, and Albert Hopkins. One hundred union men now are learning about television and electronics generally.



BEFORE THE SCREENING of Columbia's "A Song to Remember", in Pittsburgh, the company played hos to local exhibitors. Above, Max Arnold, Olympic theatre, Verona; Israel Roth, Penn, Pittsburgh; Harry Rachel, Maryland at Blawnox and Gem at Derry; Harry Walker, Main and Strand, Sharpsburg; Bert Stearn, Cooperative Circuit, Pittsburgh; William Walker, Chartiers and Crafton, Crafton; Harry Long, Cooperative Theatres; Charles Mervis, Mervis Circuit; Morris Finkel, president of MPTO of Western Pennsylvania and owner of the Capitol and Hilltop, Pittsburgh.

ENLISTMENT. Thomas E. Rodgers, youngest son of MGM's distribution vice-president, William F. Rodgers, was sworn into the Marine Corps last week in New York. Above, Robert Ellsworth, MGM salesman; Major Harry Miller, former MGM salesman, who swore in the young man; Thomas E. Rodgers, Mr. Rodgers and E. K. O'Shea, MGM eastern sales manager.

"HEART TO HEART", right. Spyros Skouras, president of Twentieth Century-Fox, met with the Independent Theatre Owners of New York, in that city, last week, over luncheon and about policies. At right, Samuel Rinzler, Randforce circuit; Mr. Skouras; Harry Brandt, ITOA president; Max Cohen, Cinema circuit; William White, Skouras circuit.

By Staff Photographe

By Staff Photographer

EXPLOITATION in Latin America, North American style, a new United Artists policy, was outlined last week, in New York, by exploiteers, Alfred Katz and Len Daly, above, who returned to the home office after several months during which they arranged a number of premieres of "Since You Went Away".

By Staff Photographer

VISITOR, to New York. Flight Lt. Glen McBride, R.A..A.F., on a month's leave before returning to Australia, where he is the Waterman Brothers Circuit publicity director, is studying American theatre technique.

DISCOVERY. Mervyn LeRoy, producer, and his new find, Vanessa Brown, whom he has signed for his Arrowhead Productions which will release through Warner Brothers. The contract is for a long period. Miss Brown's first screen role has not yet been assigned by the producer.

RIAL AGAIN, COME AUTUMN, N DECREE SUIT, PROBABLY

:tober 8 "On Merits" Is Court Order in Action Pending Since 1938

Vhen autumn comes again and the syca- :es in front of the U. S. court house in New :k's Foley Square are shedding leaf by leaf, t Decree case will be going to trial again, bably. It has been pending since 1938.

The date now set is October 8—for "trial on merits."

Meanwhile the Government's demand for :emporary injunction against "unreason- e clearance" awaits a reserved judgment.

This time the accent promises to be on orcement of Exhibition from Production- stribution.

Vhether this move to October trial is to ve in fact litigation or another implement negotiation between the Department of Jus- e and the defendant companies will have to determined by developments.

The first time that the suit in equity, No. 273, entitled "United States of America sus Paramount Pictures, Inc., et al, defen- nts" went to trial it ran three days and was ourned while the famed Consent Decree was gotiated. That was in June, 1940, and the cree was signed in November.

ve Years of Huddles; egotiations Now Off

From that time on under a sequence of assis- nts to the Attorney General, including Thur- n Arnold, Tom C. Clark and now Wendell rge and Robert L. Wright, there have been nferences, negotiations, and conversations out the suit and the Decree. At the moment gotiations are off and the issue goes to court.

The consent process was defined as im- ssible by Mr. Wright in court Monday, marking ". . . it was only an experiment."

It was all settled and set down last Monday orning when the defendants and the Depart- ent of Justice met before firm and grey Judge enry W. Goddard in United States court, ack robed and sitting as stern as an ancient oman in that oak panelled room which has ard so much about the intricate concerns of ovieland. The gathering was all official, con- sting of attorneys and their entourages of sociates, assistants, law clerks and sundry fice assistants. For all its meaning to the reen, there was no fan attendant, no curious ectators. There was however one of the best splays of brief cases ever presented in Foley quare.

'right's Injunction Quest hen Is Considered

There was before the court Mr. Wright's equest for a trial date on his August 7 petition r modification of the Consent Decree, result- g in setting it for October 8. Then the con- derations moved on to Mr. Wright's quest, reviously filed, for a temporary injunction gainst what he termed "unreasonable clear- nce."

Judge Goddard set March 26 for a pre-trial onference. On that date the Department's rief in reply to the companies' brief defending current clearance practices will be due. The companies filed their document with Judge Goddard Tuesday.

Affidavits on the working of the arbitration system were handed up by company counsel, but their use in disposing of the Department's motion was conditioned on Judge Goddard's receiving the Appeal Board decisions in evidence.

The October 8 trial date was set by Judge Goddard early in the hearing after Mr. Wright characterized the preliminary relief as a "small aspect" of the case and asked for a day in September to begin the trial, which was "most important." The Government ultimately seeks theatre divorcement, dissolution of affiliated circuits and other radical Decree changes.

Says Date in October Will Be Satisfactory to Companies

Judge Goddard said that the month of October would be better in view of his vacation schedule. Whitney North Seymour, of Simpson, Thacher and Bartlett, New York law firm representing Paramount, told the court that the date fixed was satisfactory to the companies.

Mr. Wright then began his address to Judge Goddard to explain the Department's theory of its motion. The necessity for changes in current clearance practices was his chief topic. Visibly unsympathetic with some of Mr. Wright's contentions, Judge Goddard interrupted several times to question the attorney.

Judge Goddard: "What is unreasonable clearance?"

Mr. Wright: "Unreasonable clearance is clearance which unreasonably restrains competition. The fundamental mistake is that the burden is on the exhibitor to show the restraint is unreasonable."

Judge Goddard: "Are all clearances unreasonable?"

Mr. Wright: "No—all are direct restraints unless they can be affirmatively shown to unreasonably restrain competition."

Not Any Clearer, Despite Government's Teaching

Mr. Wright consumed the first half-hour of the hearing, which began at 10:30 A.M., with his explanation of the Government's position with regard to clearance. At 12:25 P.M. John W. Davis, representing Loew's, told the court, "I know less about the Government's case than when I came in."

After Mr. Wright's initial address, Mr. Seymour, for the defendants, objected to receiving the Appeal Board decisions in evidence as proof of anti-trust violations. When asked whether the Department offered the decisions against the non-consenting defendants, too, Mr. Wright answered that they were offered "for whatever they may be worth for *all* the defendants."

Shortly thereafter, Joseph M. Proskauer, representing Warner Bros., began a strong attack on the Department's position. The former New York Supreme Court Justice, often plaintively, sometimes puckishly, with many a reference to "my friend" (Mr. Wright), went down the line in defense of clearance practices under the Decree.

Mr. Proskauer questioned the right of the Government to ask for such "drastic relief" as a temporary injunction, pointing out that "here we have a final decree," and that in it the Government agreed that clearance was essential. The anti-trust division, said Mr. Proskauer, not being "Santa Claus," agreed to the decree's clearance provisions because "they had to agree under the law."

Stressing that the charges of price fixing were not applicable to the defendants, Mr. Proskauer contended strongly that they were "not selling merchandise, but licensing pictures." Also, Mr. Proskauer defended the arbitration system by saying that "never in my experience have I seen a better body of decisions."

"Decree Working Perfectly," Warner Attorney Contends

There was no evidence of violations of the Sherman Act, Mr. Proskauer continued. "The Decree is working perfectly," he said, without elaborating.

Mr. Seymour followed Mr. Proskauer with argument that the arbitration provisions of the decree were still in effect, that the decree was final and that the only way to change it was by modification, not by injunction.

John Caskey, of Dwight, Harris, Koegel and Caskey, attorney for Twentieth Century-Fox, began his address by reviewing the origin of Section VIII of the decree dealing with clearance. He pointed out that the case of U. S. v. Interstate, cited by the Department in support of its motion, had been decided by the Supreme Court before the decree was entered.

Mr. Caskey also emphasized that there had been no offer of proof that economic conditions had changed since the decree's entry, and that "the Government must show cogent proof of emergency."

He added, "The Appeal Board decisions have the admiration of everyone who studies them."

The "Little Three" were represented by Louis Frohlich, attorney for Columbia, and Edward C. Raftery, president and general counsel of United Artists, for UA and Universal.

Mr. Frohlich said Columbia had never been a party to the decree, and that the company should not be bound by the Appeal Board decisions since it had not been involved in the arbitration system.

Mr. Raftery made substantially the same objections, pointing out that United Artists had more than 200,000 licenses involving clearance.

Goddard Defends Need of Some Clearance

Thereafter, Judge Goddard said:

"My impression is that a decision of the Appeal Board is not proof of a violation of the Sherman Act. Clearance must exist. It cannot be applied like a yardstick in all cases, but each case must be decided on the individual merits. I think that perhaps some of the American Arbitration Association provisions might be improved. I'm not ready to rule now, however, for if I do, I will rule against you, Mr. Wright."

Mr. Wright previously charged that the arbitration provisions "effectively insulate the defendants from contempt." Mr. Proskauer met his attack head on, declaring the system was "worth $1,500,000 to the companies."

Asked by Judge Goddard what the Government proposed to substitute for current practices, Mr. Wright answered that it would sub-

(Continued on following page, column 1)

Trial Again, Come Autumn, in Decree Action, Probably

(Continued from preceding page)

stitute the specific provisions of its August 7 modification petition, removing the presumption that clearance was necessary.

Mr. Wright concluded by saying the Attorney General rejected compromise by consent. He summarized the Department's position with, *"There is no possibility of adequate relief through consent—it was only an experiment."*

Thereafter, Mr. Proskauer offered the companies' affidavits for Judge Goddard's consideration in the event he accepts the Appeal Board decisions in evidence. The companies' brief was then promised for Tuesday and March 26 was fixed as the pre-trial conference date, at which time the Government's replying brief must be filed with the court.

At the close of the hearing, marked by protracted debate over the admissibility of Arbitration Appeal Board decisions as proof of anti-trust violations, Judge Goddard permitted the Society of Independent Motion Picture Producers, represented by Morris Ernst, and the Conference of Independent Exhibitors, represented by Jesse L. Stern, to file briefs as "friends of the court" on the Department's motion for a temporary injunction.

Company counsel present were: John W. Davis, John Caskey, Richard Dwight, Joseph M. Proskauer, Louis Frohlich, Edward C. Raftery, Whitney North Seymour, and Adolph Schimel. Home office counsel present were: Austin C. Keough and Louis Phillips, Paramount; Gordon E. Youngman and William Zimmerman, RKO; J. Robert Rubin and Ben Melniker, Loew's.

Also attending were: J. Noble Braden and James J. Murphy, Jr., of the American Arbitration Association; Sidney Schreiber, Motion Picture Producers and Distributors of America; Harold Lasser, anti-trust division; Morris Ernst, Society of Independent Motion Picture Producers, and Jesse L. Stern, Conference of Independent Exhibitors.

See "Blacklists" Retained During Post-War Period

"Blacklists" of South American and other companies with Axis involvements and prohibitions against dealing with such establishments by American nationals and companies are expected to be maintained in force by the United States and British Governments for a long period after the war, it was learned in Washington last week. A number of companies interested in motion pictures and equipment are carried on the proscribed list. Many of the blacklisted individuals and companies were discovered to have contracts with Axis governments through which military information was transmitted.

Briskin on Three-Week Film Assignment for Navy

At the request of Navy Secretary James Forrestal, Samuel Briskin, former executive producer of Columbia Pictures and RKO, has begun a three-week assignment on Navy motion picture production activities. Mr. Briskin's duties will be in connection with the operations of the Photographic Science Laboratory and allied phases of Navy film production. His assignment is said to mark another step by the Navy Photographic Services, headed by Captain Gene Markey, USNR, to effect a coordinated operation of Navy photographic activities, attuned to current war needs.

Files Omaha Trust Suit On Advertising Films

Alleging violations of anti-trust regulations, Joseph Meyer of Omaha, doing a film advertising business under the name of the S. and M. Service, filed suit in Federal Court, Omaha, March 3, for $50,000 damages against three film advertising companies and four theatre corporations operating theatres in the Omaha area.

Named as defendants in the petition, filed by J. J. Friedman, attorney, are the Alexander Film Company, Colorado Springs, Colo.; the United Film Ad Service, Kansas City, Mo.; and Ray-Bell Films, St. Paul, Minn., all advertising firms; and the following theatre operators: Tri-States Theatres Corporation and Central States Theatres of Des Moines; Pioneer Theatres of St. Louis Park, Minn.; Griffith Dickinson Theatres, Kansas City, Mo.

The defendants are accused of entering into exclusive contracts for the showing of film advertising on the screens of the theatres, thus barring the showing of Mr. Meyer's film ads.

Kirsch Demands Majors Cooperate With Independent

by SAM HONIGBERG
in Chicago

More cooperation from "some of our major distributors" if the independent exhibitor is to remain in business was demanded by Jack Kirsch, president, at the annual convention Tuesday in Chicago at the Blackstone Hotel, of Allied of Illinois, Inc. Mr. Kirsch was re-elected president for a seventh term.

Declaring that the independent had not cashed in on the war prosperity wave, "placed as he is on the end of the line where a picture has lost most of its drawing power," Mr. Kirsch advised the distributors that the "bright first-run situation is not reflected in the neighborhoods." He reminded them that the neighborhood exhibitors have fixed expenses they must meet regardless of receipts. "If we are to give the distributor our preferred playing time, we must have more attractive deals to assure us a profit or we cannot survive," he contended.

Following a checkup among members, Mr. Kirsch revealed that the combination of the midnight curfew and the brownout edicts had resulted in earlier trade in neighborhood houses, with little business coming in after 8 P.M. He said that advanced admission prices were not encouraged by the Allied state unit.

Van Nomikos was reelected vice-president, Richard B. Salkin, secretary, and Harry Nepo, sergeant-at-arms. All directors, with the exception of John Semidatos, who was succeeded by John Mitchel, were reelected. They were Arthur Davidson, Ben Banowitz, Bill Charuhas, Edward Trinz, S. Roberts, Charles Nelson, Jack Rose, Ludwig Sussman, Ben Bertelstein, Joseph Stern, Verne Langdon, Benjamin Lasker, Abe Goldstein and Lou H. Harrison.

Paramount Promotes Roper

Jack Roper, statistician in Paramount's distribution department, has been promoted to assistant to Hugh Owen, New York and southern division manager, it was announced last Wednesday by Charles M. Reagan, vice-president in charge of distribution. Mr. Roper has been with the company 24 years.

Taylor Heads DuMont Sales

The appointment of Herbert E. Taylor, Jr., as director of transmitter equipment sales of DuMont Laboratories, Inc., New York, has been announced by Leonard F. Cramer, vice-president. Mr. Taylor, formerly assistant director of sales, has been with DuMont for several years in various capacities.

OWI Asks Studios To Back Unit for Propaganda Films

Robert Riskin, director of the overseas film division of the Office of War Information, who arrived in Hollywood last week for a three-week visit, told the trade press Monday his mission was to interest studio executives in a $1,000,000 non-profit, industry-supported company which would produce documentary and informational short subjects about the American way of life for release abroad.

The films would be made under the guidance of the State Department in order to carry forward and expand the present OWI type of film activity after the Government agency was disbanded at the war's end.

Mr. Riskin said the project, which has State Department approval, would require a $1,000,000 investment to finance the first year's operations based on the production and distribution of 24 shorts made in 27 languages for worldwide distribution. The funds would come primarily from the industry, he said, but some financing might be advanced by Governmental agencies which had appropriations for such uses.

The OWI director said he had discussed the project privately with several New York company heads.

Under the proposed plan, producers, directors and writers would contribute their services and work under a leading documentary producer, not yet selected. A staff of men who learned documentary technique during the war, some of whom were still in the armed forces, would be employed. Over all would be a policy board including a State Department representative who would outline the Government's views with respect to the subjects required.

The distribution of the shorts would be handled in the same manner as the present OWI output, with key exchanges in various countries in charge of the physical handling and all company staffs cooperating, Mr. Riskin said.

Both 16mm and 35mm prints would be provided, with non-theatrical exhibition predominant, but with theatrical channelling of those subjects considered suitable for commercial purposes.

Mr. Riskin expressed confidence that the proposed company would be self-sustaining ultimately. The principal objective, he pointed out, was to spread knowledge of the American way of life and promote better understanding among nations.

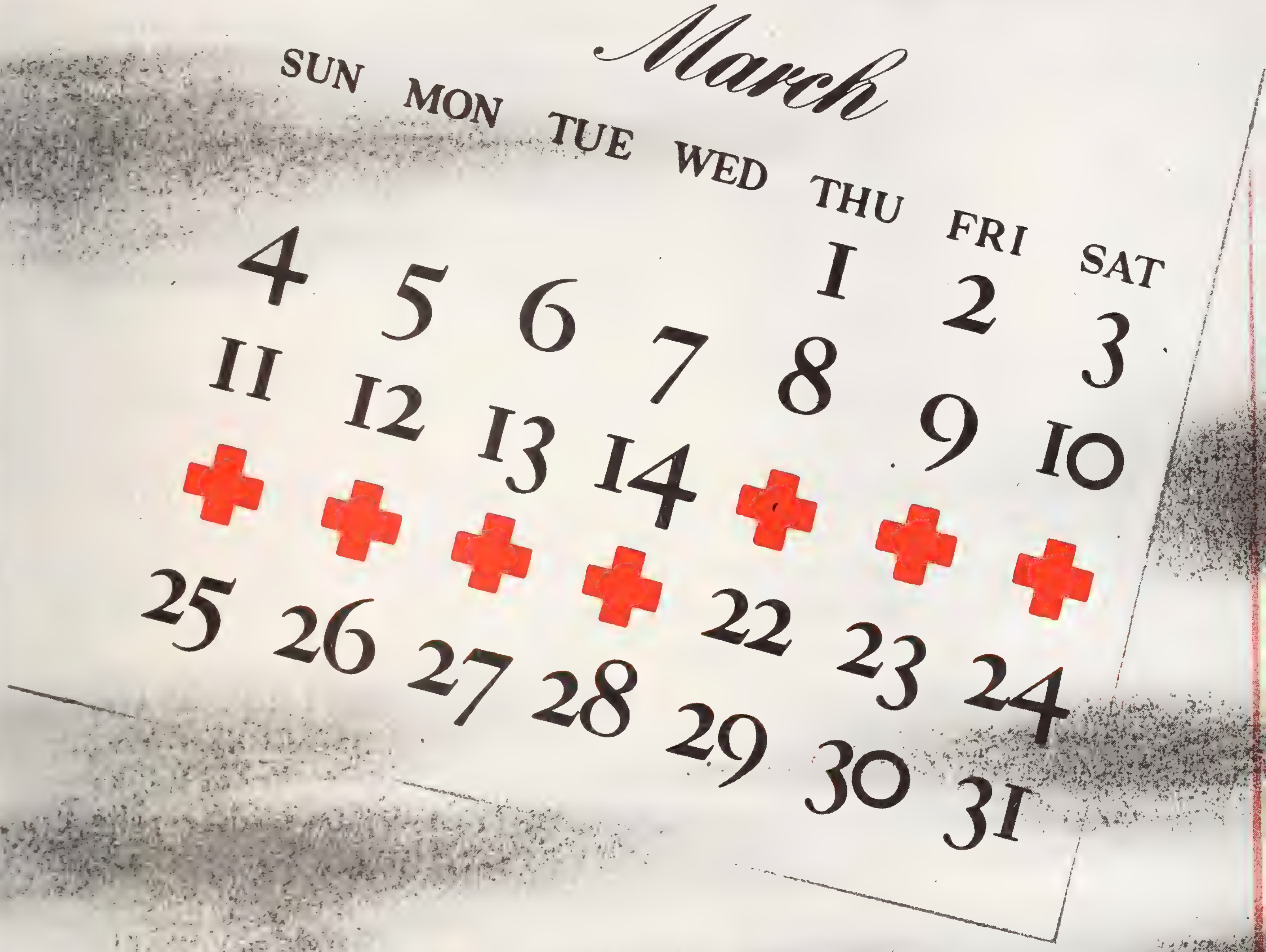
Queried on reports that William Wilder had been offered a post in charge of American films in Germany after V-E Day, he replied negotiations were in progress but were not yet ready to be discussed. He indicated, however, that such a post would cover only that portion of Germany occupied by Americans.

Independents File in Arthur Decree Action

The Appollo and Princess theatres, St. Louis, this week filed an intervention motion in the case of Harry C. Arthur and the St. Louis Amusement Company against the Government's Consent Decree in the St. Louis Federal District Court. The petitioners charged that a conspiracy existed between the Government and the distributors to give Franchon and Marco a monopoly of first run pictures. Federal Judge Richard M. Duncan is expected to hear the motion about March 15.

War Department Short Released March 15

"The Enemy Strikes," a one-reel film, produced by the Army Pictorial Service, has been set for release March 15, through the War Activities Committee. The film highlights war production needs by scenes, mainly from German sources, of our losses of men and material in the December "Battle of the Bulge." Under Secretary of War Robert P. Patterson has called upon the industry, through the WAC, to give wide distribution to the film.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THE RED CROSS IS DEPENDING ON YOU!

MOTION PICTURE INDUSTRY · 1945 · RED CROSS WAR FUND WEEK · MARCH 15 THRU 21

Our industry, too, has campaign ribbons it can proudly wear on its chest . . . Bond Drives . . . War Funds . . . March of Dimes . . . United Nations . . . Red Cross . . . yes, dozens of important missions on the home front—and more to come before this show is over. But we can look any G.I. Joe in the eye and say "we didn't let you down!" . . . and we'll be in there pitching 'til it's over, over there!

That's show business . . . the business we're all proud of . . . the business that organized itself for national defense before the first shot was fired . . . the business that knows how to do things and how to get things done.

Yes, it's our job to pass the ammunition! To get the dollars that help fight battles . . . to get the dollars that help bandage the wounds of war!

We all know that the true measure of showmanship is at the box office. We love records like we love the sound of laughter and applause in our theatres. We love record grosses! . . . and that goes for bond sales, collections . . . or anything else we're asked to do for our country.

We are now called upon to bring, into the RED CROSS WAR FUND BOX OFFICE, more money in a single week than ever before. It's going to test our showmanship . . . our ability to think of new ways to make the public dig deep and come across when we put up the house lights and pass the helmet.

The Red Cross needs your help . . . just as the boys in the foxholes and the whole suffering world need the Red Cross!

"The Red Cross is great because it reflects and is sustained by an idea that is lodged in the emotions and consciousness of all the people. That idea is the dignity of man, and the responsibility of all society toward its individual members."

Basil O'Connor

CHAIRMAN, THE AMERICAN NATIONAL RED CROSS

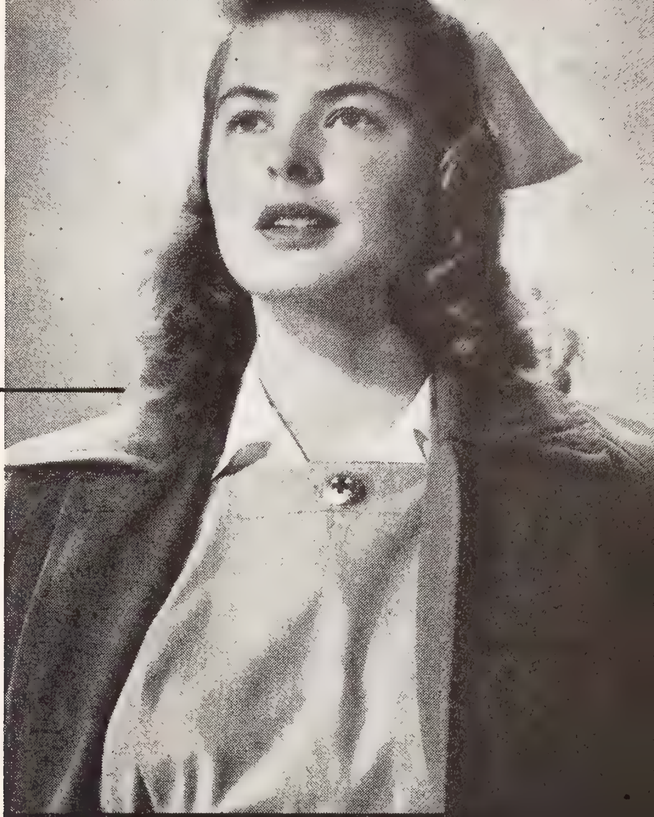
"It is gratifying to learn that the Theatre Division, War Activities of the Motion Picture Industry, again plans to organize collections in the nation's motion picture theatres from March 15th through March 21st, 1945, for the benefit of the Red Cross War Fund.

"I am confident that the enthusiastic co-operation of the nation's exhibitors will materially help their local communities in attaining or exceeding their chapter goals."

NATIONAL CHAIRMAN, 1945 RED CROSS WAR FUND

YOUR TRAILER

is a terrific heart punch.
It stars
INGRID BERGMAN
and was directed by
Jacques Tourneur.
You get it free.
Run it at every
performance.



COLLECTION AT EVERY SHOW

"This is the eve of battle. For months your national and local committees have labored with the vast detail of organization and preparation for this drive. March 15th is D-Day and H-Hour for us. We have a great task to perform. As in every battle, success will depend on the initiative and fighting qualities of every man and woman in our industry. The RED CROSS is depending on YOU . . . I know you will not fail the RED CROSS."

N P Rathvon

NATIONAL CHAIRMAN, MOTION PICTURE INDUSTRY 1945 RED CROSS WAR FUND WEEK

(Last minute checkup)

- ✓ THEATRE DECORATIONS
- ✓ SPECIAL TRAILER
- ✓ HOUSE LIGHTS UP
- ✓ COLLECTION CONTAINERS
- ✓ USE OF AD SLUGS
- ✓ OFFICIAL PROCLAMATION
- ✓ RADIO COOPERATION
- ✓ NEWSPAPER COOPERATION
- ✓ SPECIAL EVENTS
- ✓ CHILDREN'S MATINEE
- ✓ CONTAINER AT BOX OFFICE
- ✓ SCHOOL TIEUPS
- ✓ THEATRE READY . . . *Staff, Music, Slide, Speakers, Etc.*

This advertisement contributed by Columbia Pictures · Metro-Goldwyn-Mayer · Monogram Pictures · Paramount Pictures · Republic Pictures · RKO Radio Pictures · 20th Century-Fox · United Artists · Universal Pictures · Warner Bros.

FIVE DISTRIBUTORS ANNOUNCE NEW CHECKING SERVICE

Confidential Reports, Inc., to Hire 5,000 Checkers in 31 Exchange Cities

At long last, Confidential Reports, Inc., a new theatre checking service organized by five major distributors, in process of formation for more than a year, was formally announced last Friday at a luncheon of trade press publishers and editors and representatives of member companies in the North Garden of the Astor Hotel in New York.

The new organization is scheduled to begin operations April 2. It is assembling a staff which is expected to include 5,000 checkers, full and part time, with an operating cost of perhaps as much as $30,000 a day. That would indicate a total cost of about $10,000,000 a year.

Headed by John J. O'Connor as president, the new organization will be under the active supervision of Jack H. Levin as vice-president and general manager. Mr. Levin resigned last week as director of the Copyright Protection Bureau, with which he had been associated for the past 17 years. Mr. O'Connor will continue as vice-president of Universal.

The new organization currently is engaged in a search for a "name," preferably with legal background, to become its permanent head.

Becomes Fourth Checking Service in Industry

Confidential Reports thus becomes the fourth checking service operating in the motion picture business. With its anticipated employment of approximately 5,000 checkers, it will increase the total to perhaps as many as 14,000 or more persons checking part time and full time for the quartet of companies serving the eight major distributors.

The five companies participating at the outset are Paramount, Universal, RKO Radio, United Artists and Columbia. Services of the organization, it is announced, will be available to all producers and distributors desiring them. Branch offices will be opened in the 31 exchange centers, in most of which quarters were said to have been leased already.

The other three checking services are:

Ross Federal Service, Inc., which will continue to check percentage playdates for Twentieth Century-Fox. Headed by Harry A. Ross as president, the company's agreements with the five founders of the new service expire April 1. The Ross concern is established in the 31 exchange centers. The company has about 7,000 employees.

Warner Bros. Picture Checking Service, a division of Warner Bros. Pictures. Attached to the sales department with R. P. Hagen as manager, the service is confined to Warner playdates. It employs about 3,500 part-time and full-time checkers.

Metro-Goldwyn-Mayer Checking Service, functioning exclusively for MGM product, this department is attached to the sales division. Under the general supervision of Alan F. Cummings, head of exchange operations, it is managed by Nat Rockland. Some 4,000 checkers are employed on a part-time and full-time basis.

The new organization, Confidential Reports, Inc., is expected to require the services of approximately 5,000 people who will be paid from $5 to $7 per day. Although this would indicate a total outlay of about $30,000 daily for checkers alone, it is pointed out that the majority of them will be employed part time only. An initial budget of $500,000 has been provided.

10,000 CHECKERS COST MAJORS $4,000,000

An indication of the cost of checking percentage playdates of motion pictures was presented the industry early in January when a Motion Picture Daily survey estimated that a total of $4,000,000 was spent by the eight major companies annually for that activity. The publication estimated that Warner Bros. and Metro-Goldwyn-Mayer each spent $750,000 a year, and that the cost of Ross Federal Service, Inc., for the other companies approximated $2,500,000 annually. The total number of playdates checked was said to be 450,000 a year.

With the physical operation of Confidential Reports under the direction of Mr. Levin, the personnel, including five district managers, supervisors and branch managers, will be selected from outside the industry for the most part. Mr. O'Connor will continue his duties as vice-president of Universal. Other executives, those who will devote their full time to the work, include Harold L. Groves, field director operating out of the home office; Jules Willing, director of personnel, and Harold Saxe, comptroller. National headquarters will be maintained in the RKO Building at 1270 Sixth Avenue, in New York.

Levin Requests Industry Cooperation in Venture

Expressing the hope for industry cooperation in the new venture, Mr. Levin said:

"Millions of dollars of business transactions each year depend upon the accurate and impartial reporting of theatre receipts. It is the aim of Confidential Reports, Inc., to render, confidentally, checking reports, so as to provide the distributor and exhibitor alike with a sound and objective basis for the conduct of their business with each other. We anticipate the good will of the entire industry in achieving this purpose."

The aims of the new service would be discussed personally by Mr. Levin in conferences with leaders of the various exhibitor associations in the near future, he said.

Chicago Censor Board Rejects Monogram's "Dillinger"

The Chicago Censor Board has rejected Monogram's "Dillinger" and classified Columbia's "I Love a Mystery" for adults only. Twentieth Century-Fox's "Hangover Square," originally given an adult rating, has been approved for all audiences by James Allman, Police Commissioner.

Magill Testimonial Held

Mort Magill, United Artists branch manager in Philadelphia, was tendered a luncheon at the Ritz Carlton Hotel there March 5 by the Motion Picture Associates in recognition of his recent promotion to the Philadelphia post.

Republic's Net Profit for Year Is $672,429

Republic Pictures showed a net profit of $67 429 for the fiscal year ending October 27, 1944, a cording to the company's annual financial repo This compared with $103,020 for the previous yea

Inventories totalled $7,106,214 and current ass in foreign countries amounted to $348,165. Ca on hand was $686,913. Total current assets we $8,405,763, and total liabilities $8,021,730.

The company's consolidated statement of inco and profit and loss for the fiscal year is as follow

Net income from film rentals and royalties		$14,555,925
Less amortization of film costs based upon Company's experience		9,009,881
Net income from film rentals and royalties after deducting amortization		5,546,044
Net income from trailer and and other royalties, accessory and print sales, etc..........		106,783
Gross operating profit..		5,652,827
Selling, administrative and general expenses	$2,500,612.00	
Advertising and publicity expenses	1,319,623.83	
Taxes (ther than $227,695.65 added to production costs)...	121,737.98	
Interest	226,107.57	
Loss on foreign exchange......	20,951.44	
Provision for bad debts........	6,500.00	
Depreciation (other than $77,-873.94 added to production costs)	12,885.42	4,208,41
Net income for the year ended October 27, 1944, before Federal income and excess profits taxes.......		1,444,40
Deduct estimated Federal income taxes, $345,000.00 and excess profits taxes, $530,000.00		875,00
Balance transferred to earned surplus		569,40
Consolidated earned surplus, September 3, 1943, to October 31, 1943		103,02
Consolidated earned surplus, September 3, 1943, to October 27, 1944		$672,42

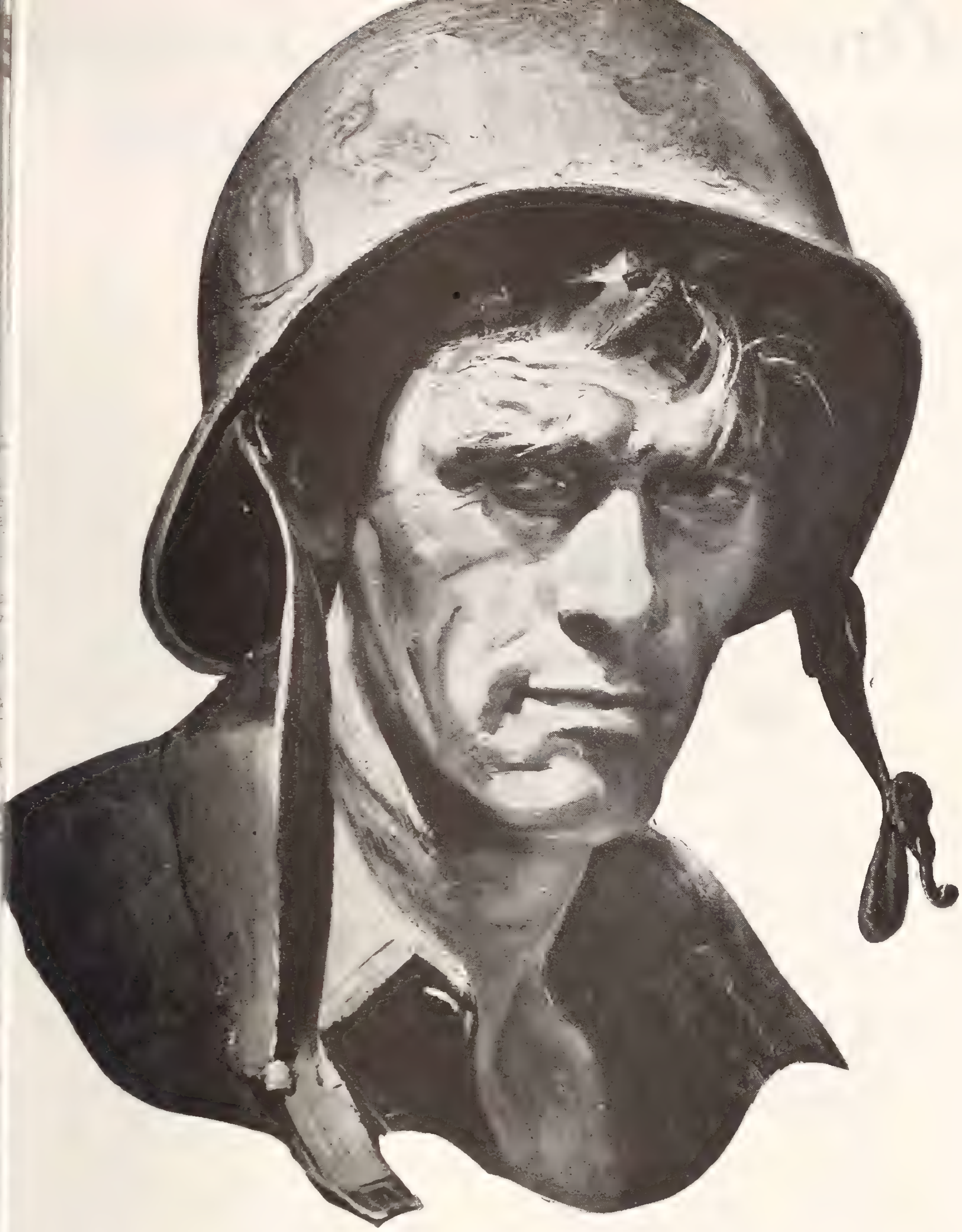
Net profit of Consolidated Film Industries, I and its subsidiaries for the fiscal year ended cember 31, 1944, according to the annual repo was $4,692,238. Total current assets amounted $9,588,507; total liabilities, $1,660,078. Inventor were $6,717,513. Trade acceptances, notes, lo and accrued interest receivable due from Repub Pictures and subsidiaries amounted to $5,206,6 Dividends declared and paid on cumulative p ticipating preferred stock were $400,000.

George Black, Comptroller Of Rank Circuit, Dies

George Black, comptroller of General Theat Corp., J. Arthur Rank's music hall circuit, d March 6 in London following a long illness. was 54. A former leading exhibitor in Englan north counties, Mr. Black was best known for viving vaudeville after the general theatrical slu in England in the early 1930's. He joined the Ra organization in 1929. His father established of the first permanent motion picture operations Britain.

Pvt. Lawrence Henderson

Pvt. Lawrence Henderson, formerly emplo at Paramount's Albany exchange as a shipp died as a result of wounds sustained in action Germany. He was 18 at the time of his enlistme



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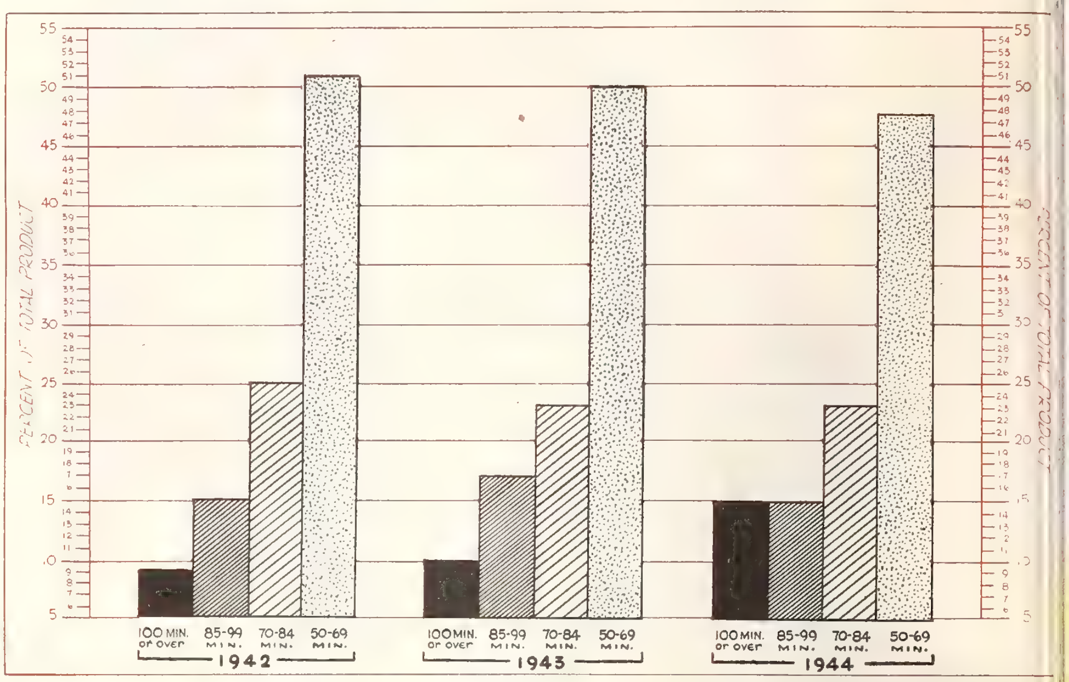
Please collect
for them at
every
performance
during the
week of
March 15-21st

The Long Ones Growing Longer While Short Ones Get Shorter

Long pictures are getting longer and more numerous and short pictures are getting shorter and fewer, analysis of product released during the last three years shows.

In 1942 only nine per cent of the total number of pictures released ran more than 100 minutes. In 1944 15 per cent of the total product was in that bracket. Meanwhile, product running from 85 to 99 minutes in length was the same in 1944 as in 1942, and the number of pictures in the two smaller brackets, 70 to 84 minutes and 50 to 69 minutes, remained steady or showed a decline.

Pictures in the shortest category fell off very sharply early in 1944 but since last June these films, which move more quickly to the subsequent runs and fit comfortably into the double bill, have represented an increasing percentage of the total product available. Their recovery in the latter half of the year, however, was not sufficiently strong to show an over-all increase for the year.



Extra Length Pictures On the Increase

As program pictures are being shortened, the longer films are getting steadily longer. Produced on top budgets and often released on special terms, the extra length picture appears to have found a permanent place in the distribution setup. In 1942 only seven films ran more than 120 minutes. In the first six months of 1944 there were 10, but from June, 1944, to February, 1945, the number rose to 18.

The over-all decrease in running time, which would seem a logical consequence of fewer pictures, was not so great for the year 1944 as might be expected if present world conditions continued through 1945. The feature product of 11 major producing companies last year totaled 2,400 minutes less than in 1943, a seven per cent drop with about 50 fewer pictures released. Most of the difference was accounted for in the latter half of 1944 when the decrease in available product was accompanied by shorter films.

Program Feature Down To 43% by Last June

The short program feature, running from 50 to 70 minutes, which represented half the total number of pictures released in 1942 and 1943, had dropped to 43 per cent by June of last year. To date it has climbed back to 48 per cent. Comedies and melodramas which were running 70 to 75 minutes long are now nearer the hour mark, while Westerns continue to fall within this category.

A recent trend by major producers toward the shorter feature is notable in the last block of eight announced by Metro-Goldwyn-Mayer. Three of these—two comedies and a melodrama—run less than 70 minutes, although no film in the previous block of ten ran under 85. Paramount also offered two short action pictures in its last block of five, while RKO Radio released a Western, a murder mystery and a musical comedy all under 65 minutes.

Twentieth Century-Fox appears to be falling in line this year with two of the six released so far in 1945 running under 70 minutes. Warner Bros. have shown no signs of shifting from the longer feature.

In the next category, the slight upward trend evident in June has been reversed, and the 70 to 84-minute film is back to the low point it reached in 1943. An interesting factor here is the number of high budgeted features falling within this group, amounting to about 10 per cent of the total. Several of these are in Technicolor.

Films between 85 and 100 minutes in length show a continuous decrease in relation to the total product in 1944 after a rise in 1943. With few exceptions these are top budget pictures. Some of them—notably those released by RKO—are designated as specials.

CIAA Tests Film Teaching Value

Washington Bureau

Preliminary experiments with literacy films especially designed to test the use of motion pictures in helping to teach illiterates to read indicate that they could be utilized with much success for this purpose, it was reported last week by the Office of Coordinator of Inter-American Affairs.

The experiments were conducted with special films planned and developed by various departments of the CIAA, in cooperation with educational specialists from the other American republics, and with the Disney Studios in Hollywood.

The actual demonstrations were conducted with groups of adult illiterates in Mexico, Honduras, Ecuador and in Spanish-speaking localities of our own southwestern states.

Stimulate Adult Illiterates

"Results of these first exploratory experiments show that film-taught illiterates gained almost equally in health information and reading ability, when compared with teacher-instructed illiterates, and consequently, that the films can be successfully used as teaching aids," the CIAA reported. "On the basis of available evidence, the experimenters conclude that films can be used effectively to teach health facts, and that literacy films provide a stimulating medium for reaching adult illiterates.

"The films used in these experiments were developed after extensive discussions and planning conferences between educators of the United States and of the other Americas. The films use the well-known techniques of bright colors and animation."

To discover their usefulness, the films were used in actual teaching situations with groups of adult illiterates—persons over 14 years of age, and the results compared with those attained through usual teaching methods.

"Obviously," the CIAA emphasized, "it was not expected that students would be able to read after seeing four literacy films. The test was: Could they recognize the words presented on the screen and then transfer their recognition to the printed page?

"The experiments proved that they could do this, and more than that, they frequently could figure out for themselves other closely related words and new combinations of the same words.

"Another conclusion reached was that films cannot replace the teacher and personal instruction. They can, however, arouse and maintain the interest of students and reach them in large number. They can speed up and enrich the process of learning. The experiments demonstrated that films are a particularly effective medium for reaching adult illiterates.

"But the experiment also indicated that films cannot do the job alone; that, for the quickest and best educational results, films can serve as effective teacher aids and be used to excellent advantage in conjunction with other teaching media—film strips, flash cards, and printed materials."

The CIAA plans to continue the experiment with a new series of films which will involve a longer period of instruction, to be used in conjunction with a variety of other basic films.

Monogram Sets Four Films For Release in March

Four films have been set by Monogram for release in March. "Dillinger," with Lawrence Tierney in the title role and Edmund Lowe and Anne Jeffreys featured, will be released March 22. "Gun Smoke," a Western starring Johnny Mack Brown with Raymond Hatton, set for March 16. "Fashion Model," with Robert Lowery and Marjorie Weaver, directed by William Beaudine was released March 2. "Docks of New York," East Side Kids comedy-drama, was released March 9.

This is the ad...

The Beginning...

of a triumphant boxoffice career! Selznick International's heart-touching romance sets the success pattern for the nation's boxoffices in its record-breaking openings in San Diego, Los Angeles (three theatres, simultaneously) and Minneapolis!

WESTERN UNION

GINGER ROGERS
JOSEPH COTTEN
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"I'LL BE SEEING YOU"

I'LL BE SEEING YOU ● I'LL BE SEEING YOU ● I'LL BE SEEING YOU

that heralded the beginning of a great boxoffice career! Now the prophesy is a FACT, with reports from all over the country... from every type of situation... backing up the claim that Selznick International's "I'll Be Seeing You" will establish itself as a top-grosser in the nation's theatres!

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1st LOEW SMASH ENGAGEMENT!

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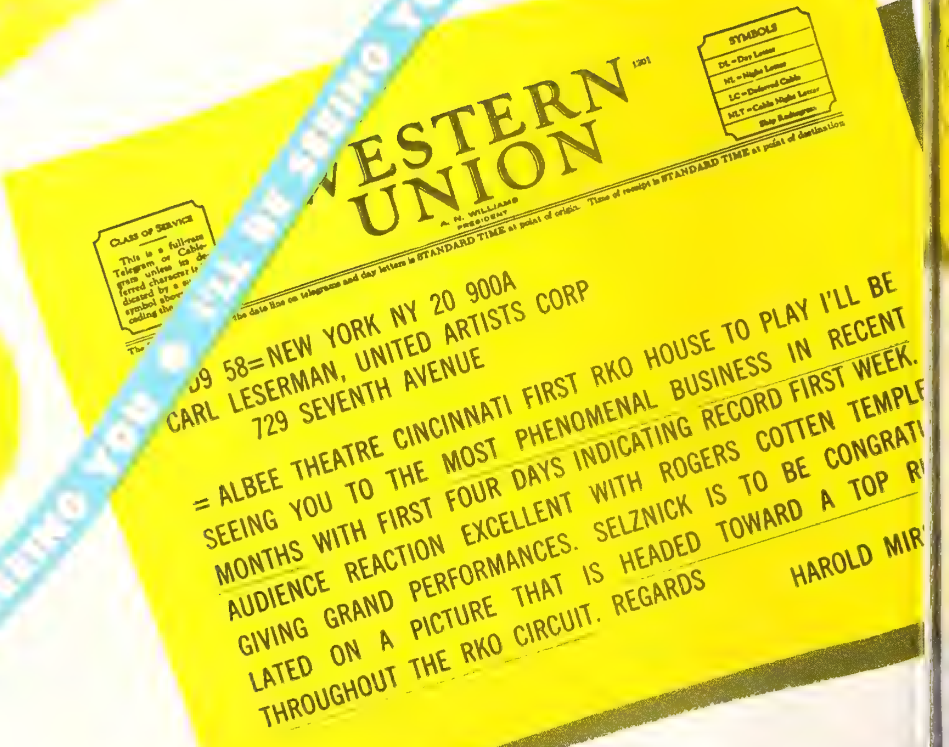
FOX THEATRE, PHILADELPHIA . . .

3 Great Weeks of Record Business!


WESTERN UNION

A. N. WILLIAMS PRESIDENT

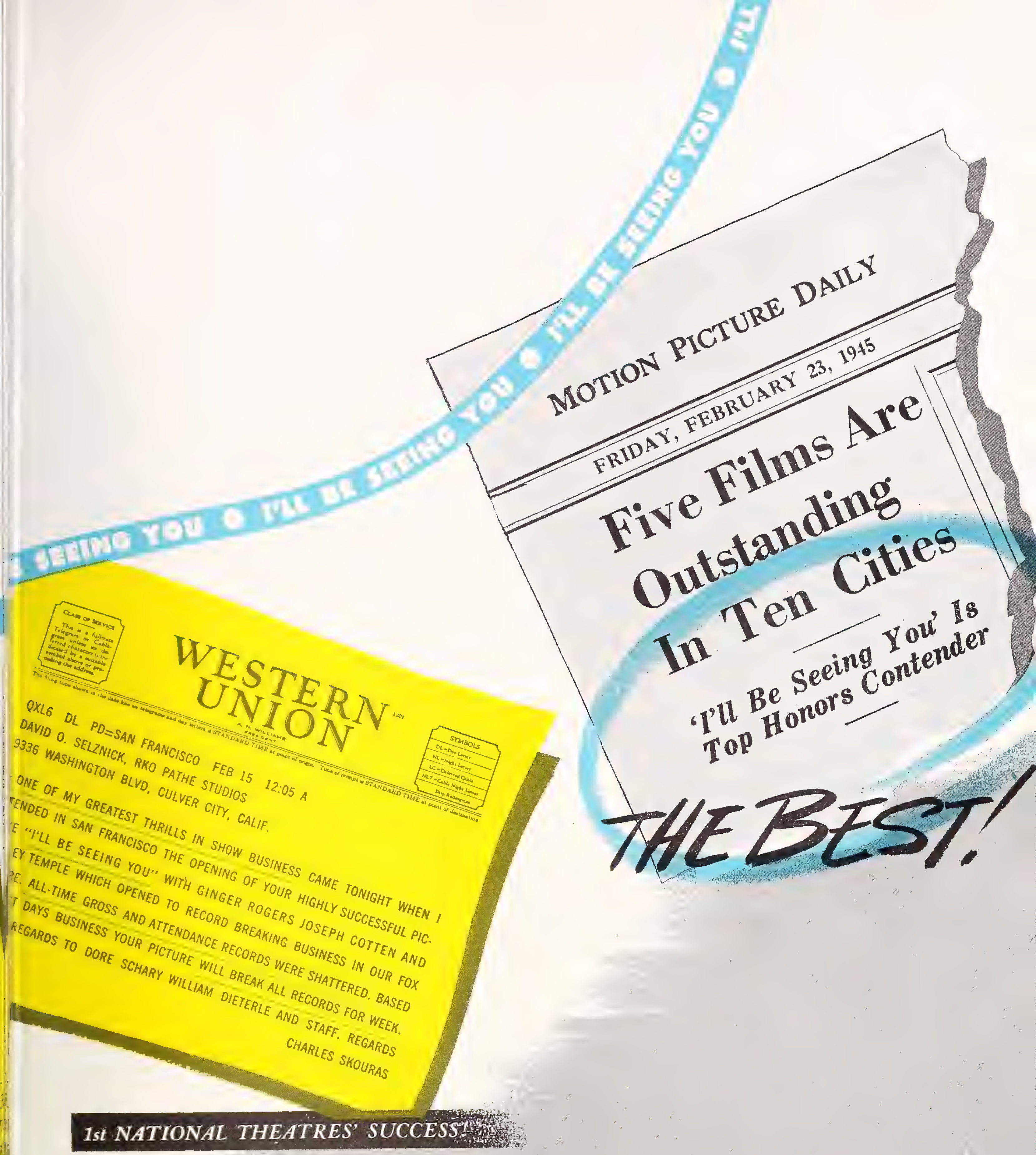
D9 58=NEW YORK NY 20 900A
CARL LESERMAN, UNITED ARTISTS CORP
729 SEVENTH AVENUE

=ALBEE THEATRE CINCINNATI FIRST RKO HOUSE TO PLAY I'LL BE SEEING YOU TO THE MOST PHENOMENAL BUSINESS IN RECENT MONTHS WITH FIRST FOUR DAYS INDICATING RECORD FIRST WEEK. AUDIENCE REACTION EXCELLENT WITH ROGERS COTTEN TEMPLE GIVING GRAND PERFORMANCES. SELZNICK IS TO BE CONGRATU LATED ON A PICTURE THAT IS HEADED TOWARD A TOP R THROUGHOUT THE RKO CIRCUIT. REGARDS

HAROLD MIR

1st RKO TOPPER!

I'LL BE SEEING YOU • I'LL BE SEEING YOU • I'LL BE SEEING YOU • I'LL BE SEEING YOU


I'LL BE SEEING YOU ● I'LL BE SEEING YOU ● I'LL BE SEEING YOU ● I'LL

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WESTERN UNION 1201
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QXL6 DL PD=SAN FRANCISCO FEB 15 12:05 A
DAVID O. SELZNICK, RKO PATHE STUDIOS
9336 WASHINGTON BLVD, CULVER CITY, CALIF.
ONE OF MY GREATEST THRILLS IN SHOW BUSINESS CAME TONIGHT WHEN I
ENDED IN SAN FRANCISCO THE OPENING OF YOUR HIGHLY SUCCESSFUL PIC-
E "I'LL BE SEEING YOU" WITH GINGER ROGERS JOSEPH COTTEN AND
EY TEMPLE WHICH OPENED TO RECORD BREAKING BUSINESS IN OUR FOX
E. ALL-TIME GROSS AND ATTENDANCE RECORDS WERE SHATTERED. BASED
T DAYS BUSINESS YOUR PICTURE WILL BREAK ALL RECORDS FOR WEEK.
REGARDS TO DORE SCHARY WILLIAM DIETERLE AND STAFF. REGARDS
CHARLES SKOURAS

1st NATIONAL THEATRES' SUCCESS!

MOTION PICTURE DAILY
FRIDAY, FEBRUARY 23, 1945

Five Films Are Outstanding In Ten Cities

'I'll Be Seeing You' Is Top Honors Contender

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Record-smashing reports from the first individual theatres now playing this great hit...

Springfield, Mass. . . . Poli Palace

Worcester, Mass. . . . Poli Palace

Dayton, O. . . . Loew's

Miami, Fla. . . . Capitol, Miami and Lincoln Theatre

Akron, O. . . . Loew's

Denver, Colo. . . . Denver and Esquire Theatres

Detroit, Mich. . . . Michigan Theatre

Louisville, Ky. . . . Loew's U. A.

St. Paul, Minn. . . . Paramount Theatre

Waterbury, Conn. . . . Poli Palace Theatre

Philadelphia, Pa. . . . Fox Theatre

Seattle, Wash. . . . Liberty Theatre

SELZNICK INTERNATIONAL presents

GINGER ROGERS
JOSEPH COTTEN
SHIRLEY TEMPLE

Different Patronage

All Kinds of Weather

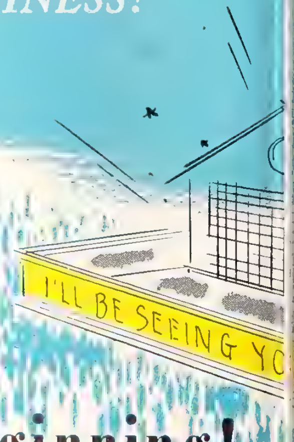
Every Type of Theatre

BUT THE SAME STO

RECORD-BREAKIN

BUSINESS!

"I'll Be Seeing You"



Directed by WILLIAM DIETERLE • Produced by DORE SCHARY
Screen play by Marion Parsonnet • From a story by Charles Martin
RELEASED THRU UNITED ARTISTS

And all this is only . . . The Beginning!

WAR AND FOREIGN POLICIES HOLD RAW STOCK KEY

ngland and Russia Press Needs; Independents May Share Supply

Consideration of raw film stock needs for the ar and the Government's international policies ntinue to be the significant factor affecting e industry's future supply.

Developments this week in Washington and ondon indicated that adjustments are to be ade by the War Production Board for allocaons of the second quarter period of 1945, benning April 1:

1. No over-all cut in raw stock quotas for e industry in the second quarter is expected to be ordered by the board, it was arned in New York and Washington. A otal of 255,997,440 feet was allocated to the companies by the WPB for the first uarter.

2. The board might cut the slices a little inner for England and Russia, despite rong pressure brought in Washington by oth Governments for increased allocations. llied demands were to a large degree reponsible for the 5.5 per cent reduction of dustry quotas for the current period.

3. British distributors were told Tuesday y President Hugh Dalton of the British oard of Trade they could expect another ut in raw stock, due to heavy increased eeds of the armed services.

4. WPB officials and industry leaders preared to meet in Washington March 16 to ork out problems arising from the raw tock situation, especially relating to alloations of separate quotas to independent roducers. Members of the Industry Adisory Committee may be told the various ompanies will be required to contribute to reserve pool of some 10,000,000 feet of film rom which the needs of independents will e met.

Known to have been the subject of discusions between WPB officials and industry repesentatives, the pool proposal would cut the ompanies to the extent of their contributions. t is argued by WPB officials that the film will low back as it is drawn for use by independents nd released through the distributing companies, although it is admitted that it will not o back to the companies in proportion to their ontributions.

The difficulties which such a pool would raise or the contributing companies is seen by WPB pokesmen as extending over a matter of only few months. By the third quarter they hope hat supply conditions will be improved. They oint to possible downward trends in military nd export requirements and predict that operaion of plants in France and Holland will supply considerable military film as well as raw stock for other needs, thus reducing the drain upon our own production.

Britain May Be Cut 15% In Base Cellulose

Britain may get a 15 per cent cut in the amount of base cellulose provided by the U. S. Russia, which already has been given a large portion of the 37,000,000 feet allocated for the first quarter, will get the balance of this amount in the second quarter, but no more for the remainder of 1945. The quota to Russia is made available from the Eastman Kodak plant in Canada.

Meanwhile, the official directive of the board concerning the 285 ceiling on prints per feature, is not expected to be issued before the March 16 meeting, George J. Schaefer, industry liaison, said Tuesday in New York. Mr. Schaefer conferred with WPB executives last week in Washington and returned for further conversations Wednesday, preparatory to the meeting next Friday.

Last Thursday it was learned that the British Board of Trade in London, concerned over the possibility that British product might be frozen out of the American market because of the raw stock shortage had asked the British Embassy to take up the matter with the WPB.

No special stock allocations have been made to foreign producers for release prints of pictures to be distributed in America. Stanley Adams, head of the Consumers Durable Goods Division of the WPB has indicated he is aware of the problem, is seeking a solution and "has no intention of discriminating against foreign producers."

Foreign Picture Allocations Present Knotty Problem

One of the knotty problems to be ironed out on or before the March 16 meeting is whether a foreign distributor is to be given raw stock for release prints directly from the WPB or whether the American distributor contracted to release foreign pictures will take the stock out of its allocation for the prints.

The board's determination will affect particularly the product of J. Arthur Rank, British film leader, who has a seven-picture deal with United Artists and a reciprocal agreement with Twentieth Century-Fox.

Both UA and Twentieth Century-Fox have pointed out that since they have only sufficient raw stock for domestic releases, they would be hard put to undertake distribution of Mr. Rank's films with their limited stock supply. UA already has released the first of the seven Rank pictures, "Mr. Emmanuel." "Colonel Blimp," the Technicolor film produced by Michael Powell and Emeric Pressburger, is scheduled to open in New York March 29, with both producers on hand for the premiere.

Technicolor prints for "Blimp" were made before the WPB set up the first quarter allocations, but according to Arthur Kelly, president of Eagle-Lion, Mr. Rank's American company, the 150 prints will not be sufficient.

Two Cities Film Sent Back To England for Printing

"The Way Ahead," Two Cities production scheduled for release in America by 20th Century-Fox, had been sent back to England for printing, a company executive indicated recently.

UA and RKO are also hard pressed for additional raw stock to complete their releasing commitments with independent producers, and are understood to be seeking additional stock to meet emergency demands. However, the amount of stock available to the industry is said to be fixed and were the board to meet these demands, it might have to make more stock available to the industry.

The British industry, via the British Board of Trade and the British Embassy in Washington, may attempt to obtain its raw stock for pictures for the American market from stock which American distributors are using for their releases in the United Kingdom, according to reports. This would create a difficult situation in Britain for the American companies, but it is hoped that the industry and the WPB will find a solution at next week's meeting.

Mr. Adams notified Mary Pickford Tuesday that she would receive the necessary raw stock for the production and release of her film "One Touch of Venus." Miss Pickford's application for stock was based on her long production record, although she produced no films in 1941, the base year set by the board for allocation computation. The WPB's granting of stock to Miss Pickford in this instance is the first case of its kind.

British Distributors Foresee New Reductions in Raw Stock Soon

by PETER BURNUP
in London

British distributors can expect another cut in raw film stock, Hugh Dalton, president of the British Board of Trade, indicated Tuesday in the House of Commons. The reduction, currently considered, he said, would be due to the increased demands of the British armed services, other Government agencies and requirements for "essential exports". Mr. Dalton presumably meant J. Arthur Rank's distribution agreements in the U. S. and other countries.

According to informed sources, Britain's commercial plus Governmental raw stock needs exceed the available supply by 100,000,000 feet. Board of Trade officials, consequently, may be forced to cut the armed service raw stock demands for entertainment purposes and it is expected other official users will have to do likewise. The situation became more acute because of the inability of the Gavaert raw stock plant in Antwerp to meet previously arranged requirements.

The board has warned the industry that stern economy is necessary and that the crisis may revolutionize the distributors allocation by substituting the 1944 usage instead of the 1942 figures. In addition, last year's allocations would be further cut by 5 per cent and a 10 per cent cut is even possible.

The board also envisages the possibility that the Government may order the industry to extend the life of prints per feature, thus restricting daily showings in theatres.

The proposed cut would be operative for three months only, because Board of Trade officials believe the war's imminent end in Germany would reduce considerably aero and X-ray film needed by the armed forces.

RANK REACHES TO CANADA, RUSSIA

Plans Fifty Theatres for Dominion; Begins Film Barter Deal with Soviet

This week's developments in the building of J. Arthur Rank's far flung film empire included:

Announcement for a plan for fifty post-war Rank theatres in Canada.

The beginning of the operation of the Rank-Russian pact with a barter type of exchange involving two pictures on each side.

The exchange with Russia is currently termed "a token arrangement." The American industry has so far not indicated achievement of any program of motion picture trade with Russia. American pictures have been occasionally bought, on single deals, by the Soviet state cinema.

Conversations "On High Plane"

Conversations between Mr. Rank and the Russians are continuing "on a high diplomatic plane," according to a cable report from London Tuesday. The initial exchange of films is purely exploratory, but "important developments are still pending," it was learned.

General Film Distributors, Mr. Rank's leading distribution company in England, already has released "No Greater Love," Soviet film dubbed into English, which received circuit bookings. "Wait for Me," also dubbed, the second Russian picture which figures in the deal, will be released by GFD shortly. "In Which We Serve," the Two Cities-Noel Coward production, dubbed into Russian, reportedly has been shown in Moscow and "Millions Like Us," a Gaumont-British film, is expected to be released in Russia soon.

GFD also has agreed to distribute nine Russian short subjects and an equal number of British shorts are to be shown in Russia.

Under the deal, Mr. Rank has guaranteed the Soviet Government distribution of Russian features, suitable for the British market, to be dubbed in English. In exchange for this guarantee, the exhibition of British product to be dubbed in Russian, has been arranged on a basis other than the customary "outright purchase" of pictures, which has long been the practice of the Russians.

Before Dr. Alexander Galperson, one of the members of Mr. Rank's cabinet, left America last autumn, he told MOTION PICTURE HERALD some of the details of the arrangement and explained that the "mutually satisfactory" exchange of Anglo-British films would have far-reaching effects. The initial deal, he said at that time, was exploratory for both countries, but if successful, would be extended to a long-term agreement.

Plans 50 Canadian Houses

Meanwhile, Mr. Rank is continuing to give full attention to his many other global plans for British films. According to a cable report from London Monday, he will build new theatres on 50 sites throughout Canada which were obtained by Odeon Theatres of Canada. Mr. Rank acquired a half interest in the Canadian circuit last year.

Construction plans, to be completed within two years after wartime building restrictions are lifted, call for each of the houses to cost between $80,000 and $150,000 and to seat from 800 to 1,500, it was learned.

Jay English, architect for Odeon of Canada, who is in England, just finished a month's inspection tour of British theatres and completed a series of detailed conferences with Mr. Rank. He is expected to return to Canada shortly to supervise the drafting of building contracts for the new theatres.

All equipment, furnishings and draperies will be made in England by G.-B. Kalee, Ltd., Mr. Rank's theatre equipment company.

Government Backing Apparent

The Rank plan for new Canadian film houses is considered in London the most advanced step to date in the direction of British post-war planning and further indicates there is government support behind Mr. Rank's sending emissaries on worldwide tours to acquire theatre sites.

E. T. Carr's visit to France last year, as well as to Egypt, India and the Near East, were for that purpose. John Davis, managing director of Odeon circuit of England, is in South Africa now, presumably working out a distribution deal, or failing that goal, lining up theatre sites. Barrington Gain and Dr. Galperson, who are expected in New York later this spring, also plan to visit Central and South America to seek possible theatre property for Mr. Rank.

REISMAN FIRST U. S. FILM EXECUTIVE IN PARIS

Phil Reisman, vice-president in charge of foreign distribution for RKO Radio, is the first American film executive to visit France on business since the Allied invasion. Mr. Reisman, who had been in England for the past three weeks, arrived in Paris last weekend. The granting of an entry permit to Mr. Reisman indicates that the French government soon will expedite the visas of other American foreign department executives, several of whom have been waiting about three months for their permits. While in Paris, the RKO executive was to confer with Marcel Gentel, the company's French manager, and inspect other branches and agencies in France and Belgium.

Powell and Pressburger Will Attend "Blimp" Premiere

Michael Powell and Emeric Pressburger, British producer, are expected to arrive in New York, March 17, and will attend the American premiere of their production "Colonel Blimp," scheduled for the Gotham theatre, March 29, it was announced Monday by Arthur W. Kelly, president of Eagle-Lion Films, Inc. Mr. Kelly said the two producers also planned to complete the film treatment of their next picture, "A Matter of Life and Death," while in the U. S. They will make a "pre-shooting research tour" through Washington, Boston and Philadelphia for needed material. The picture is laid in the U. S. and England. Shooting will start in June at the D&P studios in Deham, England.

Italians Plan Lau To Back Revived Film Industry

The Italian Government announced in Rom Monday that it was working on a proposed la which would sponsor the resumption of the Ita ian film industry and would aid in the re-employment of nearly 100,000 persons, according to United Press dispatch.

The law is aimed at facilitating the use of fil property and materials partially salvaged afte Nazi and Fascist pillaging. Italian actors, technicians and other film workers were for the most par unemployed, it was said. The Bonomi Governmen presumably intends to see to it that no Italia Fascist or Nazi sympathizer will be permitted t work in the re-established industry.

Recent action of the Allied Commission in Ital meanwhile, in relinquishing some of its power t the civilian government, indicates that film operations in Italy now conducted by the Psychologica Warfare Division, will be turned back to th American companies in the near future.

A spokesman for the overseas film division o the Office of War Information said in New Yor Monday, "There is no doubt the act of the Commission brings closer liquidation of the militar operation of films in Italy."

When Robert Riskin, director of the OWI overseas film unit, returned from Europe severa months ago, he made known that for some time th OWI had been desirous of turning back film distribution in Italy to the American distributors as had been done in France. The fact that Ital had continued to be a military front, although subsidiary one, and with transportation remainin an acute problem, OWI had been prevented from doing so, Mr. Riskin said at that time.

Resumption of operation in Italy now is dependent upon whether the Germans pull out of th country, and it is hoped that development wil come about by the summer.

The OWI has been holding in escrow considerable sums of money amassed in Italy by the exhibition of the 40 Hollywood features which the industry made available to the Government agenc two years ago. How much of the revenue will b turned over to the companies cannot be determine until the lira is permanently stabilized.

In Greece, the OWI recently suggested t American distributors that one company handl distribution for all, because of manpower shortages and transportation difficulties. Last weeken it was learned that all the majors, with the possible exception of Twentieth Century-Fox, ha agreed that Films Hellas, Ltd., MGM subsidiar in Greece, to distribute their product. Twentieth-Fox might release its own product through Skouras Films Corporation in Greece, it was indicated.

Spain Seen Urging U. S. Majors Restrain Imports

Very little new American product was being admitted into Spain and considerable amounts of blocked money, which U. S. companies have accumulated, were being spent to maintain operations, foreign department executives reported in New York this week. The total annual Spanish gross for all American companies is put at $3,000,000.

Although Spain is continuing to issue required import permits to American majors, indicating that the Spanish Government has no desire to restrain imports, the practice actually has been to curb these imports through the Ministry of Commerce. The Ministry has asked that American distributors proceed slowly in using up their import licenses.

For the past two years a large backlog of Hollywood films has been accumulated, about 350 pictures having been imported into Spain in that period. RKO is understood to have sold approximately 60 pictures in two years, with other companies selling at least 40 each. The curb on imports, therefore, is not expected to have any appreciable effect on Spanish theatres for some time.

Recently the Spanish Government eliminated the selling of U. S. product on a percentage basis and substituted flat rental deals.

THEATRE TELEVISION BATTLES AGAIN FOR SPECTRUM PLACE

ociety of Motion Picture Engineers Fights CBS "Freeze-Out" Effort

The battle over suitable frequencies in the lio spectrum for theatre television was ned last week in Washington before the deral Communications Commission when the ciety of Motion Picture Engineers called a "parity of opportunity" for theatres ng with regular television broadcasting.

Paul J. Larsen, radio engineer associated th Johns Hopkins University's Applied Phy- s Laboratory in war activities for the reau of Ordnance of the U. S. Navy Dertment, presented the SMPE brief "in belf of the engineers of the motion picture instry." He contended against approval of any ocation arrangement that would deny this ht.

The presentation was a reaction to an earli- brief by the Columbia Broadcasting Sys- , national radio network, which sought to se the air waves to theatre television. It tegorically denounced the CBS attack and allenged the television industry to prove it uld have a greater public acceptance than eatre television, or that it would make great- use of the service in the public interest.

heatre Television Never rmed Broadcasting

Point by point, the SMPE brief attacked CBS arguments. Here is the point and unterpoint pattern, with the CBS assault in lics followed by the SMPE response:

Theatre television is not broadcasting.

The Society has at no time contended it was. n earlier brief specifically requested the Com- ssion to classify theatre television as a com- unication of a private nature to differentiate from television broadcasting. Admittedly, eatre television is in direct conflict with the sic concept of broadcasting. It was contend- in the original SMPE brief submitted the C Oct. 27, 1944, that the public would bene- from the television service rendered to the eatres. The motion picture industry is ca- ble, based upon its past public record, of esenting visual and oral presentations in thea- es, to carry out its obligation to present rough this companion medium, television, ual presentations.

Theatre television could utilize wire lines.

The proposed operation of theatre television nnot be carried on by wire lines as is Muzak day. The wire lines utilized by Muzak are gh quality program telephone lines having a nd width limit of approximately 7,500 cycles. axial cables are not available with sufficient nd width, of the order of six to eight mega- cles, required for a television service.

hallenges "Limited Number" or Theatre Programs

Only a limited number of people would bene-
.

Theatre television would have public accepta- lity and the motion picture industry intends establish this service. The SMPE submits at it doubts whether television broadcasting ill have a greater public acceptability than eatre television or make greater use of the rvice in the public interest. CBS also states he proposed service would be of benefit to only a small portion of the public—the upper income levels." This is a new thought introduced into the motion picture industry. We question the sincerity of this statement as it is so wholly unfounded. It is doubtful if anyone can question that the motion picture industry has at any time limited its service to a select few. The weekly attendance in motion picture theatres exceeds 85,000,000 persons and the industry is certain that this does not represent the "upper income levels."

The proposed allocation for commercial FM broadcasting is less than adequate.

The Society fails to find any principles under this heading that apply to theatre television, as the FM broadcasting is in a part of the radio spectrum not considered for theatre television.

"The frequencies requested for theatre television will serve a very large portion of the public without distinction as to income level," the brief argued. "The motion picture industry has the organization to produce, and the technical 'know how' of the type of visual entertainment required for full public consumption. The industry has 50 years of background experience and has acquired the 'know how' of public desires in the visual entertainment field.

"During the initial commercialization of television, whether broadcasting or theatre, the public will view the presentations due to their 'novelty'. This novelty period will soon wear off and it will then be necessary to present proper program material having human interest and entertainment value to insure continued commercial success. The motion picture industry has gone through this period during its history in presenting visual presentations in theatres throughout this country and the world, and it is believed that they have the organization, the background, the experience, the technique, and the 'know how' to insure the public that the visual presentations which they will present through television will be comparable to the high standard in artistry and technical perfection to which the theatrical public is accustomed."

Support for the FCC allocations came from David B. Smith, director of research for the Philco Corporation. "The Federal Communications Commission's decisions regarding television point the way to the fullest development of the medium, both for the years ahead and the longer future," he said.

Telephone Company Ready with Plans for Transmission

In its annual statement released last Thursday, the American Telephone and Telegraph Company reiterated its intention to be active in television by providing transmission facilities. Pointing out that standard telephone wires are being used for transmitting television images over short distances, the statement added that coaxial cables "also are suitable for television networks, and the System is planning to construct several hundred thousand miles of such cables." The projected radio relay system between New York and Boston will also be tested to determine the possibilities of this method for television transmission.

From Washington last week came the report that Loew's, Inc., was completing plans for a television and FM radio station in the nation's capital. Application for the experimental station was filed with the FCC by the Loew's Booking Office on behalf of the theatre circuit.

Policies of the Blue network in regard to television were outlined Friday by Fred Smith, vice-president in charge of advertising, publicity and promotion, at a luncheon for press representatives at the Waldorf-Astoria Hotel in New York. He pointed out that the Blue soon will be operating on borrowed facilities in New York, Chicago and Los Angeles. He said that the Blue had no commitments for any television equipment, but was providing its staffs with an opportunity to learn about all present types of equipment on the market.

Armstrong Urges Logical Order of Allocation

A recommendation for a "logical order of allocation" came last week from Major Edwin F. Armstrong, inventor of FM, and representative of the Radio Technical Planning Board. He urged the placement of amateurs at the lower and television at the upper portion of the spectrum, with FM occupying eight channels in the center.

Claimed as the first time a film, made and sponsored for television, had received a network telecast, a 10-minute film produced by RKO Television Corporation for Liberty Mutual Insurance was televised Monday night by the National Broadcasting Company. Titled "Talk Fast, Mister," the film was telecast over the NBC New York station WNBT and was beamed to WRGB, Schenectady, and WPTZ, Philadelphia.

ASKS TELEVISION SPACE FOR 398 STATIONS

Allocation of frequencies to provide television facilities for at least 398 stations throughout the country was asked Friday of the Federal Communications Commission in Washington by Col. William A. Roberts, who appeared for the Television Broadcasters Association. Designed to serve a total population of 75,000,000, the request suggested utilization of the 12 six-megacycle channels proposed for commercial television.

T. T. Goldsmith, Jr., appearing for the Allen B. DuMont Laboratories, Inc., asked that the 102 to 108 megacycle band be assigned definitely to television and that consideration be given for additional channels below 108 megacycles as soon as they could be released by other services.

Provision for "mobile" telephone service between moving vehicles and for service to rural subscribers was requested by the American Telephone & Telegraph Company. F. M. Ryan, speaking for the company, said that an effort was being made to establish the service along a major truck route as an experiment in addition to the progress already realized. He predicted that radio-telephone equipment would enable the company to furnish service to many thousands of rural families where no telephone lines were available.

INDUSTRY PROMISES RED CROSS RECORD

Coast - to - Coast Broadcasts and Community Events Mark Drive Opening

The industry Red Cross drive will open Thursday, March 15, and the national committee this week reported exhibitors pledged to 100 per cent participation.

Back from a series of conferences with exhibitors and distribution personnel in exchange cities throughout the nation, national committee members and industry executives this week settled into the less dramatic but vitally important task of getting in motion the machinery that was organized in the field to surpass all records for Red Cross collections.

In New York, N. Peter Rathvon, national industry chairman and president of RKO Corporation, spearheaded the approach to the public with an address on Wednesday over the Blue Network's "On Stage Everybody." Emanating from station WJZ in New York, the program was carried over the coast-to-coast network. Mr. Rathvon was introduced by Danton Walker, columnist for the New York Daily News.

Extra Exchange Contributions

Tom J. Connors, vice-president in charge of sales for Twentieth Century-Fox, announced in New York on Tuesday that all the company's branches had been instructed to present additional checks in the amount of $250 each to local Red Cross chapters. This is in addition to checks of $500, already presented by each of the branches. The extra amount represents income from the Victory Short Subjects distributed by the company, accruing from rentals in excess of production cost. The exchanges are presenting the checks jointly in the name of the corporation and the exhibitors in each territory.

A demonstration is planned for March 15 in New York's Times Square around the base of the replica of the Statue of Liberty. Efforts are being made to have the United Nations represented by children in native costumes, a feature arranged by Miss Janice Rentchler of the publicity committee of the War Activities Committee in cooperation with the editors of the foreign language newspapers. Parades and rallies are planned for Brooklyn on March 14, and for Queens on March 17.

Field Enthusiasm High

Reports of high enthusiasm in the field continued to trail the meetings held by industry executives. In Boston, more than 250 leading exhibitors and distributors gathered at the Hotel Statler. Principal speakers were Ben Kalmenson, general sales manager of Warner Bros. Pictures, and Major Leslie E. Thompson, RKO executive. Mr. Kalmenson said 520 of New England's 715 theatres had pledged cooperation up to the day of the meeting. He urged exhibitors to collect every dollar possible at each performance. Earl Jeffrey of the Red Cross staff, called attention to the finding in the recent Gallup Poll that the Red Cross motion picture week was the phase of last year's campaign that impressed people most. Other speakers included Nathan Yamins, Fall River, Mass., state chairman of the War Activities Committee, and Bill Horan, Warner Bros., Boston branch manager and New England exhibitor chairman of WAC. Art Moger, Warner Bros. division publicity chief, arranged for the decorative displays.

Down South, Dallas wound up its meeting in an atmosphere of high enthusiasm. More than 200 exhibitors and distributors attended a gathering at the Hotel Adolphus to hear campaign plans from a group of speakers headlined by Tom J. Connors, vice-president in charge of sales for Twentieth Century-Fox, and R. J. O'Donnell, southwestern chairman of the drive, and general manager of the Texas Interstate Circuit. One of the highlights was a talk by Gib Sandefer, field representative of the Red Cross and former business manager of the Hardin Simmons University cowboy band and football team at Abilene, Tex., who told of his experiences as a Red Cross worker in both the European and Asiatic war theatres. Staff Sergeant Richard Sullivan, 20-year-old tail gunner on a flying fortress, with a record of 287 combat hours over Europe, told what the Red Cross means to men in armed service overseas. Other speakers included Don Douglas, exhibitor chairman, and Cecil House, state distributor WAC chairman.

Big Dallas Attendance

Among the distributors and exhibitors in attendance at Dallas were Henry Reeve, co-chairman of Texas exhibitors, Menard; C. H. Cox, Gilmer; Henry Hall, Beeville; J. G. Long, Bay City; Clifford Porter, Beaumont; R. N. Smith, Mission; W. J. Wooten, Canyon, among the out-of-town exhibitors. Those who attended from the city itself included Col. H. A. Cole, president of Allied of Texas; Oskar Korn, of the circuit bearing his name; R. I. Payne, of the Griffith Circuit; E. H. Rowley, of Robb & Rowley-United circuit; F. W. Allen, National Screen Service; Leroy Bickel, MGM; N. J. Colquoho, Republic; Fred Larned, Paramount; Forest Nine, United Artists; E. S. Olsmith, Universal; Doak Roberts, Warner Bros.; Lloyd Rust, Monogram; Sol Sachs, RKO Radio; Jack Underwood, Columbia; Ray Beall, public relations, and Winifred Cutler, treasurer.

In New Orleans, with Major Dallas Clinger, USAAF, who was decorated by Generalissimo Chiang Kai-Shek for valor on the China-Burma front, telling of the work done by the Red Cross in that sector, approximately 125 exhibitors gathered at the Roosevelt Hotel. The meeting was opened by Henderson M. Richey, national program chairman, and director of exhibitor relations for MGM, New York, and Henry Reeve, president of the Texas Theatre Owners Association. On the dais, presided over by Maurice F. Barr in the absence of E. V. Richards, area chairman, were Lucas Connor, distribution chairman; Houston Duvall; J. L. Boyer; Lester F. Alexander, chairman of the New Orleans public drive; Mrs. Charles F. Buck, chairman of the Red Cross Volunteer Service; Mrs. C. B. S. Wharton, chairman of the Women's Red Cross Campaign Committee; Mrs. William De Young Kay, chairman of the Red Cross Public Information Committee; Mrs. Elizabeth Werlein and Mrs. Henry Reeve. Mr. Barr reported 408 pledges out of 536 possibilities in the area.

CHICAGO EXHIBITORS meet indus try Red Cross committeemen: Alle Usher, Sam Gorelick, Jack Kirsc John Balaban, Tony Grasso, Robe Mochrie, M. A. Lightman, Edwar Zorn, Harold Stevens, and Edwi Silverman. This was one of man similar meetings in a number key cities.

In Cleveland, an overflow crowd of exhibitor distributors, celebrities and civil officials responde to the messages of Mr. Rathvon and Willia Scully, P. J. Wood, Arthur Mayer and Dav Miller. Those who arranged the meeting include Meyer Fine, exhibitor chairman; Joe Krenitz, distributor chairman; Mr. Miller, district chairma and Ed Fisher, public relations chairman for th local area. Also seated on the dais were Georg Erdman, secretary of the Cleveland Motion Pictu Exhibitors Association; Jack Sogg, co-chairma of the distributors' division, and Maury Or United Artists exchange manager. Fred Elder represented the local Red Cross chapter as gener vice-chairman of the Cleveland drive.

In St. Louis, Basil O'Connor, chairman of th American Red Cross, was a surprise speaker. I was reported that 416 of the area theatres ha pledged their cooperation. In addition to M O'Connor, speakers included Edward M. Schnitzer, assistant national distributor chairman; Walter Boehmen, St. Louis Red Cross chapter; Martin Smith, national Allied States president, an Staff Sgt. Charles E. Walker, Jr., of the Arm Air Force. Some early contributions were announced. Albert Stetson, coordinator of war activities for Fanchon & Marco and the St. Lou Amusement Co., pledged $3,000 from each corporation, $1,500 from 700 employees, and $22,5 in audience collections. A contribution of $1,0 was announced from Local 143 of the IATS $320 from Warner Bros., $150 from Republi $1,000 from Paramount, $280 from Nation Screen, and $225 from Universal. Louis K. Arsell served as toastmaster. The meeting was arranged by Bernie McCarthy, United Artists branc manager.

In Omaha, it was announced by William Miskell, state exhibitor chairman, that signed pledg already received indicated 100 per cent cooperation of Nebraska. Mr. Schnitzer and Mr. Smit were the trade speakers. Harold B. Johnson, Universal manager, presided. D. V. McLucas, newl elected distributor chairman, was another speake

Kansas City Heeds Call

In Kansas City, despite transportation difficultie 125 exhibitors and distributors gathered at th Meuhlebach Hotel to hear Mr. O'Connor. Sg Bill Kubitzki, Kansas City film man with 75 missions to his credit, told of the value of the Re Cross to the fighting forces. Other speakers included Mr. Schnitzer and Mr. Smith. Guests a the speakers' table included Clarence Schult Commonwealth Theatres; Tommy Thompson, district distributor chairman and United Artists district manager, and Byron Shutz, Red Cross chairman of Jackson County. The meeting wa arranged by William Truog, local distributor chairman; Senn Lawler, exhibitor co-chairman; Arthu Cole, treasurer, and Jerry Zigmond, public relations chairman. E. C. Rhoden, WAC chairma and president of Fox Midwest Theatres, preside

"Millions" behind this picture!

THE *Millions* **WHO READ THE** BOOK

Over 5,000,000 a decade ago. There is no record of the added millions since.

THE *Millions* **WHO KNOW THE** PLAY

A Broadway smash in 1906, it has been running somewhere in America ever since. One of the longest run hits of all-time.

IE *Millions* **WHO'VE READ THE** PUBLICITY

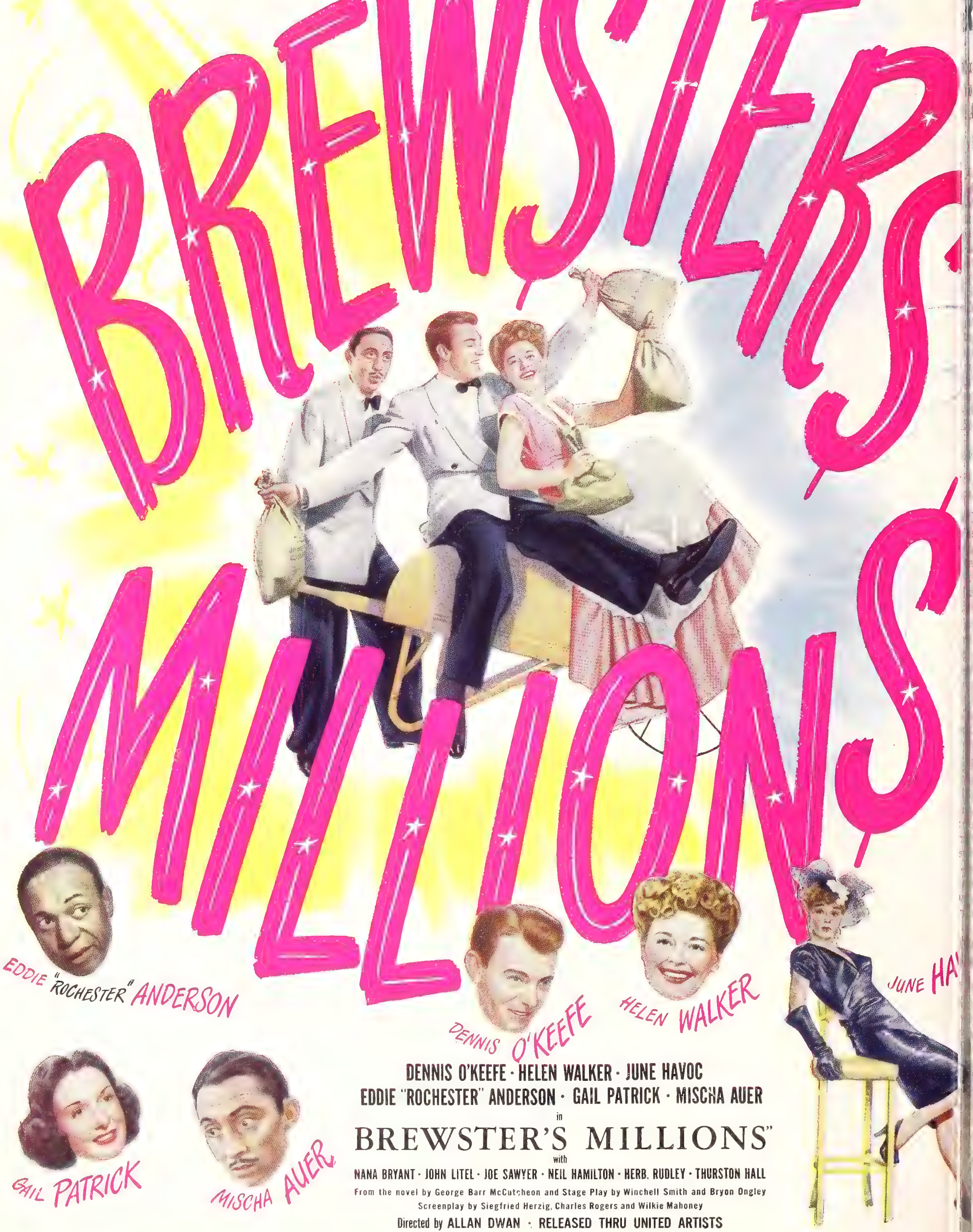
Syndicated features in 1400 newspapers . . . special stories in national magazines . . . avidly read by 80,000,000 Americans.

IE *Millions* **WHO'VE HEARD THE** RADIO **PROMOTION**

. . . already has been plugged for two months over hundreds of network-affiliated stations— and even greater promotion yet to come!

...with a cast of a *Million* laughs!

EDWARD SMALL
presents


BREWSTER'S
MILLIONS
EDDIE "ROCHESTER" ANDERSON
DENNIS O'KEEFE
HELEN WALKER
JUNE HA
GAIL PATRICK
MISCHA AUER

DENNIS O'KEEFE · HELEN WALKER · JUNE HAVOC
EDDIE "ROCHESTER" ANDERSON · GAIL PATRICK · MISCHA AUER
in

"BREWSTER'S MILLIONS"

with
NANA BRYANT · JOHN LITEL · JOE SAWYER · NEIL HAMILTON · HERB. RUDLEY · THURSTON HALL
From the novel by George Barr McCutcheon and Stage Play by Winchell Smith and Bryon Ongley
Screenplay by Siegfried Herzig, Charles Rogers and Wilkie Mahoney
Directed by ALLAN DWAN · RELEASED THRU UNITED ARTISTS

ID GLOVE ON THE IRON FIST EMEDY FOR THE ROWDIES

chibitors Discuss Ways of Handling Problem Aggravated by War

BILL FORMBY

f all theatre operational problems aggra-
ed by the war, one of the most serious is
dyism. It damages that which is most diffi-
to retrieve, impossible to replace. By at-
ing good will, it reduces income, which still
ls the spotlight as the sole practicable ave-
to profits. It causes concern because it al-
s carries the threat of companion ills, such
ersonal injury and damage to property.

heatre showmen, however, are not without
nse. They are applying to this problem the
e ingenuity that is solving so many others
this era of wartime shortages and restric-
s. MOTION PICTURE HERALD has asked for
rmation, and exhibitors are relating their
eriences with this and other problems. This
cle deals with some suggestions for reme-
action.

Y MEANS

k Park Theatre
sas City, Mo.

The cooperation of both the staff and the
ience is essential if good results are to be
thcoming in any approach to rowdyism.
re patrons compliment us on the quietness
order of our audiences than on any one
se of our operation.

Our good order, I am sure, comes from con-
t and careful supervision. For 20 years we
e been keeping down rowdyism, loud talking
such annoyances that are quite common in
reat majority of houses. When noisy boys
girls come in we tell them this isn't the place
visit and hold conversations; that they are
come to a refund if they persist; that they
have trouble if they want it, and that now is
time to make up their minds.

This approach has been found effective. It
absolutely useless to send a young boy or
erette down to warn such people to be quiet
cause the management disapproves.' It can
handled only by someone who can talk con-
cingly and then back up the talk. We are
reluctant to call the police if anything ap-
rs to be getting out of hand, but the above
cedure has been so successful that the police
not called more often than once a month on
average.

nagement Must Always pport Employee

'When an employee starts in to correct a sit-
ion, the management must back him up. In
ny instances I have seen the employer dou-
-cross his own employee and thereby lose
further cooperation from him. Of course,
s assumed that the employee is in the right.

'When groups of people come to the ticket
ndow the cashier is instructed to call the
nager before selling them tickets. If they
not seem desirable we just tell them we
't want them in tonight, giving no other
son than that we don't want them.

"Sometimes an exhibitor is reluctant to give
ormation of this kind, feeling that he has an
vantage over his competitors. In this particular instance I would really like to see all the suburban theatres adapt what they can of the foregoing. It creates more respect for the business, and those who are of the rowdy type will find other places to go, and in that way we can dignify our calling.

"Again, there are locations where demanding strict deportment would not be advisable, as there are places where rowdyism prevails and yet the theatre is successful.

"I think, however, that there is room for our type of operation everywhere. I know personally that that is the kind of theatre I would select were I in search of entertainment."

HELP OTHER SHOWMEN AND HELP YOURSELF

Showmen are invited to discuss problems and the solution of problems through the pages of MOTION PICTURE HERALD. The wartime emergency has increased their number and intensity, and many are the methods of approach to practical solutions. Send in your questions and answers as freely and as frequently as you desire. As space permits, they will be cleared through these pages. Your efforts in helping a fellow showman find his way through a vexing situation will be rewarded by answers to questions that trouble you. Send your communications to MOTION PICTURE HERALD, 1270 Sixth Ave., New York 20, N. Y.

Specific questions this week needing answer from the field are:

VANDALISM: How to reduce danger of property damage.

GATE CRASHERS: How to deal with them.

IMPERTINENT EMPLOYEES: How to correct them and soothe ruffled feelings of customers.

QUEUE FATIGUE: How to keep the customers waiting in line without losing them as customers.

EDWARD HARRISON

E. M. Loew Theatres
Springfield, Mass.

"We use a regular uniformed policeman on busy nights, when we have vaudeville, and immediately eject rowdies. On other nights we call the police if it is necessary and they send around a cruiser. In other words, we do not tolerate rowdyism. We have also found from past experience that rowdies have no respect for a 'special cop.' That is why we use the regular police."

R. M. KENNEDY

Alabama Theatres, Inc.
Birmingham, Ala.

"As in the last war, even more so this time, many patrons prefer putting on the show rather than seeing it. They cause as much disturbance as they possibly can and then go about their nasty work of destroying the theatre property. We won't go into their vandalism, however, for the rowdy part entails enough copy for this time.

"An appeal has been made from the screen to the audience in many of our theatres where the disorder has been worst. The copy reads about like this:

" 'Boys, this isn't the kind of a show where you come to visit, hold conversations and enjoy each other's company. If you came here under that impression you are welcome now to have a refund and to go elsewhere, where you may follow your own desires, but we expect order. If you are looking for trouble here you can get it—and fast. So now is the time for you to make up your minds.'

" 'Should you be annoyed by anyone seated near you who is acting disorderly, please report this to the nearest usher and the guilty patron will be removed. Your cooperation to help us maintain order in this theatre will be appreciated.' Some managers feel that this trailer encourages more disorder and they don't use it, but the majority approve and are confident that it helps.

"A uniformed policeman is employed in some of our theatres over the weekend, particularly in the vaudeville houses. It seems that many teen-age youngsters get a terrific kick out of heckling the actors, and they must be removed. The policeman has a quieting influence and is worth his wages in the houses where he is employed. Occasionally he works in plain clothes to catch some of the foxy ones who outsmart him while he is in uniform. Out of some 50-odd theatres in this territory, it is only necessary that some five or six employ policemen over the weekend.

"We have run into 'planned disorder' of two kinds. First, there are those who see the picture through and then become disorderly, so that they will be asked to leave and be given their money back. These aren't the tough customers, and we have little trouble with them. Second, there are the boys who are either too young for the Army or who have been rejected as 4-F's. They enter the theatre as rowdies and continue that way until they have finally had a showdown with the manager and are put out. They want to make a spectacle of themselves and to show how tough they are. Many of them have threatened the policeman who remove them. Some are arrested and convicted, but we only do this in extreme cases.

No Refunds Where Patrons' Action Brings Removal

"The refunds which we made as objectionable patrons were removed from the theatre seemed to encourage further disorder. After discussing the matter with our attorney, we are of the opinion that these refunds aren't necessary when the patron, by his own actions, is responsible for his removal. We have, therefore, adopted a policy of not making refunds in cases of this kind and are sure that such a policy will be helpful in curbing this trouble. We have also come to the conclusion that we may have a blacklist without legal entanglements. Therefore, certain people are not permitted to purchase tickets to certain theatres—people who have given too much trouble in the past.

"Some women with crying babies refuse to leave, and stern measures have to be taken."

"A man like you—
marry a woman like tha

Some would call him a brat . . . actually he was a little monster . . . searing their love with the world's oldest insult!

FREDRIC MARCH **BETTY FIELD**

AND THE SENSATIONAL **SKIPPY HOMEIER**

in *Lester Cowan's* exciting hit

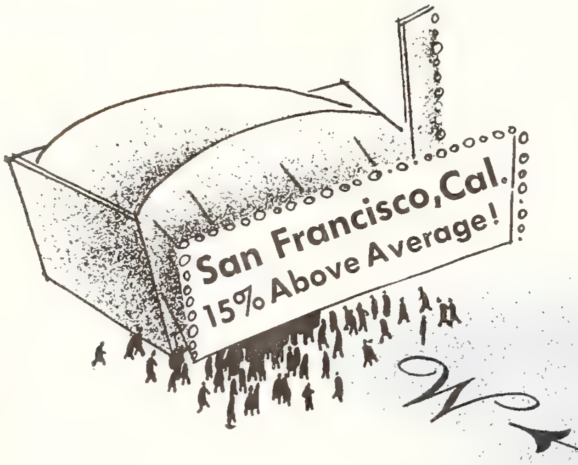
TOMORROW—THE WORLD!

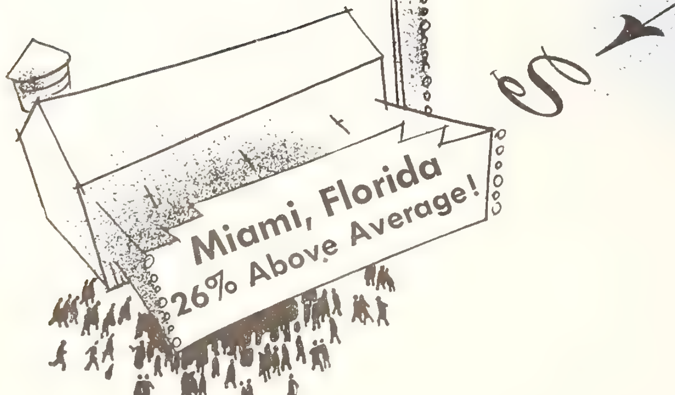
"The Picture of the Month" —Redbook Magazine

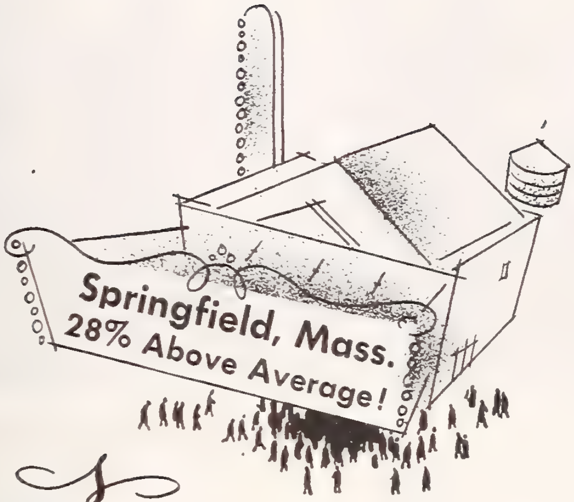
with
AGNES MOOREH
JOAN CARROLL

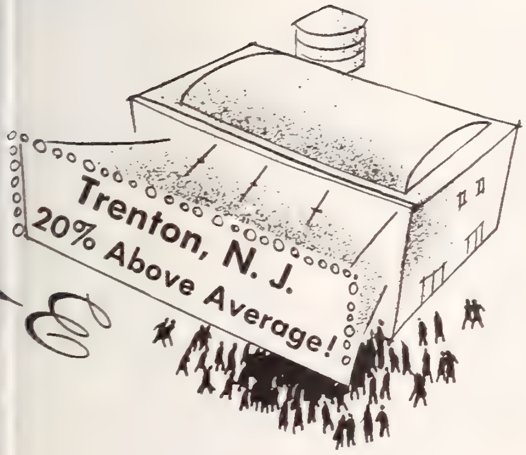
Directed by LESLIE FENTON—Released thru UNITED ARTISTS
By the authors of the stage play, James Gow and Arnaud D'Usseau. Screen play by Ring Lardner, Jr. and Leopo

By the same producer who will bring you Ernie Pyle's "Story of G. I.


San Francisco, Cal.
15% Above Average!
W


S
Miami, Florida
26% Above Average!


Springfield, Mass.
28% Above Average!


Trenton, N. J.
20% Above Average!

"TOMORROW THE WORLD"... acclaimed by critics and public as the hit picture of 1945... backed by a pre-selling campaign of ads like this... is now doing outstanding business in its initial engagements all over the country!

praise

"The Hit Picture of 1945!" . . . Drew Pearson BLUE NETWORK

"A Must See Picture!" . . . . Jimmy Fidler

"Exciting — First Rate!" . . . . Liberty Magazine

"Wondrously Warm — Tremendously Gripping!" . . . McCall's Magazine

Top grosses thru U.A.!

Seventh War Loan Industry Leaders Mee

PRELIMINARY plans for the Seventh War Loan and a quota of $4,000,000,000 for the film industry were discussed in Washington Friday, March 2, by Treasury officials and exhibitors, distributors, and War Activities Committee officials.

Above, at the meeting are, seated, left to right, John Hertz, Jr., Samuel Pinanski, national chairman of the film industry participation, Ted Gamble, national director of the Treasury War Finance Division; Harry Brandt, chairman of the Sixth War Loan participation; S. H. Fabian, chairman of the WAC theatres division; Walter T. Brown, WAC associate coordinator; standing, Cornwall Jackson, Office of War Information radio division deputy chief, Lou Wisper, Earl H son, Robert Weitman, Martin J. Mullin, Edward Shugrue, Treas Leonard Goldenson, Harry Browning, Herman Gluckman, WAC tr urer, and Alfred Finestone.

The drive, to run from May 14 through June 30, will be lor than any previous one. Exhibitors, as in the past, will be prim responsible for the sale of Series E Bonds through their theatres.

Tom J. Connors, Twentieth Century-Fox vice-president, will be tional distributor chairman for the drive, in place of Gradwell Se WAC national distributor chairman, who is ill.

See Permits Cut For New Houses

The War Production Board is studying outstanding building authorizations and shortly may revoke all authorizations in Group No. 1 labor areas on which construction has not yet begun or has not progressed beyond the initial stages, it was learned in Washington last week.

All of the theatre projects authorized by the recreation section of the Office of Civilian Requirements are in Group 1 areas. It is understood that about 75 authorizations are outstanding.

The concern of the WPB over the construction situation is said to be due to the difficult manpower situation which prevails in Group 1 areas. Many of the projects for which authorizations are outstanding have been delayed because of labor shortage, although there have been delays because of slow delivery of material.

The OCR recreation section in the handling of building applications over a period of many months has issued authorizations only for projects most urgently needed. Since the military setback in Europe in December, only a very few new theatres have been authorized, although a few grants have been made for the reconstruction of burned-out houses and for conversion for theatre use where only small amounts of material and labor were required.

In view of the manpower situation, it is not believed that further construction beyond that for which a most urgent need can be shown will be authorized until the end of the war in Europe.

Ellison on Ideal Staff

Philip L. Ellison, cameraman, has been named to the Hollywood staff of William M. Cotton's Ideal Movie Group. The appointment was made by Muriel Babcock, executive editor of Ideal, now in Hollywood.

20th Century-Fox To Use Victoria on Broadway

Twentieth Century-Fox will use the Victoria theatre in New York, as well as the Roxy, as a Broadway showcase for its films under a new booking arrangement announced Tuesday by Tom J. Connors, vice-president in charge of sales. The Victoria already has shown "Wilson", "The Fighting Lady." The first picture to go into the Victoria under the new agreement will be "Thunderhead—Son of Flicka" a Technicolor production featuring Roddy McDowall, Preston Foster and Rita Johnson.

Rooney Signs Seven-Year Agreement with MGM

Rooney, Inc., formed after Mickey Rooney's induction into the Army, has reached an agreement with MGM whereby the actor, upon discharge from service, will start a seven-year contract with the Culver City studio. It is understood that terms call for $5,000 weekly for 40 weeks a year. MGM is also giving $150,000 bonus to Rooney, Inc., $75,000 of which already has been paid. Under the contract Rooney, Inc., controls all radio, television and personal appearances for the actor.

T. P. Comerford Marries

Lieut. Thomas Patrick Comerford, USNR, son of Mrs. Michael B. Comerford, of Scranton, Pa., and the late Mr. Comerford, former head of the Comerford Amusement Co. theatre circuit, was married Tuesday in Waterbury, Conn., to Ruth Joan Barry, of Waterbury, a lieutenant in the WAVES.

Plan Negro House

Announcement of the purchase of a building in Suffolk, Va., which will be reconstructed into a theatre for Negroes as soon as conditions permit, was made last week by Harry Roth, district manager of the Pitt-Roth Theatres in Suffolk.

Warner Quarter Net $2,368,565

A net operating profit of $2,368,565 for the q ter ending November 25, 1944, was reported weekend by Warner Bros. Pictures, Inc., and sidiary companies. The net operating profit for corresponding period of the previous year $1,981,730.

The 1944 period net is equivalent to 63 cents share on the 3,701,090 shares of common stock standing, compared with 53 cents per share for corresponding period the previous year.

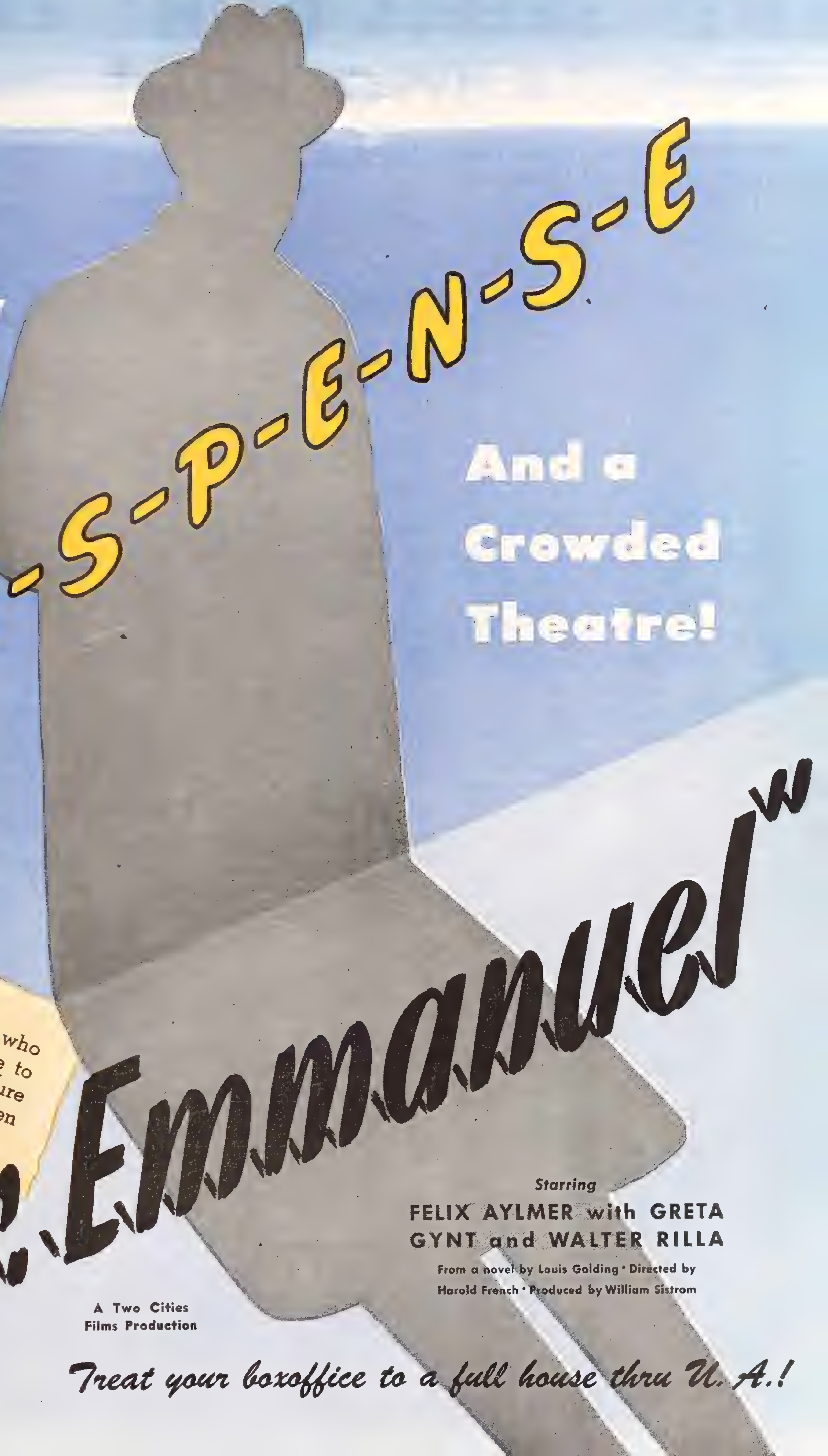
The gross income for the three months, a eliminating intercompany transactions, was $ 093,321, compared with $34,413,961 the year bef

The consolidated balance sheet, as of Noven 25, 1944, showed current assets of $59,683,296 current liabilities amounting to $29,325,631, lea a working capital of $30,357,665. Current as of subsidiaries operating in foreign territories $5,558,298, with liabilities amounting to $6,409, including bank loans of $2,125,804 guaranteed the parent company.

Income from film rental, theatre admissi sales and miscellaneous income, rents from ten and royalties was $33,093,321. Profit before p vision for net losses on fixed assets and bef Federal income taxes amounted to $7,220, Earned surplus, as of November 25, 1944, was 240,367.

Monogram, PRC Make OWI Film

Phil Karlstein, Monogram director, will a short subject for the Office of War Informa and the War Activities Committee, on lend-le The film, which will be produced by Monogram a joint effort of Monogram and PRC. The rangement was made by I. E. Chadwick, presi of the Independent Motion Picture Producers sociation.



The Shadow That Spells

S-U-S-P-E-N-S-E

And a Crowded Theatre!

Meet the gentleman who brings more suspense to the screen in one picture than you'll find in a dozen others!

C. F.
esents

"Mr. Emmanuel"

A Two Cities
Films Production

Starring
FELIX AYLMER with GRETA GYNT and WALTER RILLA

From a novel by Louis Golding • Directed by Harold French • Produced by William Sistrom

Treat your boxoffice to a full house thru U. A.!

NEWSREELS BRING BLOODY IWO HOME

60 Combat Cameramen Shot 50,000 Feet, All Flown to U. S. in Record Time

One thousand feet of newsreel, recording the invasion of Iwo Jima, bloodiest assignment in the history of the United State Marine Corps, were released Thursday as an exclusive issue by the five newsreel companies after having been flown here from the Pacific island in record time. Last week the companies devoted their second issue entirely to the capture of Manila.

The Iwo Jima footage, selected from a total of 50,000 feet shot by some 60 combat cameramen from the Navy, Marine Corps and Coast Guard, is 250 feet longer than a regular release, the Navy Department donating the extra amount for each print.

Lieutenant Commander John W. McClain, USNR, brought the film to the Navy Photographic Service in Washington five days after he left the Iwo Jima beachhead in a Navy seaplane. Commander McClain, who was in charge of the Navy picture coverage of the operation, was the first from the island to return to the United States since the invasion started. The over-all newsreel coverage was under the direction of Lieutenant Commander William Park, former Paramount News executive.

Had Access to Battle Plan

In describing the motion picture coverage of the assault on the strategic island 750 miles from Tokyo, Commander McClain said:

"Several weeks before the actual operation we were given access to the Iwo Jima operation plan. We assigned approximately 60 cameramen to the job, including several to the fast carrier force that bombed Tokyo. Photographers were instructed to shoot American action right to left, and enemy action left to right, thus enabling the public to get a good perspective of the action from the screen and also to help the film cutters do a better job.

"A plane from the fast carrier force covering the Tokyo raid, at a prearranged time and rendezvous, dropped the footage from that operation by parachute alongside the headquarters ship. I took that footage plus that taken at Iwo Jima by seaplane to Guam and then to Washington by Navy plane."

Commander McClain paid tribute to the photographers who covered the invasion.

"They are doing an excellent job out there to see to it that the public obtains as much information as possible, and to provide the Navy with important footage for tactical study," he said.

Coordinated Effort Apparent

Two pre-invasion days and the first two days of landing and fighting on the beachheads are vividly brought before the audience in the footage. Beginning with the softening up of the island by naval and aerial bombardment, the film graphically records the coordination of effort between ship, plane and infantry.

Savage fire from the Japanese emplacements on Iwo Jima against the warships and landing vessels is shown greeting the invaders. The first boats to reach the beachheads and the initial assaults on land have been photographed at surprisingly close range.

Some of the most effective shots are those taken through the slit of an advancing, flame-throwing tank, carrying the audience realistically into the very forefront of the battle, and indicating the risks taken by the protographers in their coverage. Several cameramen lost their lives in covering the invasion.

Other scenes show a thrilling rescue of an American airman shot down in the sea, tough-looking Japanese prisoners brought aboard ship, the American wounded on the island, and the inspection of the invasion's early progress by Secretary of the Navy James Forrestal and Lieutenant General Holland Smith, USMC.

Monday in Washington Secretary Forrestal announced that Marine dead on Iwo Jima through Saturday numbered 2,050 against 12,864 Japanese killed. He also disclosed that five to six thousand more enemy troops than the anticipated 20,000 were found on the tiny volcanic island in the Pacific, in shape resembling a miniature South America.

Mannix Elected President Of Film Producers' Unit

E. J. Mannix was elected president of the Association of Motion Picture Producers in Hollywood March 5, succeeding Y. Frank Freeman. B. B. Kahane was named first vice-president and Cliff Work second vice-president.

Reelected were Fred W. Beetson, executive vice-president and James S. Howie, secretary-treasurer. Joseph M. Schenck replaced Jason Joy as Twentieth Century-Fox representative on the board of directors.

Following the meeting, the directors of the Central Casting Corporation, AMPP subsidiary, reelected Mr. Beetson president, Howard Philbrick, vice-president, and Mr. Howie secretary-treasurer.

Kernan Joins Donahue & Coe; Feted by RKO Associates

William E. Kernan, who March 5 became affiliated with Donahue & Coe, New York, was given a luncheon March 1 at the Hotel Bristol by his RKO associates. RKO executives who attended included Malcolm Kingsberg, James M. Brennan, Harold Mirish, Harry Mandel, Al Dawson, H. Russell Emde, Charles B. McDonald. William J. Kernan, father of the guest of honor, John Hearns, Lou Goudereau and Joseph Di Lorenzo. Mr. Kernan was presented a watch and a scroll, on behalf of the group, by Mr. Mandel.

George Kraska Publicity Head For Loew's in Boston

George Kraska has been appointed advertising and publicity director of Loew's theatres in Boston. He replaces Joseph Longo, resigned. Kraska has been with Loew's 18 years. He has supervised theatres in Massachusetts, Connecticut, Ohio, and New York. He has also for a brief period operated independently the Fine Arts Theatre, Boston. He has lately been manager of Loew's Orpheum, in that city.

Form Monogram Club

At the organization meeting of the Monogram Studio Club in Hollywood last Wednesday, the following officers were elected for the year: Harry Bourne, president; Johnny Lipscomb, vice-president; Earl Revoir, treasurer; Dorothy Ford, treasurer. The board of governors, which elected the officers, consists of delegates from 18 studio departments, and charter members total 160.

IN NEWSREEL

Each of the five newsreels devoted all of
footage in the second issue of the current w
to the battle of Iwo Jima. The issues we
Movietone News, No. 54; News of the D
No. 252; Paramount News, No. 55; RK
Pathe News, No. 57; Universal News, No. 3

MOVIETONE NEWS—Vol. 27, No. 53—FDR reports
Congress on Yalta parley. . . . MacArthur greeted
freed American prisoners. . . . Conference of the Am
cas in Mexico City. . . . Awards for film achieveme
. . . . Red Cross contributions aid our boys in N
prisons.

NEWS OF THE DAY—Vol. 16, No. 251—Roose
reports on Yalta. . . . Drama in the Philippines. .
Santo Tomas prisoners liberated. . . . Red Cross par
for Yank captives in Reich. . . . First spring th
sends ice jams on rampage. . . . Film stars
awards.

PARAMOUNT NEWS—No. 54—Stars in the news. .
Fashion critics awards for 1944. . . . 3,700 civilians fr
on Manila. . . . President's Yalta report to Congr

RKO PATHE NEWS—Vol. 16, No. 56—President rep
to Congress on Yalta. . . . 3,700 captives liberated. .
Open conference of the Americas in Mexico City. .
Geneva Red Cross aids prisoners.

UNIVERSAL NEWS—Vol. 18, No. 377—Santo To
prisoners freed. . . . Red Cross on the job. . . . C
Guard can take it. . . . FDR calls for world accord.

ALL AMERICAN NEWS—Vol. 3, No. 124—Linco
memory honored at Springfield, Ill. . . . Pianist
music appreciation at Knoxville College. . . . All Am
can News signs new stars. . . . Harlem Center
comes millionth service man. . . . Louisville Ne
Catholic church has diamond jubilee. . . . Urban Lea
of Chicago urges "stay on job." . . . Trophy prese
at inter-racial meeting. . . . Purple Heart to Ne
hero and boy he saved.

Esmond Retires as Censor Director of New York

Irwin Esmond, for the last 14 years direc
of the motion picture division State Educat
Department, has retired, having reached
statutory age of 70. Assistant commissio
Irwin Conroe was named acting director.
division reviews and licenses all films, exc
newsreels, exhibited in New York State.
Esmond succeeded the first director, James W
gate, in 1932 when Mr. Wingate resigned to
come associated with the Motion Picture P
ducers and Distributors of America. With
Education Department 30 years, Mr Esmond
chief of the law division prior to his appointm
as film division head.

Foreign Press Honors WAC for Morale Work

A special award for contribution to morale
the home front was presented the War Activi
Committee Friday, March 2, in New York,
the foreign language newspapers of New Y
The presentation was by Andrew Valuch
secretary of the Foreign Language Press F
Critics' Circle. Walter T. Brown, associate
ordinator accepted on behalf of WAC.

The ceremony was broadcast over city radio s
tion WNYC. Another speaker was Major Or
Hicks, of the Army Pictorial Service.

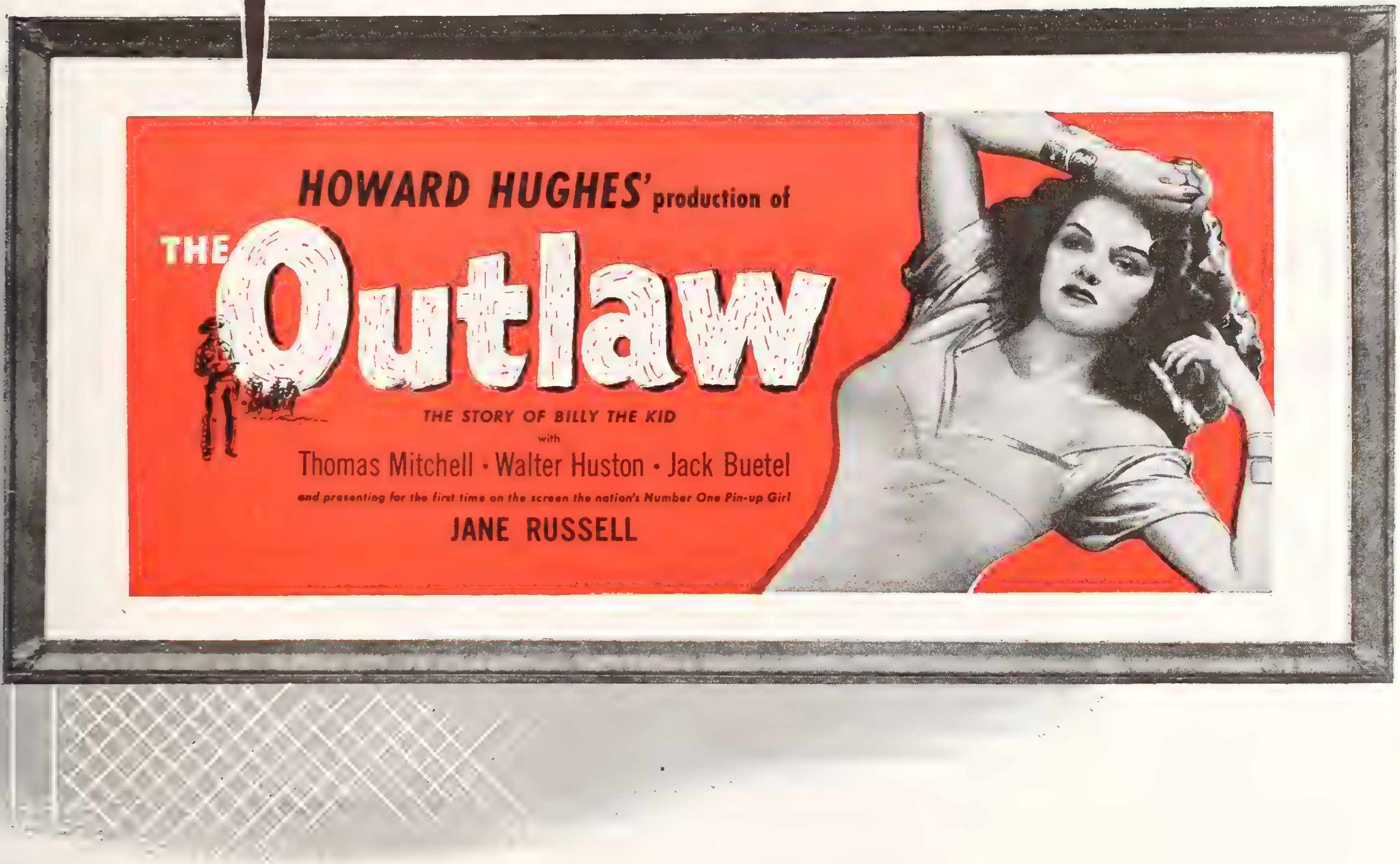
Taylor Named Paramount Los Angeles Manager

The appointment of Alfred R. Taylor, for
past two years manager of Paramount's I
anapolis exchange, as branch manager in
Angeles, effective March 5, was announced M
day by Charles M. Reagan, Paramount v
president in charge of distribution. Mr. Tay
who joined Paramount in 1924, will be succee
by G. Richard Frank, who has been serving
Indianapolis exchange as special representat
Mr. Frank joined Paramount in 1944.

Theatre Declared Fire Hazard

M. A. Lightman, Memphis, Tenn., circuit o
er, is in search of a new home for his Pink Pa
theatre since the Memphis Park Commission
bade the use of the present building as a
hazard.

The Picture...


HOWARD HUGHES' production of
THE Outlaw
THE STORY OF BILLY THE KID
with
Thomas Mitchell · Walter Huston · Jack Buetel
and presenting for the first time on the screen the nation's Number One Pin-up Girl
JANE RUSSELL

THAT HAS BEEN MOST NATIONALLY PUBLICIZED OF ANY MOTION PICTURE... WILL BE RELEASED THRU UNITED ARTISTS!

COLLECT AT EVERY SHOW!
RED CROSS WEEK MAR. 15-21

THE *HOLLYWOOD SCENE*

COMPLETED

COLUMBIA

Blonde from Brooklyn
Surprise in the Night

PARAMOUNT

Follow That Woman (Pine-Thomas)
Cross My Heart

RKO RADIO

Mama Loves Papa
Spanish Main

REPUBLIC

Marshal of Laredo
Scotland Yard Investigator

20TH CENTURY-FOX

Don Juan Quilligan

WARNERS

This Love of Ours
Three Strangers

UNIVERSAL

Pillow of Death

STARTED

COLUMBIA

Rhythm Roundup

MGM

They Were Expendable

RKO

Bells of St. Mary's (Rainbow)

REPUBLIC

Trail of Kit Carson

SELZNICK

Duel in the Sun

UNIVERSAL

Pillow of Death

SHOOTING

COLUMBIA

Over 21
Kiss and Tell (Sol Siegel)

MGM

Dangerous Partners
Early to Wed
Yolanda and the Thief
Harvey Girls

MONOGRAM

Divorce

PARAMOUNT

Well-Groomed Bride
Masquerade in Mexico
You Came Along (Hal Wallis)

PRC

Highway to Hell
Why Girls Leave Home (Sam Sax)

RKO RADIO

Falcon in San Francisco
First Man Into Tokyo
Most Dangerous Game
George White's Scandals of 1945
Man Alive
Invisible Army

REPUBLIC

Girls of the Big House
Amazing Mr. M.

20TH CENTURY-FOX

Within These Walls
Dragonwyck
Junior Miss
Dolly Sisters
State Fair
Captain Eddie
Ten Little Indians (Popular Pictures, Inc.)

UNITED ARTISTS

Paris—Underground (Bennett)
Captain Kidd (Bogeaus)
Young Widow (Stromberg)

UNIVERSAL

Men in Her Diary
Naughty Nineties
Lady on a Train
Night in Paradise

WARNERS

Stolen Life
Shadow of a Woma
Too Young to Know
Mildred Pierce

"They Were Expendable" Begins Rolling at MGM

Hollywood Bureau

Six new films were started during the week, and 11 others went to the cutting rooms. At the weekend, there were 44 pictures in work, a decline from last week's total of 49.

Producer-director Leo McCarey started his first Rainbow Production, which is to be released through RKO Radio. Titled "The Bells of St. Mary's," the feature co-stars Bing Crosby and Ingrid Bergman, with Ruth Donnelly in a featured supporting role.

Producer David O. Selznick started work on "Duel in the Sun," a Technicolor Western based on Niven Busch's novel. King Vidor is directing and the cast includes Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore and Lillian Gish.

Metro-Goldwyn-Mayer launched "They Were Expendable," based on the best seller by William Lindsay White. The feature is to be filmed in part at the studio and in part on location in Florida. Cliff Reid is producing, John Ford directing, and the large all-male cast includes Robert Montgomery, John Wayne, Ward Bond, Jack Holt, Leon Ames, Bruce Kellogg, Jeff York, Tim Murdock and Cameron Mitchell.

"Pillow of Death" Put Into Work at Universal

Universal put "Pillow of Death" before the cameras. It's a melodrama with Lon Chaney, Brenda Joyce, Rosalind Ivan, Wilton Graff, J. Edward Bromberg, George Cleveland and Clara Blandick. Wallace Fox is directing.

Columbia began work on a musical titled "Rhythm Roundup," with Ken Curtis, Cheryl Walker, the Hoosier Hot Shots, the Pied Pipers, Bob Wills and his Texas Playboys, Guinn Williams and Raymond Hatton.

Republic started "Trail of Kit Carson," a Western, the cast of which includes Alan Lane, Helen Talbot, "Twinkle" Watts, Tom London, Kenny Duncan and Roy Barcroft. Stephen Auer is the associate producer; Lesley Selander, the director.

▽

Seymour Nebenzal's next independent production for United Artists release will be "Whistle Stop," based on the novel by Maritta Wolf, which won the Avery Hopwood award in 1940. Philip Yordan will write the screenplay and co-produce with Mr. Nebenzal. The picture will be made under the banner of the recently incorporated Nero Productions.

Lewis Milestone, in a new association with David Hersh and John T. Fisher have formed Superior Pictures Corporation, which will take over ownership of "A Walk in the Sun," which Milestone recently produced and directed for Samnuel Bronston's Comstock Productions. It is expected the new corporation will release the feature through a major distributing company. . . . Philip N. Krasne has terminated his association with Monogram and the studio will take over the "Jimmy Wakely" series, which he has been producing, as well as Duncan Renaldo's contract.

Story Buys of the Week Include Several Originals

"The Web," an original by Philip Yordan, has been purchased by Walter Colmes, who will produce. . . . Columbia has purchased "Powder River," a story by Barry Shipman, and will use it as the basis for a Western starring Charles Starrett and Smiley Burnette. The same studio also acquired "The Woman in Red," a murder mystery by Anthony Gilbert, and assigned it to Wallace MacDonald for production.

"This Is My Home," an original by Eunice Calhoun, has been purchased by Victor Saville, who plans to produce it independently. . . . James B. Cassidy has acquired film rights to "See What I Mean," novel by Lewis Browne. . . . "So Dark the Night," an original by Aubrey Wisberg, has been purchased by Columbia to form the basis of the fifth film in the "Whistler" series which stars Richard Dix.

Incidental News of Pictures-to-Come

Andrew Stone's next will be "Petticoat Lane," a story laid in London in 1890, and based on a two-reel film, "The Elegy," which the producer made in 1926. Malcolm Stuart Boylan is preparing the screenplay for "Petticoat Lane," which will be released through United Artists. . . . "Perilous Holiday," by Major Robert Carson, now running serially in
Collier's, will form the basis for the first p
ture to be made by Phil Ryan's newly-form
company. The film will go into production
the spring and will be made, in part, in Mexi
City. A major company, not yet determin
is expected to release the attraction.

Columbia has decided to embark on a seri
of detective films using the main characters
the radio show, "I Love a Mystery." The ne
in the series will be produced by Wallace Ma
Donald, and the two chief characters will aga
be portrayed by Jim Bannon and Barton Ya
borough.

Alex Gottlieb has been assigned to produ
"Dancing with Tears," a Warner musical fe
turing hit tunes of the 1920's. . . . Howard I
Silva has returned from New York to sta
work in "The Blue Dahlia," original whi
Raymond Chandler wrote, and which will st
Alan Ladd, Veronica Lake and William Be
dix for Paramount. . . . Leslie Fenton will r
turn to the screen in his own production, "Pa
don My Past."

Director Robert Webb has signed a ne
contract with Twentieth Century-Fox. H
next will be "The Black Mart." . . . Republ
has signed Howard Estabrook to write t
screenplay for "Dakota." . . . Columbia has a
ranged a borrow Marjorie Reynolds fro
Paramount to star in "Song of Broadway
She will play the role originally announc
for Marguerite Chapman. . . . Robert Siodma
who will direct Universal's film version of t
play, "Uncle Harry," has had his contra
renewed.

Sparks Will Coordinate All Universal Writing Activity

Robert S. Sparks has joined Universal in
new executive post coordinating all writing a
tivities. . . . Republic has exercised its optic
on the services of Directors Frank MacDo
ald and Lesley Selander. . . . Ruth Donnel
has been selected for a key role in "Bells
St. Mary's," first of the Rainbow Productio
which are to be released through RKO Radi
. . . Lee Bowman has been chosen by Colur
bia to play the male lead opposite Rosali
Russell in "Some Call It Love."

Barry Fitzgerald has had his Paramou
contract renewed. . . . Louis King will dire
"Command to Embezzle" for Twentieth Ce
tury-Fox. . . . Monogram has exercised its o
tion on Peter Cookson. . . . David O. Selzni
has selected Scott McKay for an importa
role in "Duel in the Sun." . . . Leon Errol a
Edgar Kennedy have been signed to new co
tracts by RKO Radio. Each will star in s
comedy short subjects during the coming yea

AWARD FOR DISTINGUISHED CONTRIBUTION
TO THE ART OF THE MOTION PICTURE
PRESENTED TO
PARAMOUNT
PRODUCERS OF
THE BEST PICTURES OF 1944

And the next
prize-winners
will be ....

Paramount's
4th Block Of 4
for 1944-'45

Bring on

"WE'VE JUST OPENED TO TOP FIGURES AT THE N. Y. PARAMOUNT . . .

For Easter...

"AND WE'RE GONNA ADVERTISE IT IN FULL COLOR IN KEY CITIES COAST-TO-COAST .

Biggest and Most Glamorous Star-And-Girl Show Since "Star Spangled Rhythm," from

Paramount

"IT'S GOT LOADS OF LUSCIOUS GIRLS . . .

"AND GORGEOUS BIG-PRODUCTION SONG NUMBERS . . .

"AND DOZENS OF EXCITING NOVELTIES . . .

"LIKE SPIKE JONES' 'CHLOE' SEQUENCE —ONE OF THE GREATEST COMEDY BAND ACTS EVER!"

the Girls

In Technicolor

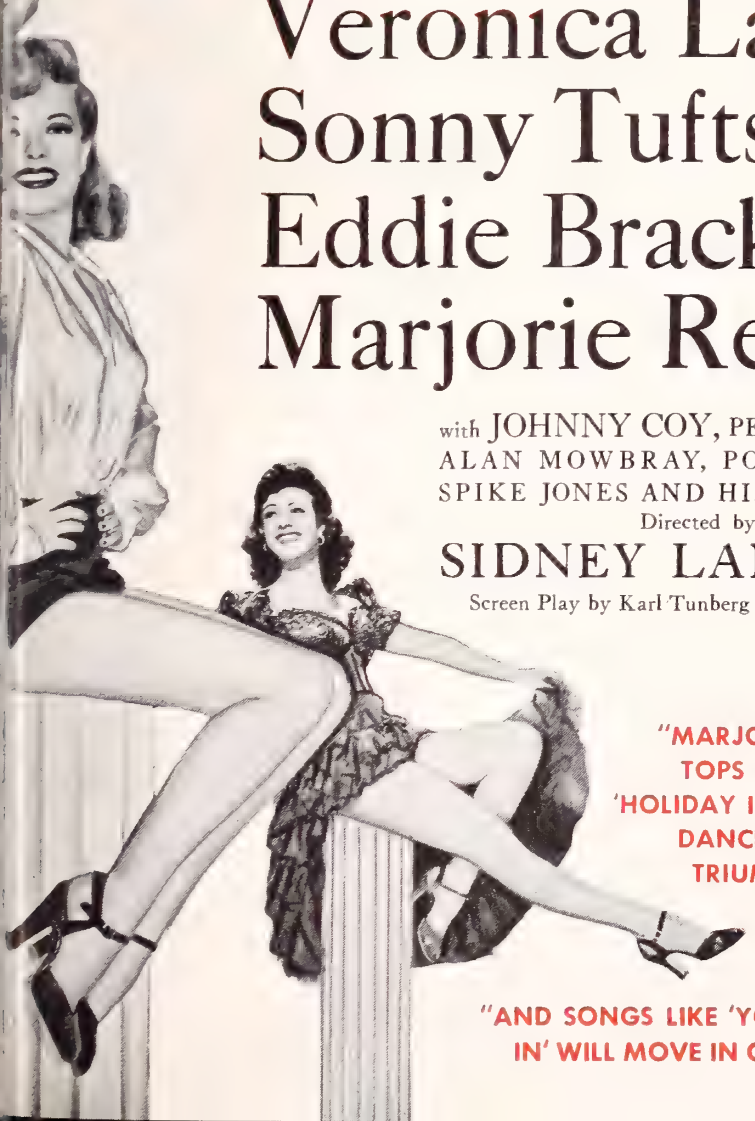
"SONNY SINGS—
AND PLAYS—
AND GOOD!...

starring

Veronica Lake
Sonny Tufts
Eddie Bracken
Marjorie Reynolds

"EDDIE'S A BIGGER
DRAW THAN EVER
NOW THAT HE'S GOT
HIS OWN AIR SHOW...

with JOHNNY COY, PETER WHITNEY,
ALAN MOWBRAY, PORTER HALL,
SPIKE JONES AND HIS ORCHESTRA
Directed by
SIDNEY LANFIELD
Screen Play by Karl Tunberg and Darrell Ware

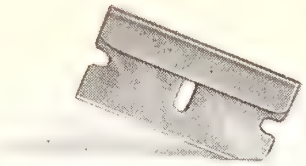


"VERONICA'S A
PROMOTION
NATURAL AS A
SUPER-CIGARETTE
GIRL...

"MARJORIE
TOPS HER
'HOLIDAY INN'
DANCING
TRIUMPH...

AND
OUR NEW TAP DANCER —
WHAT-A-BOY JOHNNY COY.
HE'LL HAVE ALL
THE FOLKS A-STARING!

"AND SONGS LIKE 'YOU MOVED RIGHT
IN' WILL MOVE IN ON THE HIT PARADE!"



ALL YOU NEED IS A GOOD SHARP RAZOR BLADE
TO WRITE ADS FOR A PICTURE AS GREAT AS THIS!
EVERY WORD CLIPPED FROM THE FIRST GREAT
TRADE REVIEW IN "MOTION PICTURE DAILY."

The best piece about horse racing in America the screen has ha

It should finish lengths in front of the next best of its kind e

Alan Ladd

returns, complete with gun, to the type of stuff he is meant for.

He is terrific in the best picture he has ever had,

co-starring demure

Gail Russell

Hold an elastic section of playing time for

"SALTY O'R

It is dynamite

From Paramount

rs.

le.

RKE"

uld pay off in box-car figures as to grosses.

lliam Demarest · Bruce Cabot · Spring Byington

and Stanley Clements

the tough kid of "Going My Way," writes a chapter

in the history of histronics all by himself.

Directed by Raoul Walsh

His film flows like a handicap champion runs.

Swell story and screen play by Milton Holmes

Paramount

supplies the tensest suspense dramas in today's sensationally successful cycle of mystery hits!

"DOUBLE INDEMNITY"
was voted one of the Ten Best Pictures of 1944

"MINISTRY OF FEAR"
is being hailed by critics as "the perfect thriller". . . . . . And now comes our third great thrill show in a row . . . . . .

"The

From Ethel Lina White's best-selling novel of The House Where Fear Lives
You'll hail that gal Gail for another great new-star performance . .
facing a menace more exciting than "THE UNINVITED" . . .
chained by the fascination of a man she dares not love!

AMUSEMENT SPACE RATIONED? TRY GAG ADS LIKE THIS R.O.P.

Does Skin Break Out In
GOOSE PIMPLES?

Experts warn of a city-wide epidemic of gooseflesh when Paramount's new suspense thriller, "THE UNSEEN," opens Thursday at the Blank Theatre. This tense, breathtaking story of The House Where Fear Lives stars lovely Gail Russell as a girl chained by the sinister fascination of a man she dares not love. If a great mystery thriller makes YOU break out in goose pimples, count on a bumper crop of 'em when you see "THE UNSEEN."

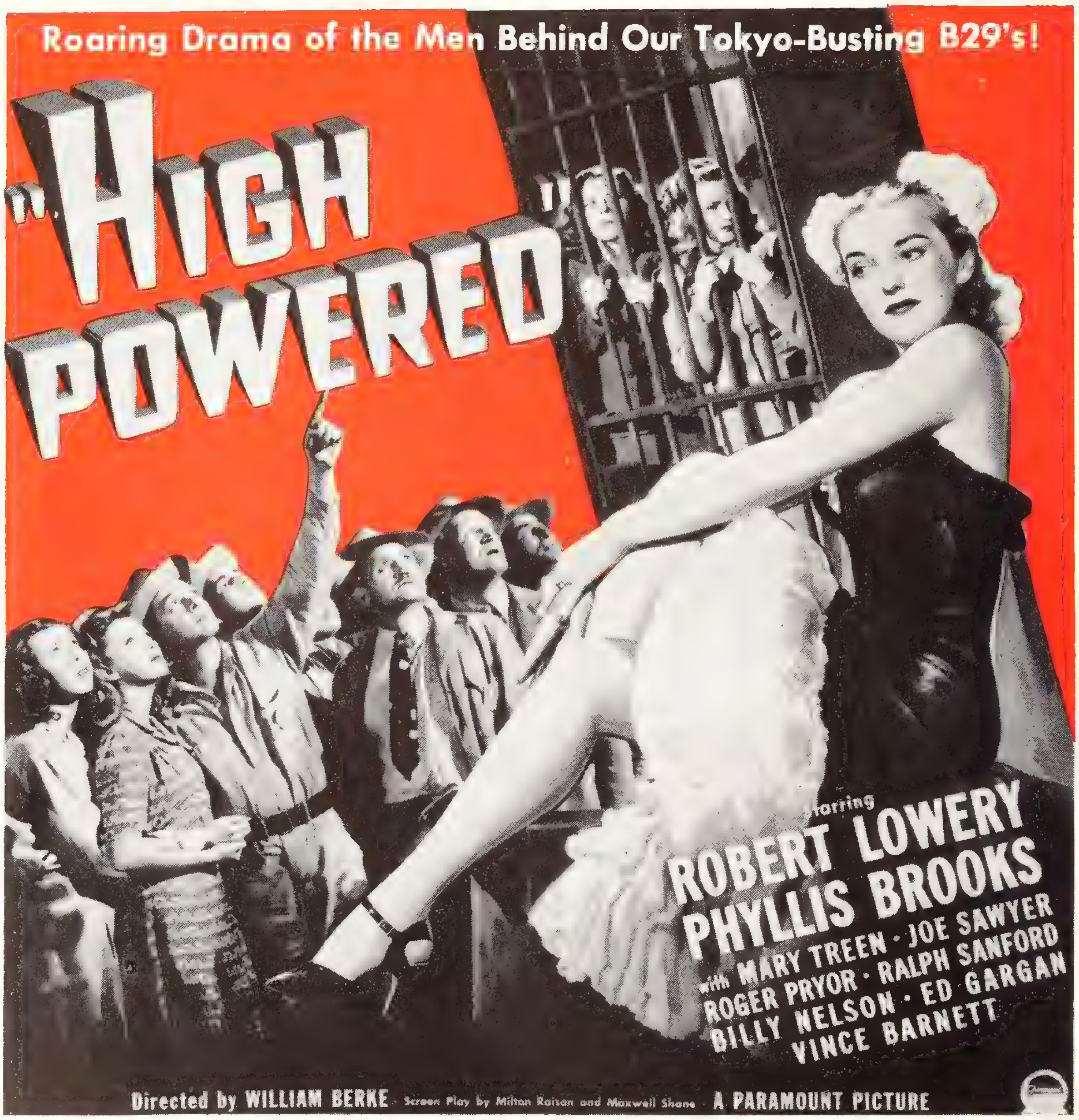
Gail Russell
Joel McCrea
Herbert Marshall

with

PHYLLIS BROOKS • ISOBEL ELSOM • MIKHAIL RASUMNY
TOM TULLY • NONA GRIFFITH • RICHARD LYON
Directed by LEWIS ALLEN • Screen Play by Hagar Wilde and Raymond Chandler • Adaptation by Hagar Wilde and Ken Englund

Unseen

AND PINE-THOMAS AGAIN DELIVER
"JUST THE KIND OF RED-BLOODED FARE THAT ACTION FANS LIKE,"
Says "Boxoffice"


Roaring Drama of the Men Behind Our Tokyo-Busting B29's!
"HIGH POWERED"
starring
ROBERT LOWERY
PHYLLIS BROOKS
with MARY TREEN · JOE SAWYER
ROGER PRYOR · RALPH SANFORD
BILLY NELSON · ED GARGAN
VINCE BARNETT
Directed by WILLIAM BERKE · Screen Play by Milton Raison and Maxwell Shane · A PARAMOUNT PICTURE

Paramount's Fourth Block

Continues the Award-Winning Best-Picture Pace of

"The World's Most Honored Film Company"

PRINTED IN U. S.

oresees Major ilm Market in hina and India

ndia and China represent tremendous post-war rkets for American films, Charles Newbery, naging director for Twentieth Century-Fox in dia and supervisor for Free China, told the de press in New York last Friday. Mr. New- y, who came to the U. S. in November for nferences with company executives, recently ar- ed in New York from the west coast.

He observed that the American industry "can proud of its splendid record" in both countries. nerican films were the only screen entertainment Chinese people had enjoyed during the war rs, he said, and predicted that after the war the ple of China would be most eager to see more llywood product.

eports "Tremendous Business"

Both Indian and American pictures were doing emendous business" in India, he reported. The r resulted in a boom for films, due to the in- ased earning power of the people from war pro- ction activities and also to the influx of British, nerican and Australian servicemen and women.

Lack of raw stock, which hit the Indian industry the start of the war, has effected a consolidation the industry, which hitherto had been unorgan- d. Cooperation in handling raw-stock problems taught producers that working together toward common goal is not only possible but desirable. is has been the most significant factor of bene- to the industry arising out of the war and Mr. wbery predicted it would do much to further the elopment of greater cooperative effort in the st-war period.

About 200 films were produced in India last year, mpared to 300 made by more than 100 producers ore the war. This number will be decreased to nore reasonable proportion, after the war, he be- ves.

Indian films are made in the popular languages the country, Hindu, Bengali, Telegu and Tamil, addition to Urdu, which is a universally under- od language in India. American companies, he d, probably will dub their product in Urdu in the ure.

heatre Total Increased

Before the war, 380 to 400 theatres showed nerican pictures but since the war the number s increased to between 500 and 550 theatres. Al- gether there are 1,500 places in India where mo- n pictures are shown.

In addition, the Government has made available non-theatrical showings a large number of mm projectors and mobile units for films on alth, medicine, sanitation and other subjects of tional importance. Both the U. S. Office of ar Information overseas film division and the itish Ministry of Information film unit circulate cumentaries and short subjects in 16mm through- t in India.

Although only eight American films, one from ch distributor, are permitted into Free China per nth, Mr. Newbery explained that these pictures d demonstrated the Chinese market for Ameri- n product definitely is improving and "is making e Chinese people American film-conscious." bout 50 per cent of the revenues accruing to dis- butors, however, is frozen by the Chinese Gov- nment.

. Louis Theatre Manager unning for Alderman

Harry Crawford, manager of the Missouri eatre, St. Louis, has filed for the Republican mination for Alderman from the 25th Ward. r. Crawford, often a spokesman for theatres in at territory, explained that he entered the race at e request of his employers, Fanchon & Marco, d other theatre owners who feel the industry ould be represented in the city administration. If is successful, it is expected he would seek the re- al of the city ordinance requiring two projec- nists in all booths in the city.

Musicals and Comedies Choice of Gobs; Want No War Pictures

Washington Bureau

Musicals, comedies, dramas, mysteries.

In that order, that is what the men in Navy service all over the world want and, since the same type of men are in the Army, it is probably what the doughboys, tankmen and paratroopers want, too.

On the other hand, what they don't want is war pictures, according to a survey just completed by the Navy.

"If a show has good music, songs and dancing, it's tops," the Navy said in reporting on the canvass. "If a show has laughs, it's tops. And, if it has music and laughs, it's a super-dooper".

A break-down of the gobs' preferences showed:

Most men would like to have some of the outstanding pictures of recent years brought back so they could see them again (and the Navy is doing it).

As between an outstanding old picture and a second-rate new one, they'll take the old one.

Happy endings are preferred.

Favorite choice: any Bob Hope or Bing Crosby picture.

Pictures in Technicolor are highly enjoyed.

Short subjects are preferred to old newsreels.

And — they like girls.

But it's thumbs down hard on war pictures with manufactured heroics, although the men will take a picture with a war theme; and also on the unwanted list are propaganda pictures, morbid or unhappy endings, poor Westerns and out-of-date newsreels. These men currently are engaged in making news—hot news.

Nowhere throughout the world did the war picture get a welcoming hand. Men in the Pacific showed the most animus, while from those in the Caribbean came a less vehement, but still unfavorable, reaction. In the United States, men still at a Naval air station, with overseas service still ahead of them, showed only a mild reaction against war pictures, but men at a Naval hospital, who had their stomachs full of it, refused them at any price.

In the field of shorts, cartoons and comedies got more votes than all other types combined, cartoons showing up $2\frac{1}{2}$ to 1 and comedies $1\frac{1}{2}$ to 1 over musicals, the next in line, which was followed by sports, novelties, community sings and documentaries in the order named.

To find out what the men on the far-flung battle lines thought of its motion picture service, the Bureau of Personnel made three surveys in the Pacific area, covering the New Guinea stations at Ladava, Gamadodo and Finschhafen; three in the Caribbean, at Guantanamo Bay, at Naval operating, Marine Corps and Naval air stations; and others among ships in the Atlantic Fleet and at the Naval air station at Anacostia, D. C., and the national Naval medical center at Bethesda, Md.

Pollock Heads New Film Unit of Biow Agency

Louis Pollock, formerly director of advertising and publicity for United Artists, has been named head of the new motion picture department of the Biow Company, Inc., it was announced by Milton Biow, president of the advertising agency. While Mr. Pollock will have his headquarters at the company's Hollywood offices, much of his time will be spent in New York on final campaign conferences and promotion plans, it was said. Before his United Artists association, Mr. Pollock was advertising manager for Universal Pictures at the home office.

Fain Leaves Interstate For Iron Works Post

The resignation of M. Edgar Fain as general manager of the Interstate Theatre Corporation of Boston, effective April 1, has been announced by the company. Mr. Fain is leaving his post to become president of the Tower Iron Works of Providence, R. I. Mr. Fain will be succeeded by James F. Mahoney, for the past 17 years district manager for Interstate Connecticut and Western Massachusetts houses.

20th Century-Fox Sets Four For Release in April

Four films have been set for April release by Twentieth Century-Fox, forming the vanguard of the company's 30th anniversary celebration, William J. Kupper, general sales manager has announced. "A Royal Scandal" was produced by Ernest Lubitsch and directed by Otto Preminger, and the cast includes Tallulah Bankhead, Anne Baxter and Charles Coburn; "Molly and Me," a comedy drama, stars Gracie Fields, Monty Woolley and Roddy McDowall, produced by Robert Bassler and directed by Lewis Seiler.

"The Song of Bernadette," on popular-price run, from Franz Werfel's novel, features Jennifer Jones, William Eythe and Charles Bickford, directed by Henry King and produced by William Perlberg.

"Call of the Wild," is a re-release, from the novel by Jack London and starring Clark Gable, Loretta Young and Jack Oakie. William Wellman directed.

Dr. Jolliffe Elected Head Of RCA Laboratories

Dr. C. B. Jolliffe, chief engineer of RCA engineer of RCA Victor division, last Friday was elected vice president of Radio Corporation of America in charge of RCA Laboratories, Brigadier General David Sarnoff, president, announced. Dr. Jolliffe will succeed Otto S. Schairer, who was elected staff vice-president of RCA at a board meeting. Mr. Schairer will be consultant and advisor on research, development, patents, trademarks and licenses. The board also authorized Ewen C. Anderson, commercial manager of RCA Laboratories, to execute agreements under domestic patent rights and to coordinate the commercial activities of RCA Laboratories with those of the RCA Victor division.

Eyssell Visiting Hollywood

G. S. Eyssell, president and managing director of the Radio City Music Hall, New York, left last Saturday for Hollywood to see new product and films now in production at the studios. He will be gone several weeks.

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DENVER

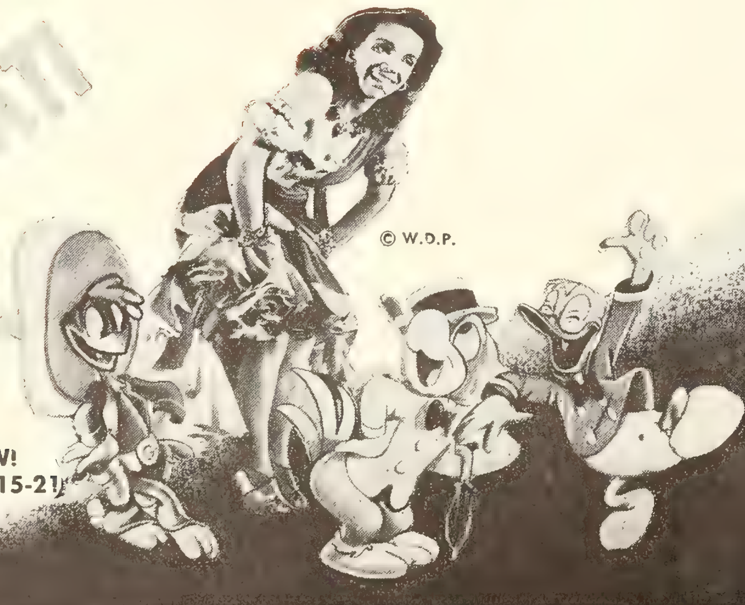
BIGGEST SHOW IN TOWN

STON

NEW YORK

Everywhere

CINCINNATI



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URE

The Three Caballeros

IN TECHNICOLOR

CARIOCA • DONALD DUCK and in the FLESH . . . AURORA MIRANDA • DORA LUZ • CARMEN MOLINA

RELEASED THROUGH RKO RADIO PICTURES, INC.

LEGISLATIVE FLOOD PLAGUES INDUSTRY

Proposals in States Range from Heavy Exchange Fees to Sales Tax

As the state legislative mills moved into high speed over the last two-week period, a flood of proposals affecting the operation and income of the motion picture industry, with particular emphasis on exhibition, caused concern and heightened activity by trade legislative committees and theatre owners.

Threatening for some time, a bill was being prepared by Harvey Long in Iowa to charge distributors an annual fee of $1,000, plus $1 for each reel of film sent into the state "for use where an admission fee is charged." Theatre men expressed anxiety over the report because they anticipated a proportionate increase in film rentals if such a measure was passed. The revenue would go to the state old age assistance fund, and the industry would not be permitted to pass the cost along to the public in the form of higher admissions.

Job Discrimination Curbed

The New York Senate passed and sent to Governor Thomas E. Dewey the nation's first official proscription against discrimination in the field of employment. Passage was a foregone conclusion, because Governor Dewey supported the bill strongly in its journey through the mill. Known as the Ives-Quinn bill, the measure forbade employers to discriminate against employees because of race, color, creed or national origin. It provided for a five-man commission, to be set up effective July 1, empowered to compel employers, labor unions and employment agencies to refrain from discrimination. Maximum penalties for offenders would be a year in jail, a fine of $500, or both.

In the same state, a bill had been introduced by Senator Frederick Coudert to create a temporary commission to study the cultural resources of the state and to devise ways and means for the advancement of the theatre, music, drama and the fine arts during the postwar period.

A measure introduced in the Assembly of New York by Representative Steingut, sought to amend the state penal law with respect to libel. A new provision declared it to be libelous to expose any person or persons to hatred, contempt, ridicule or obloquy, through press, radio or motion pictures.

In Ohio, a bill to produce approximately $10,000,000 additional annual revenue in retail sales tax collections, without increasing the present impost, had been introduced into the upper legislative branch by Senator James Matzenbaum of Cleveland. The measure would require vendors to maintain separate records of all sales and the tax collections thereon, and pay the actual amounts to the State Treasurer.

Children's Tickets Taxed

In Philadelphia, the Receiver of Taxes announced that regulations recently passed by the City Council removing all exemptions from the original city amusement tax legislation would go into effect April 1. This affected previously tax-free children's admissions, with the tax calling for collections of one cent on each 25 cents or fraction thereof. License fees were increased from $1 to $10 annually.

A bill introduced in the House in Pennsylvania would permit state police to license persons and concerns reselling theatre and amusement tickets. Referred to the committee on state government, the measure would regulate resale by brokers, and would prohibit the "scalping" of tickets by certain dealers.

In the Connecticut state legislature, three bills had been scheduled for hearing March 20. They were the perennial two-men-in-a-booth bill, a "group libel" bill and a measure concerning attendance of unescorted children at theatres. All were headed for the Judiciary Committee, and exhibitors were planning to attend the hearing to present their case. On March 6, two bills relating to Bingo games were heard. Previously, a bill concerning the lengthening of Sunday operating hours, and several "public safety" bills were heard in Committee.

Protest Proposed Tax

Vigorous protest was voiced in Boston by representatives of the entertainment industry against the proposed legislation calling for a 10 per cent State tax on admissions.

Joseph A. Brennan, representing Allied Theatres of New England and independent operators at a public hearing, told the Legislative Committee on Taxation that Massachusetts houses are now operating under a heavy tax burden and that passage of the legislation would force many of the state's 388 film theatres out of business.

Frank Lydon, operator of the Hamilton theatre, Dorchester, declared that operators were burdened "with taxes, license fees, labor cost increase and higher film rental costs."

The Idaho legislature was presented a measure to levy a tax of a half-cent on every 10 cents admission. Religious, charitable, educational and military affairs are excepted. Authors of the bill said it was aimed chiefly at theatres, claiming it would increase ticket costs very little, and that revenue could finance increases in old age pensions.

Cut Alabama License Fee

In Montgomery, Ala., Mayor David E. Dunn cut the new film licenses from two to one per cent of gross receipts of each theatre, after having received promises from exhibitors to absorb the cost without passing it on to the public. Previously, licenses had ranged in flat sums from $300 to $500.

In New Orleans, the Louisiana Court of Appeals confirmed a lower court decision, which, in effect, ruled the theatre not responsible for injuries of a patron caused by another patron in the house. The decision arose out of the suit brought by Mrs. Emily Master against the Famous theatre in New Orleans, in which she claimed she sustained a sprained thumb when she was pushed to the floor.

A bill which would permit churches, fire companies and servicemen's organizations to conduct Bingo games in Pennsylvania providing they met certain state requirements, was before the Senate's Law and Order Committee last week.

The measure, by Senator John J. McCreesh, of Philadelphia, would exempt the organization from present Commonwealth regulations against games conducted for prize money provided they were conducted as public functions solely for the benefit of the organization. Sunday Bingo games would remain illegal.

Grosses Are Hig
Despite Week of
Midnight Curfeu

With the midnight curfew order in effec
week, theatres thtroughout the country suffer
adverse box office effects and in some situa
reported that their week's receipts were the
iest in years.

Generally, theatre managers adjusted to
Mobilization Director James F. Byrnes' ci
with the same patriotic cooperation given to p
ous Government orders affecting theatres d
the war period.

Motion Picture Daily Monday reporte
weekly average gross of $18,373 for the first
few week, at 134 downtown first runs in w
scattered cities, nearly $1,000 above the avera
the previous week and about $2,000 per th
over the same week one year ago.

Comparatively few theatres were obliged t
strict performances because of the curfew
though many first run operators had feared
early closing of night clubs might result in f
people going downtown.

In Chicago, with the exception of a few the
which formerly operated on an all-night sche
theatre grosses did not suffer during the
curfew week. Favorable weather over the w
end attracted thousands into the Loop and bo
receipts in most of the first run houses.

The Woods, a Chicago all-night theatre, dro
approximately $5,000 the first week principally
cause it lost several hours of business per n
Similar box office decreases were noted for
La Salle, Monroe, Clark and Astor theatres,
sequent run Loop all-night theatres.

In Washington Monday, Representative Be
L. Bunker of Nevada called for a Congress
investigation of the Byrnes order which he
nounced as "an invasion of the Constitution."
suggested the midnight curfew was part
"dry" drive.

"The operation of theatres, bowling alleys,
taurants and other amusement places," he
"has nothing to do with Army and Navy
power. Most of the employes and employer
the amusement industry restricted by the By
decree can make little other contribution to
war effort than to help maintain the moral
such people as war plant swing-shifters who
such services, and to pay the income taxes
the Government imposes upon them.

"The American public is entitled to the
behind such decrees as the Byrnes curfew,"
Congressman declared.

Last Thursday, Mr. Byrnes refused the req
of New York's Mayor LaGuardia for an ex
sion of the curfew to 1 A. M.

Home Office Sales Meeting Held by Warner Bros.

Ben Kalmenson, general sales manager
Warner Bros., was scheduled to conduct a s
conference at the home office, Friday, to out
distribution plans and policies for the remai
of the current season. Home office executives
district managers taking part in the session v
to include Mort Blumenstock, Roy Haines, J
Lapidus, Norman H. Moray, I. F. Dolid,
Hinchy, Stanley Hatch, Norman Ayers, Ro
Smeltzer, Charles Rich, Harry A. Sneed,
Walsh, R. L. McCoy, Doak Roberts, He
Herbel and Ralph Clark.

Scully Freed from Prison Camp

Lieut. John Scully, Jr., son of John Sc
Universal's New England district manager
nephew of William Scully, has been released f
a German prison camp, following a recent p
by the Russians through Poland, according to n
fication received by his family last weekend.

Straten Named to MGM Post

Van Straten, who was comptroller for W
New York, for 12 years, has been elected assis
treasurer of MGM International Films, Inc.

xtensive Stock rading Reported uring January

bington Bureau

e transfer of large volumes of film stocks reported by the Securities and Exchange Com- on last week in its January summary of the actions of officers and directors in the stocks eir companies.

rgest operation reported was the sale by efeller Center, Inc., of its interest in Radio- h-Orpheum Corporation, consisting or 359,- shares of common stock, while the largest re- ed for any industry individual was the sale 2,000 shares of Twentieth Century-Fox com- stock by Darryl F. Zanuck, which left him only 130 shares at the close of the month.

r. Zanuck explained recently in Hollywood the sale of 42,000 shares of Twentieth Cen- -Fox common stock had no significance with rd to his association with the company, since maintained a trust fund in the name of his lren, to whom the block of stock belongs under t codicils.]

ther trades in film stocks reported by the com- ion included:

he purchase of 9,000 shares of General Preci- Equipment capital stock by Earle G. Hines, ng him a total of 9,500 shares, and purchase 100 shares of the same stock by Robert T. ear, representing his entire interest.

enck Sold 9,000 Shares

ales in December of 9,000 shares of Loew's, common stock by Nicholas M. Schenck, ing him with 1,913 shares at the close of year, and purchase of 100 shares of similar k by Eugene W. Leake, in November, repre- ing his total holdings.

cquisition of 1,533 shares and sale of 1,000 res of Monogram Pictures common stock by hur C. Bromberg, through Monogram South- Exchanges, Inc., to increase his holdings to 72 shares; purchase of 433 shares by George Burrows, following purchases of 100 shares in ober and 100 shares in November, giving him a l of 833 shares; purchase of 1,867 shares by man Rifkin, through Monogram Pictures, Inc., transfer of 6,667 shares from that account to own name, giving him 16,685 shares held di- and 12,825 shares held through the corpora-

lso, purchase of 100 shares and acquisition of shares by gift by Norton V. Ritchey, giving a total of 5,029 shares; purchase of 633 shares Charles W. Trampe, through Monogram Mid- t Film Company, increasing his interest to 3,- shares so held; acquisition of 633 shares by n Wolf, following purchases of 1,000 shares in ober and 400 shares in November, giving him a al of 3,333 shares; and purchase of 145 shares preferred stock by W. Ray Johnston, his entire dings in that class.

st Callaghan Purchase

Purchase of 100 shares of Paramount Pictures mmon stock by Stephen Callaghan, increasing interest to 300 shares; sale of 800 shares of iversal Pictures common stock by Preston Da- leaving him with 3,689 shares; sale of 400 res by Cliff Work, following sales of 4,600 res in December, leaving him with 10,000 res, and purchase by Mr. Work in December 3,000 common warrants, giving him a total of 00, and disposition by gift of 300 warrants by arles D. Prutzman, leaving him with 15,000.

Reports on the holdings of persons becoming of- rs or directors of registered companies showed t Carlton B. Wikoff, New York, held no Co- bia Pictures securities when he became an cer December 20, while Donald K. Woodard, ston, held 10 shares of Twentieth Century-Fox mmon stock when he became an officer January

A December report on Columbia Broadcasting stem showed the sale of 243 shares of Class A mmon stock by Paul W. Kesten, leaving him th 500 shares.

Short Product in First Run Houses

NEW YORK—Week of March 5

ASTOR: First Aiders	***RKO***
Feature: The Princess and the Pirate	RKO
CAPITOL: Dog, Cat and Canary	***Columbia***
Screen Snapshots	***Columbia***
Feature: Picture of Dorian Gray	MGM
CRITERION: Winged Men of Tomorrow	***Universal***
Sliphorn King of Polaroo	***Universal***
Story with Two Endings	***20th Cent.-Fox***
Feature: Here Come the Co-Eds	Universal
HOLLYWOOD: Stage Door Cartoon	***Vitaphone***
Pledge to Bataan	***Vitaphone***
Jammin' the Blues	***Vitaphone***
Story with Two Endings	***20th Cent.-Fox***
Feature: Roughly Speaking	Warner Bros.
MUSIC HALL: Springtime for Pluto	***RKO***
Feature: A Song to Remember	Columbia
RIALTO: Pitching Woo at the Zoo	***Paramount***
Feature: Crime Doctor's Courage	Columbia
RIVOLI: Dear Old Switzerland	***20th Cent.-Fox***
Story with Two Endings	***20th Cent.-Fox***
Feature: Keys of the Kingdom	20th Cent.-Fox
ROXY: Ants in Your Pantry	***20th Cent.-Fox***
Story with Two Endings	***20th Cent.-Fox***
Feature: A Tree Grows in Brooklyn	20th Cent.-Fox
STRAND: Navy Nurse	***Vitaphone***
Birds and Beasts Were There	***Vitaphone***
Draftee Daffy	***Vitaphone***
Feature: Hotel Berlin	Warner Bros.

CHICAGO—Week of March 5

APOLLO: Isle of Tabu	***Paramount***
Cross-Eyed Bull	***United Artists***
Feature: Guest in the House	United Artists
GARRICK: Port of Missing Mice	***20th Cent.-Fox***
Feature: Sign of the Cross	Paramount
ORIENTAL: Nautical But Nice	***Vitaphone***
Birthday Blues	***RKO***
California, Here We Are	***Vitaphone***
When I Yoo Hoo	***Vitaphone***
Feature: Destiny	Universal
PALACE: Screen Snapshots, No. 6	***Columbia***
Features: The Three Caballeros	RKO
Night Club Girl	Universal
ROOSEVELT: Yankee Doodle Donkey	***Paramount***
Feature: Objective, Burma	Warner Bros.
STATE LAKE: Jammin' the Blues	***Vitaphone***
Feature: To Have and Have Not	Warner Bros.
UNITED ARTISTS: In the Public Eye	***Paramount***
Feature: Mrs. Parkington	MGM
WOODS: Kickapoo Juice	***Columbia***
Screen Snapshots, No. 7	***Columbia***
Feature: Belle of the Yukon	RKO

Eighteen Defendants in ASCAP Suit Are Dropped

The New York Court of Appeals last week released from liability 18 corporate defendants in an accounting action brought by the American Society of Composers, Authors, and Publishers. The Action reversed an earlier ruling by the Appellate Division.

Dropped were Leo Feist, Inc., Miller Music, Inc., Robbins Music Corporation, ABC Music Corporation, Irving Berlin, Inc., Bregman, Vocco, and Conn, Inc., Carl Fischer, Inc., G. Schirmer, Inc., Famous Music Corporation, Paramount Music Corporation, Mills Music, Inc., Broadway Music Corporation, Chappel and Company, Inc., Shapiro, Bernstein and Company, Inc., Words and Music, Inc., Harms, Inc., Remick Music Corporation, and M. Witmark and Sons.

Fleming Named DeVry Chief Field Engineer

Appointment of Ira L. Fleming to a newly created position as chief field engineer of DeVry Corporation, Chicago, has been announced by William C. DeVry, president of the company.

For the past five years Mr. Fleming has been in charge of sound engineering in DeVry's amplifier and speaker division. In his new position he will cooperate closely with Government agencies in the installation and maintenance of film sound equipment and panoramic gunnery trainers for the Army, Navy and Marine Corps.

His post-war activities will cover the installation, operation and maintenance of theatre projection equipment and the development of an international field engineering service department for DeVry.

File Clearance Complaint In New York Tribunal

The St. Cloud Amusement Corporation, operating the Sussex theatre, Sussex, N. J., has filed a clearance complaint against the five consenting companies in the New York tribunal, the American Arbitration Association reported this week.

The complainant charged that the 14-day clearance granted to the Strand, Ritz and Royal theatres, Port Jervis, N. J., over the Sussex was unreasonable as to area. The Port Jervis Theatres Corporation, a subsidiary of the Fabian Theatres Corporation, operates the Port Jervis theatres named.

If some clearance as to area is found to be reasonable by the arbitrator, the complaint asked that the clearance be held to be unreasonable as to time. The complainant asked that availability of the defendants' pictures to the Sussex be set one day after the completion of exhibition at either the Strand, Ritz or Royal, whichever plays the picture first. In no event should the Sussex play later than eight days after they become available to any of the three theatres, the complaint added.

Cincinnati Exhibitor Group Reelects Huss President

Ralph Kinsler, general manager of the Shard circuit and chief barker of the Cincinnati Variety Club, has been elected secretary-treasurer of the Greater Cincinnati Independent Exhibitors Association. He succeeds Harold Bernstein, who has moved to California. Reelected were F. W. Huss, Jr., president, and Louis Wiethe, vice-president. Directors, in addition to the officers, were reelected. They are Maurice White, Willis Vance, Willard Gervers and Maurice Chase. Mr. Vance was reelected as chairman of the Indignant Exhibitors Forum committee.

Warners Issue Brochure On "Objective, Burma"

With the cooperation of the U. S. Army Parachute School at Fort Benning, Ga., the Warner Bros. educational bureau has issued a 16-page brochure on "Objective, Burma" under the heading, "The Story of the Paratroopers." It is distributed as a public service to schools, colleges, libraries, and other channels, affording opportunity for tieups in connection with local showings of the film.

Enforce Theatre Safety Rules

Edward Hickey, State Police Commissioner, has notified all Connecticut theatre managers that parked cars must not block exits or areas near exits, and areas outside exit doors must be free of snow to facilitate safe pedestrian travel. Failure to comply with these rules will result in revocation of theatre licenses, Police Commissioner Hickey warned.

Shift RKO Managers

William L. Weiss has been appointed manager of the RKO Palace theatre, Cleveland, succeeding Norman Worbel, promoted to city manager in Cincinnati. Alfred Simon of Boston succeeds Mr. Weiss as manager of Keith's East 105th St. theatre, Cleveland.

"Add 'The Enchanted Cottage' to the ever-growing list of fine Hollywood efforts. By its own merits, this attraction carves itself a splendid niche ...Here is a film which rests heavily on the believability and the integrity of its principal performances and the steady, yet understanding, hand in its direction. It is a happy circumstance to report that this proves the case. —*MOTION PICTURE DAILY*

"A natural, both as to box office and entertainment." —*Motion Picture Herald*

"Gives one the feeling of having discovered some rare jewel." —*Hollywood Reporter*

"Will play a merry tune at the box-office." —*Variety*

"One of the month's most noteworthy screen events." —*Boxoffice*

"In the top bracket." —*Hollywood Variety*

"Deeply moving . . . has tremendous appeal for women." —*Film Daily*

"Timely . . . should prove beneficial to box-office." —*Showmen's Trade Review*

"Unusual love story will get the women's vote." —*The Exhibitor*

NATIONAL PRESENTATION IN MID-APRIL!

COLLECT AT EVERY SHOW!
RED CROSS WEEK — MARCH 15-21

Back in that strange world called "Home"

A pilot finds his dreams are shattered . . . a girl despairs of ever being adored . . . 'til they meet by a miracle of love and keep a rendezvous with rapture!

The story of a hero, facing his greatest crisis when he comes home to love again!

Dorothy McGuire · Robert Young

the Lovers of "Claudia"

Herbert Marshall

"the Enchanted Cottage"

Mildred Natwick · Spring Byington · Hillary Brooke · Richard Gain

Directed by John Cromwell · *Produced by* Harriet Parsons

Screen Play by DeWitt Bodeen and Herman J. Mankiewicz

Based on the play by Sir Arthur Wing Pinero

RKO RADIO PICTURES

RKO BACKS IT WITH TOP NATIONAL CAMPAIGN!

Full pages in the biggest national magazines to a total of

29,007,375 CIRCULATION

— Publications like WOMAN'S HOME COMPANION — McCALL'S — RED BOOK — COLLIER'S — LOOK — LIBERTY — WOMAN'S DAY — TRUE STORY — FAMILY CIRCLE and the ENTIRE FAN LIST. The ad reproduced herewith appears in Woman's Home Companion, Collier's, Woman's Day and three fan magazines.

PASCAL RENDERS UNTO "CAESAR"

Rank's Historic Drama Is In for $3,000,000 and Now Bound for Egypt

by PETER BURNUP
in London

News of the week—greeted with considerable incredulity from the ordinary citizenry of Film Row; but, true, nevertheless—is that Gabriel Pascal has finished studio-shooting on "Caesar and Cleopatra," but the end is not yet.

All time British records in finance, heartaches, sporadic bitterness, ill-temper, frequent vituperation and sundry other misfortunes, have been blown sky-high in the production. The auditors don't exactly know, at this point, how many precise hundreds of thousands of pounds have been spent. The nearest estimate is that to date J. Arthur Rank has been set back £790,000 (about $3,160,000) in the gargantuan endeavor. Julius Caesar undoubtedly ran his whole Egyptian campaign on less.

Nor is that all; for Mr. Pascal is even now packing his traps for a voyage to Egypt on which he and a hand-picked crew will shortly embark. Says philosophic Mr. Rank, persuaded by Mr. Pascal: "We're in for a penny, in for a pound; why spoil the ship for a ha'porth of tar?" And all that sort of thing.

British Beaches Will Not Do

Mr. Pascal, for his location shots, was offered sundry sandy beaches ranging from a North Devon holiday resort to Solway Firth away in the Scots border country. But producer Pascal insisted on authentic sunlight, commodity commonly lacking in Britain this time of year. So off to the Nile they go.

Fair it is to say that a deal of the ill-temper which inveterately dogged the proceedings was occasioned—as Claude Rains doubtless will testify—by the most abnormal working conditions. Leaving out of account the circumstance of Denham's war-torn plant, which is in no kind of shape to stand up to the strain of a production of such vastness, discounting also that touchiness which characterizes Denham's workpeople, there were those bombs—V.I and V.II and V everything else—setting up a tiresome, at times terrifying, obligato to the project.

Of the merit of the film's various ingredients there is no doubt. Art director John Bryan, constructional engineer Harold Batchelor—two young men well worthy of future note—fashioned sets of immensity and beauty unsurpassed hitherto on this side. In company with editor Louis Loeffler, we sat through thousands of feet of rough-cut whose Technicolor loveliness would stand up to anything in the world.

Result Is Unknown Quantity

Whether it will all add up to a film of magnificence none can say. Devoutly it is to be hoped that it may; not for the sake only of those ducats or the Rank prestige, but for all that ill-temper, the wounded feelings, which went to the picture's making.

In Mr. Pascal himself is a veritable mood of Hungarian Rhapsody. "I want," says he, "for my picture to reach America. Then they will cable for me in their scores. Then I will make for Hollywood the picture I dream of."

Everybody hopes so.

Now that "Caesar's" nicely out of the way, however, the Rank "co-ordinators" get down to their grim task. No more of these vain glorious efforts, ordain the headmen, no more of these prolonged shootings ("Caesar" was 10 months on the floor) until we get abundant studio space. And, the producers must come to heel.

There's the case of Two Cities, for example. Grandiosity ruthlessly is being dispensed with in that Rank outfit, as it is in all the others. Otherwise the present film scarcity might well develop the dimensions of a full-sized famine. Mr. Rank wants pictures badly; is determined to get them. Two Cities, as before, will figure as one of the principal suppliers of the demand.

Del Giudice To Have Five

By year's end, Filipo Del Giudice plans to deliver to the various Rank distributing organizations five films, each compounded in accordance with the recently laid-down formula of inflexible efficiency. They are:

Noel Coward's "Blithe Spirit," produced by the Cineguild team, Anthony Havelock-Allan, David Lean, Ronald Neame.

Anatole de Grunwald's "Rendezvous," directed by Anthony Asquith.

Thorold Dickinson's "Men of Two Worlds," on which many months have already been spent in East Africa.

Compton Mackenzie's "Carnival," directed by Stanley Haynes.

Stefan Zweig's "Beware of Pity," of which the co-producers are W. P. Lipscomb and Maurice Elvey.

"Blithe Spirit" (Technicolor) is ready for showing, and will have its public premiere April 5.

"Rendezvous" is in the rough cutting stage. Mr. Rank hopes to show it in June, both here and in America.

"Men of Two Worlds," Technicolor, and "Carnival" start work at Denham shortly. "Beware of Pity" goes on the floor at Islington forthwith.

Colorful stories persistently appear in more credulous sections of Britain's press concerning other Two Cities' productions pending, but the above comes from J. Arthur Rank himself

Works on Long Term Plan

Despite all talk of "rationalization," undisturbed by inferential knocks from his comrades in the Rank battalions, Mr. Del Giudice goes ahead with an exceedingly long term plan. There's not the faintest hope of his getting studio space for his long announced production of "Talleyrand," for example, until June, 1946. But he gets on with his vast project.

The latest inside slant is that he has invited Jacques Feyder here as his guest. Mr. Feyder, Brussels born, director of French and German versions of many old-time Hollywood successes, erstwhile employee of Togis, has been missing from the motion picture scene these last exciting years. In fact, as it is now learned, he has been living since 1941 in the more or less peaceful seclusion of Geneva. Mr. Del Giudice slates him as first directorial choice for "Talleyrand," which subject, it will be remembered, was written some considerable time since by Alfred Duff Cooper, now his Britannic Majesty's Ambassador in France.

Hail to Mr. Feyder; farewell to Mme. Feyder, better known as Francoise Rosay.

Mlle. Rosay commands immense respect this side; and not only among the film faculty. S was one of the unsung heroines of the Frer Resistance Movement; escaped to Algiers; v brought to this country by Michael Balcon af the Allies made their North African landin Since then she has appeared in two of Balco Ealing pictures: "Halfway House" (HERA March 4, 1944) and "Johnny Frenchman." S has also made innumerable inspiring broadca to her countrymen, both before and since Liberation. The lady goes back to her nat land to carry on her work.

Says Mr. Balcon: "I hope to bring Franco back here again to make a film of triumph wh those Victory bells *do* ring out."

Invite French Technicians

There's much feeling of France hereabo these days. The Association of Cine-Tech cians, representative of the higher reaches studio workpeople, has invited its French cou terpart, Syndicat des Techniciens du Film, send a delegate to the A. C. T.'s annual me ing which occurs in London next month.

Cross-channel transportation is tricky th days, as American motion picture executives London are only too well aware. But Mar Varnel—he directs the George Formby films contrived to get across on private busine made contact with the newly-revived Syndi in behalf of A. C. T. Hence the present f ternal invitation.

McConville Is President Of Columbia International

Columbia International Corporation, incor rated last July, announced its officers this we as follows: Joseph A. McConville, preside Louis J. Barbano, vice-president; Jack Seg treasurer; David Fogelson, secretary; Bernard Zeeman, assistant treasurer, and Bernard Birnbau controller. The board of directors includes Ha Cohn, Jack Cohn, Mr. McConnville, A. Schnei and Mr. Barbano.

Columbia International's distribution staff co sists of Mr. McConville, Mr. Segal, Mr. Zeem David O'Malley, director of advertising and pu licity, and Joseph Levy, manager of the tra department.

Sigwart Kusiel has been appointed supervis of Latin America and Trinidad by the compa He will make his headquarters in Rio de Jane and will continue temporarily as managing dir tor of Brazil.

Loew Will Seek Theatre Sites in South America

Arthur M. Loew, president of Loew's Int national Corporation, left New York last we accompanied by Sam Burger, special forei representative for a trip to Central and Sou America. Mr. Loew will seek possible sites f additional theatres in those territories where t company was not adequately represented, a co pany executive said.

It is understood that MGM is spending mo than $1,000,000 on Spanish-dubbed production f the Latin-American market and that it plans continue dubbing its 1944-45 schedule.

Mr. Loew and Mr. Burger will be in Buen Aires to direct the opening, in one week, of thr MGM pictures, dubbed in Spanish: "The Wh Cliffs of Dover," at the Ideal theatre, March 2 "Gaslight," at the Opera, March 22, and "T Canterville Ghost," at the Normandie, March They will return to New York about April 15.

Monogram Schedules Five Dubbed Films for Mexico

Monogram's first Spanish-dubbed film, "Lad Let's Dance," had its Mexican premiere la Wednesday at the Cine Teresa, Mexico City. T company announced five other dubbed pictur would follow, including "The Unknown Guest "'Return of the Ape Man," "Detective Kit O'Day," "Charlie Chan and the Chinese Ca and "Law of the Valley," the latter a John Mack Brown-Raymond Hatton Western.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1914. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

etro-Goldwyn-Mayer

RAGON SEED: Katharine Hepburn, Walter Huston—serious and timely story of the Japs invading China. tharine Hepburn and Walter Huston are especially d. We had many requests to see if we were going play this picture and people planned ahead to see it. siness very good. Played Sunday-Tuesday, Feb. 18-20. . Schmitt, Ewing Theatre, Midlothian, Ill. Suburban ronage.

ARRIAGE IS A PRIVATE AFFAIR: Lana Turner, n Hodiak—We did all right on this one. It is not a all town picture but we got by. We have had lots pictures with the same kind of a story. Played Thurs--Saturday, Feb. 22-24.—M. Bailey, Strand Theatre, yden, Ont., Can. Small town patronage.

aramount

REAT MOMENT, THE: Joel McCrea, Betty Field Ve did not gross enough the first night to pay the rental. The second night scarcely paid the light . It might have helped if we had left off the advertising as our customers give one look at advertising a costume or period picture and stay away. Played ednesday, Thursday, Feb. 14, 15.—A. C. Edwards, nema Theatre, Scotia, Calif. Small lumber town ronage.

INISTRY OF FEAR: Ray Milland, Marjorie Reyds—I have learned that the British have thin skins. is is a British locale although there are two Amerias and the rest are unknown. To an American audie it failed miserably at the box office as all the picres that have a British atmosphere have done for I am not going on a limb this time as I did for he Lodger," another that took the record for low at box office. This midwest feels that we have helped British win the war and that is enough. My audice does not accept this type and there is nothing that an do about it except report it honestly.—A. E. Hank, Columbia Theatre, Columbia City, Ind.

AVY WAY, THE: Robert Lowery, Jean Parker—all picture which needs double billing. We have d lots like this one. Played Thursday-Saturday, Feb. 0.—M. Bailey, Strand Theatre, Dryden, Ont., Can. all town patronage.

STORY OF DR. WASSELL: Gary Copper, Laraine y—Good picture. Being a war picture many stayed ay and the cold weather didn't help. Played Thursy-Saturday, Feb. 15-17.—M. Bailey, Strand Theatre, yden, Ont., Can. Small town patronage.

TILL WE MEET AGAIN: Ray Milland, Barbara Britn—Another war picture which pleased fair business. utine fare. Played Wednesday, Thursday, Feb. 21, —E. M. Freiburger, Paramount Theatre, Dewey, Okla. all town patronage.

KO Radio

DAYS OF GLORY: Tamara Toumanova, Gregory ck—An interesting story of Russian guerilla warfare, t no one went out of his way to see it. Business w. Played Wednesday, Thursday, Feb. 14, 15.—B. hmitt, Ewing Theatre, Midlothian, Ill. Suburban tronage.

GILDERSLEEVE'S GHOST: Harold Peary, Marion artin—This is the third of the series and we hope that is the final one. Played Friday, Saturday, Feb. 16, —A. C. Edwards, Winema Theatre, Scotia, Calif. Small mber town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Dis- Cartoon Feature—Again this beautiful masterpiece Walt Disney scored heavily for us at the box office. siness was very good both nights. Played Friday, turday, Feb. 16, 17.—A. C. Edwards, Winema Theatre, otia, Calif. Small lumber town patronage.

epublic

LAKE PLACID SERENADE: Vera Hruba Ralston, illiam Frawley—This is a good skating picture with veral good musical numbers and plenty of comedy. It eased average business. Played Sunday, Monday, Feb. 19.—E. M. Freiburger, Paramount Theatre, Dewey, kla. Small town patronage.

wentieth Century-Fox

FOUR JILLS IN A JEEP: Kay Francis, Carole Lan—Not much story. Popularity due to the array of favorite stars and their work among the service men. Normal business despite adverse weather on Sunday. Played Saturday, Sunday, Feb. 24, 25.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

WING AND A PRAYER: Don Ameche, Dana Andrews—This Navy story was a complete success with us and brought in one of our best Sunday crowds. Well liked by the audience. Exceptionally good turn out. Played Sunday-Tuesday, Feb. 11-13.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

Universal

DESTINY: Gloria Jean, Alan Curtis—Small budget gangster picture which pleased on Pay Night. Played Tuesday, Feb. 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MERRY MONAHANS, THE: Donald O'Connor, Peggy Ryan—A very pleasing musical containing some of the old time song hits. Donald O'Connor and Peggy Ryan were the whole show, as usual. Very well liked. Business good. Played Friday, Saturday, Feb. 16, 17.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

MERRY MONAHANS, THE: Donald O'Connor, Peggy Ryan—The dancing of Donald O'Connor and Peggy Ryan was the only outstanding feature of this picture. This was not sufficient to qualify it as an "A" production. Played Sunday, Monday, Feb. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

UNDER WESTERN SKIES: Martha O'Driscoll, Noah Beery, Jr.—This is a small musical Western which pleased all who came. Business was good. Played Friday, Saturday, Feb. 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SID J. DICKLER

Belmar Theatre, Pittsburgh

Mr. Sid J. Dickler of the Belmar theatre, Pittsburgh, regularly submits reports to "What the Picture Did For Me" department of Motion Picture Herald. He recently remarked: "I make an honest endeavor to convey the unbiased opinions of my patronage, together with my own thoughts. On a number of occasions I might appear to be more 'con' than 'pro' the picture, but there are reasons for these opinions."

In discussing recent product, Mr. Dickler said that his patrons were weary of war pictures and that they wanted entertainment in a lighter vein. A good mystery and an average escapist production click well with his audience. He also said that Technicolor was a big factor in box office draw at the Belmar theatre.

Warner Bros.

MR. SKEFFINGTON: Bette Davis, Claude Rains—Good enough picture but too heavy for a small town. The third day very few came so turned in only fair business. Played Monday-Wednesday, Feb. 5-7.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

Short Features

Metro-Goldwyn-Mayer

PRACTICAL JOKER: Pete Smith Specialties—A good comedy reel by Pete Smith.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE TREE SURGEON: Technicolor Cartoons—Good cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

IN THE PUBLIC EYE: Speaking of Animals—This is a good comedy in the "Speaking of Animals" series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MOVING AWEIGH: Popeye the Sailor—Good cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNUSUAL OCCUPATIONS: No. 2—Good reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHO'S WHO IN ANIMAL LAND: Speaking of Animals—One of the best comedies yet made in the "Speaking of Animals" series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

PIGTAIL PILOT: Person-Oddities—Entertaining oddity reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Writing Script on Wayburn

Mrs. Ned Wayburn and Fay Pulsifier are collaborating on a script based on the life of the late Ned Wayburn, who for years staged the Ziegfeld Follies and produced independently for George M. Cohan, Charles Dillingham, the Shuberts, Moss of London and other theatrical producers. The script is being written in Hollywood. The story will highlight Wayburn's world-famous school of the dance.

Denver Club Elects Officers

The Rocky Mountain Screen Club of Denver has elected officers for 1945. Robert J. Garland is president; J. H. Ashby, first vice-president; A. P. Archer, second vice-president; Tom Bailey, treasurer; Clarence Olson, secretary; Duke Dunbar, general counsel. The directors are William Agren, Mark Alling, Joe Dekker, Henry Friedel, Ted Halmi, J. J. Morgan, Harold Rice and Frank H. Ricketson, Jr.

Felt Buys Two in Philadelphia

The Felt interests here have purchased the Adelphi and 52nd Street theatres from the Affiliated Circuit, and leased the Frolic theatre, on the same street in Philadelphia. The moves result in the Felts dropping out of the independent Affiliated Circuit, but still operating the Casino and Bluebird theatres in the same city, in addition to the two new houses.

BRIDE, GROOM and BEST MAN on a HONEYMOON . . . .

COLLECT AT EVERY SHOW!
RED CROSS WEEK — MARCH 15-21

A non-stop
scramble of
fast-paced
fun in a
murder mystery
set to romance
and thrills,
and sparkled with
gorgeous
glamour
gals!

with HOMICIDE!

PAT O'BRIEN · GEORGE MURPHY · CAROLE LANDIS

Having Wonderful Crime

WITH **LENORE AUBERT**

Produced by Robert Fellows *Directed by* Eddie Sutherland

Screen Play by Howard J. Green,
Stewart Sterling *and* Parke Levy

RKO RADIO PICTURES

MEET
Chili Williams
**. . . the
pin-up
in polka
dots.**

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

I'LL BE SEEING YOU (UA)

First Reports:

Total Gross Tabulated	$375,900
Comparative Average Gross	309,700
Over-all Performance	121.3%

CINCINNATI—RKO Albee	111.1%
CINCINNATI—Capitol, MO 1st week	164.6%
CLEVELAND—Loew's State	125.6%
DENVER—Denver (DB) The Missing Juror (Col.)	153.0%
DENVER—Esquire (DB) The Missing Juror (Col.)	165.5%
DENVER—Aladdin, MO 1st week (DB) The Missing Juror (Col.)	102.4%
DENVER—Rialto, MO 2nd week (DB) The Missing Juror (Col.)	108.6%
LOS ANGELES—Fox-Wilshire, 1st week	152.3%
LOS ANGELES—Fox-Wilshire, 2nd week	104.7%
LOS ANGELES—Fox-Wilshire, 3rd week	76.1%
LOS ANGELES—Fox-Wilshire, 4th week	60.0%
LOS ANGELES—United Artists, 1st week	118.0%
LOS ANGELES—United Artists, 2nd week	112.8%
LOS ANGELES—United Artists, 3rd week	81.7%
LOS ANGELES—United Artists, 4th week	60.0%
MINNEAPOLIS—Radio City, 1st week	155.5%
MINNEAPOLIS—Radio City, 2nd week	74.0%
MINNEAPOLIS—Lyric, MO 1st week	106.3%
MINNEAPOLIS—Lyric, MO 2nd week	95.5%
PHILADELPHIA—Fox, 1st week	135.7%
PHILADELPHIA—Fox, 2nd week	141.4%
SAN FRANCISCO—Fox (DB) Double Exposure (Para.)	151.1%

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MUSIC FOR MILLIONS (MGM)

First Reports:

Total Gross Tabulated	$400,500
Comparative Average Gross	397,500
Over-all Performance	100.7%

CLEVELAND—Loew's State	115.9%
INDIANAPOLIS—Loew's	122.9%
NEW YORK—Capitol, 1st week (SA) Tommy Dorsey's Orchestra	119.4%
NEW YORK—Capitol, 2nd week (SA) Tommy Dorsey's Orchestra	132.3%
NEW YORK—Capitol, 3rd week (SA) Tommy Dorsey's Orchestra	86.1%
NEW YORK—Capitol, 4th week (SA) Tommy Dorsey's Orchestra	81.7%
NEW YORK—Capitol, 5th week (SA) Tommy Dorsey's Orchestra	81.0%
PROVIDENCE—State (DB) Main Street After Dark (MGM)	109.7%
SAN FRANCISCO—Orpheum (DB) Reckless Age (Univ.)	80.0%

•

OBJECTIVE, BURMA (WB)

First Reports:

Total Gross Tabulated	$588,800
Comparative Average Gross	506,000
Over-all Performance	116.5%

BALTIMORE—Stanley	117.6%
CHICAGO—Roosevelt, 1st week	107.9%
CHICAGO—Roosevelt, 2nd week	93.9%
CHICAGO—Roosevelt, 3rd week	103.2%
DENVER—Denver (DB) Night Club Girl (Univ.)	106.7%
DENVER—Esquire (DB) Night Club Girl (Univ.)	109.7%
LOS ANGELES—Warner's Downtown, 1st week	111.9%
LOS ANGELES—Warner's Downtown, 2nd week	94.0%
LOS ANGELES—Warner's Hollywood, 1st week	119.6%
LOS ANGELES—Warner's Hollywood, 2nd week	87.1%
LOS ANGELES—Warner's Wiltern, 1st week	113.1%
LOS ANGELES—Warner's Wiltern, 2nd week	88.2%
MILWAUKEE—Warner	95.9%
NEW YORK—Strand, 1st week (SA) Artie Shaw's Orchestra	153.4%
NEW YORK—Strand, 2nd week (SA) Artie Shaw's Orchestra	139.4%
NEW YORK—Strand, 3rd week (SA) Artie Shaw's Orchestra	121.5%
NEW YORK—Strand, 4th week (SA) Artie Shaw's Orchestra	116.4%
NEW YORK—Strand, 5th week (SA) Artie Shaw's Orchestra	103.2%
OMAHA—Brandeis (DB) Let's Go Steady (Col.)	86.6%
PHILADELPHIA—Mastbaum	131.0%
WASHINGTON—Earle (SA) Vaudeville	132.7%

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DARK WATERS (UA)

Intermediate Reports:

Total Gross Tabulated	$188,800
Comparative Average Gross	174,200
Over-all Performance	108.3%

BALTIMORE—Century	105.1%
BOSTON—Majestic, 1st week	142.8%
BOSTON—Majestic, 2nd week	214.2%
BOSTON—Majestic, 3rd week	128.5%
BUFFALO—Hippodrome (DB) Dancing in Manhattan (Col.)	131.1%
CINCINNATI—RKO Lyric	129.6%
CLEVELAND—Loew's Ohio, 1st week	169.4%
CLEVELAND—Loew's Ohio, 2nd week	144.4%
DENVER—Paramount (DB) She's a Sweetheart (Col.)	70.0%
MILWAUKEE—Warner (DB) Thoroughbreds (Rep.)	70.0%
PITTSBURGH—Fulton	97.4%
SAN FRANCISCO—United Artists, 1st week (DB) My Gal Loves Music (Univ.)	120.6%
SAN FRANCISCO—United Artists, 2nd week (DB) My Gal Loves Music (Univ.)	100.0%
SAN FRANCISCO—United Artists, 3rd week (DB) My Gal Loves Music (Univ.)	86.5%
SAN FRANCISCO—United Artists, 4th week (DB) My Gal Loves Music (Univ.)	80.1%
WASHINGTON—Capitol (SA) Vaudeville	98.2%

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NATIONAL VELVET (MGM)

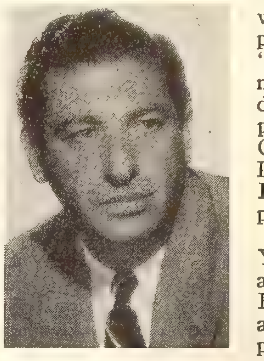
First Reports:

Total Gross Tabulated	$983,200
Comparative Average Gross	933,100
Over-all Performance	105.3%

INDIANAPOLIS—Loew's 1st week	135.2%
INDIANAPOLIS—Loew's, 2nd week	94.2%
KANSAS CITY—Midland, 1st week	150.2%
KANSAS CITY—Midland, 2nd week	125.6%
LOS ANGELES—Egyptian, 1st week	130.1%
LOS ANGELES—Egyptian, 2nd week	105.4%
LOS ANGELES—Egyptian, 3rd week	82,2%
LOS ANGELES—Los Angeles, 1st week	152.8%
LOS ANGELES—Los Angeles, 2nd week	103.3%
LOS ANGELES—Los Angeles, 3rd week	81.4%
LOS ANGELES—Ritz, 1st week	125.5%
LOS ANGELES—Ritz, 2nd week	107.1%
LOS ANGELES—Ritz, 3rd week	85.7%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	102.6%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	116.6%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	124.7%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	92.9%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	84.0%
NEW YORK—Music Hall, 6th week (SA) Radio City Music Hall Stage Presentation	88.4%
PHILADELPHIA—Boyd, 1st week	151.5%
PHILADELPHIA—Boyd, 2nd week	88.3%

Mark Sandrich Dies in Hollywooc

Mark Rex Sandrich, prominent producer a director, died of a heart attack March 5 at home in Hollywood. He was 44.



Mark Rex Sandrich

Mr. Sandrich w working on producti plans for Irving Berli "Blue Skies," for Pa mount, at the time of death. His most rece pictures were "He Come the Waves," Love a Soldier" and " Proudly We Hail," produced for Paramou

He was born in Ne York City and educat at Columbia Universi He began his career a short story writer a playwright. He enter the film business in 19 as a property man at t old Century Studios, and then became an assista director of comedies. In 1926, he directed com dies for RKO, Century, Sunshine, Fox and Ed cational. In 1932 he made a three-reel band pi ture, "So This Is Harris," which won the Acad my Award as the best short subject of the year.

Mr. Sandrich's first feature as a director w "Melody Cruise," for RKO, in 1933. A year lat he made "The Gay Divorcee," starring Fr Astaire and Ginger Rogers, which established hi as a top-flight director, and followed it with "T Hat." In 1939 he joined Paramount and after made "Man About Town" with Jack Benny a Dorothy Lamour was made a producer-direct

Mr. Sandrich was program chairman of t forthcoming Academy Awards ceremonies and w working with talent organizations on the prepar tion of a "Cinemontage" presentation which he h devised as an innovation.

The annual awards program of the Acaden of Motion Picture Arts and Sciences, planned him, will be held at the Chinese theatre March as he outlined it, with Charles Brackett carryi on the work Mr. Sandrich began.

Surviving are his widow, Freda; his mother, a two sons, Mark, Jr., 17, and Henry, 13.

Funeral services were held March 6 at the Wi shire Boulevard Temple, Hollywood.

Ralph Kohn, 54, Former Paramount Treasurer

Ralph A. Kohn, 54, former treasurer and dire tor of Paramount, died last Sunday at the hon of his sister, Mrs. Beulah K. Goetz in New Yo City.

A graduate of New York University La School, Mr. Kohn joined Famous Players in 19 as assistant counsel and assistant secretary. Thr years later he became assistant secretary an assistant treasurer of the newly formed Par mount Famous Lasky Corporation. In 1927 became treasurer and, in May 1934, a director Paramount Publix and its subsidiaries. In his fin year he had been associated with the insuran firm of Keith, Cosgrave and Company.

Surviving besides his sister are a son, Ensig Ralph Kohn, Jr., and a daughter Majorie Koh Funeral services were conducted Tuesday Riverside Memorial Chapel, with burial at M Hope Cemetery, N. Y.

Captain D. B. Kresch

Captain D. Benjamin Kresch, who, befor joining the service, was associated with the leg department of the Stanley-Warner organization Philadelphia, was killed in a plane crash in th European theatre. Details of his death were fe He was a member of the Philadelphia Variet club.

Lt. Cody D. Stout

Lt. Cody D. Stout, former shipper in MGM Charlotte, N. C., branch, has been reported kille according to a War Department communicatio received by his family.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Travel Notes

Martin Quigley, speaking at the Grand Awards luncheon, last week, remarked how gratifying it was to learn that American showmen in service overseas were preaching and practising the gospel of American showmanship, even within earshot of the guns.

War travels are enriching the experience of all soldier showmen.

Presently we have the case of Flight Lieutenant Glen McBride, R.A.A.F., formerly publicity director for the Waterman Brothers circuit in Adelaide, South Australia.

Mr. McBride volunteered four years ago and has spent all of that time on active assignment away from his homeland. Recently, he was given an extended leave and permission to return home by way of America.

At the request of the Waterman Brothers he has spent a month in England observing British showmanship at work, and is remaining in America for a month to examine our methods of operation — what we are doing by way of promoting our theatres, and the changes and innovations in advertising and exploitation.

He has already visited New York and Washington and will stop in Chicago and Hollywood before leaving for Australia.

Just as theatremen everywhere will return from experience abroad with new ideas, a broader perspective and revitalized incentives, Mr. McBride will soon be returning to Australia carrying with him observation of methods and techniques of American and English showmen which may be useful in his country, too.

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Daylight Saving

It doesn't seem so long ago that exhibitors were strenuously opposed to daylight saving time because the extra hour of daylight was represented as having a detrimental effect on the evening's receipts.

Those theatremen who now feel that the brownout is having an adverse effect by keeping cautious women patrons at home in the evening would undoubtedly welcome a suggestion to advance the clocks still further forward to encourage this patronage.

Anyway, daylight saving helps the timid patron avoid the dark hours of the brownout.

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Showmanship Sideline

Theatre managers, who are being pressed by their draft boards to get into more essential industries, might benefit from the recent experience of Lige Brien. Mr. Brien is located at the Enright theatre in Pittsburgh, which is one of the more critical areas as far as manpower is concerned.

In that section many industryites have been ordered into defense work on a 40-hours-per-week basis.

When Mr. Brien reported before the local officials, he carried with him his scrapbooks of the various war activity campaigns in which he has engaged.

The evidence was considered strong enough to merit a 25-hours-per-week credit, and he was instructed to make up the difference of 15 hours.

Thus he is able to continue at the Enright, devoting his day off and one night to making up the required time.

Optimistically, he writes: "So I got a swell job as laborer in a brass mill. What I won't do to help win the war."

△ △ △

Saw Him Coming

The personal appearance of Tito Guizar, alertness and a bit of salesmanship paid extra dividends at the box office for J. D. Hillhouse, manager of the State theatre in Galveston, Texas.

Noting the star's engagement as a Town Hall attraction, Mr. Hillhouse had his date on the film production, "Brazil", in which Mr. Guizar appears, changed to coincide with the "in person" performance.

In addition to cashing in on the publicity attendant upon the star's appearance, the enterprising showman was able to promote some extra cash from Mr. Guizar's manager with which to expand his newspaper, billboard and radio campaign in connection with the picture.

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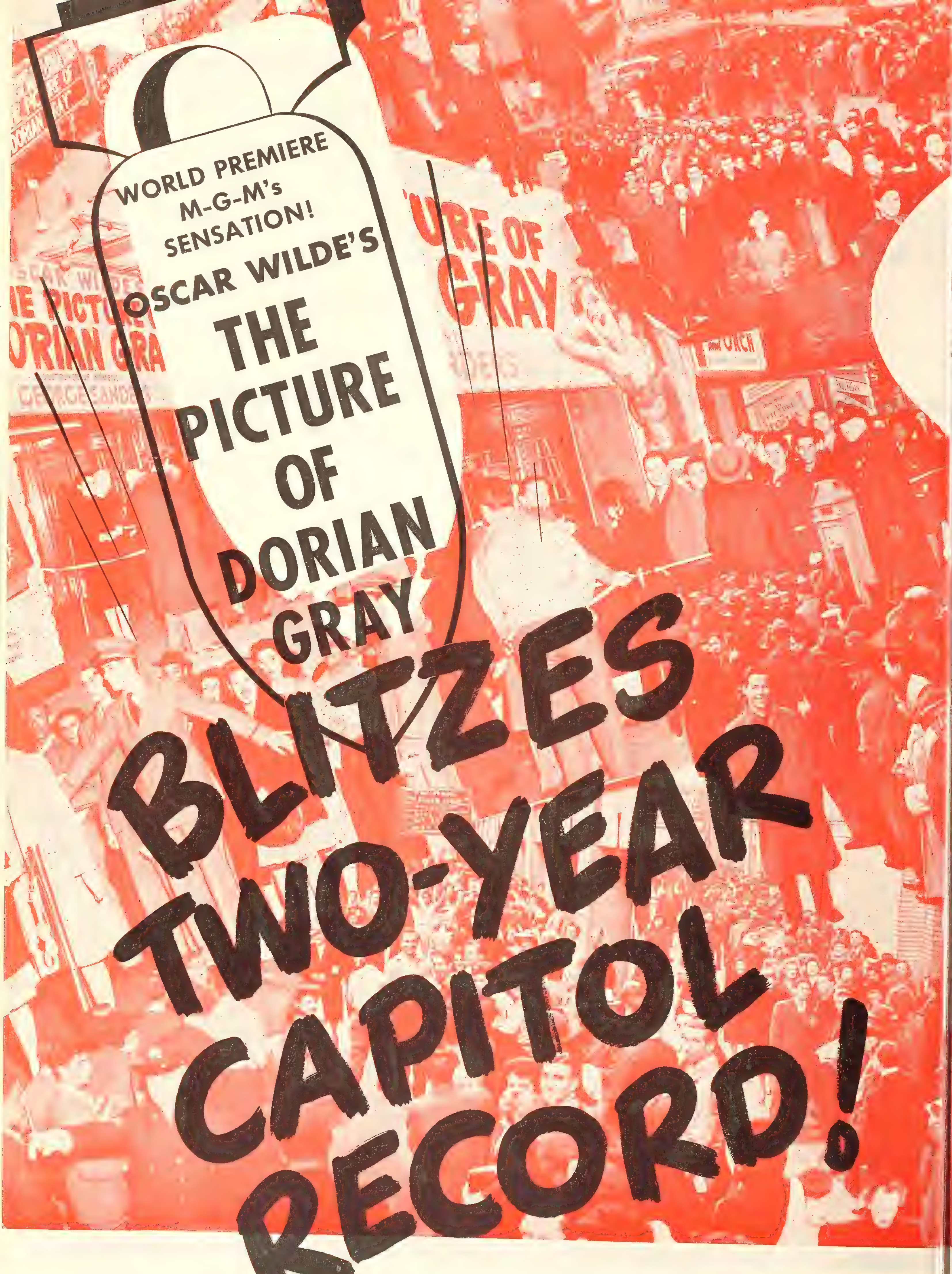
Rooms for Rent

Warners have been treating "Hotel Berlin" to an extensive and spectacular trade paper campaign to whip up the exhibitors' interest in their latest release.

Similar tactics are evidently the pattern for promoting the film to theatre audiences. In New York, one-sheets are posted in the subway system to announce the premiere at the Strand theatre. Copy reads: "Apartments — Hotel Berlin — 1,000 Rooms, 2,000 Secret Passageways — Occupancy March 2". Theatre name and address are also given.

According to a report from Zeb Epstin, managing director of the Strand, dozens of hopeful apartment-seekers have come to the theatre, actually looking for rooms.

—CHESTER FRIEDMAN


WORLD PREMIERE
M-G-M's
SENSATION!
OSCAR WILDE'S
THE PICTURE OF DORIAN GRAY
BLITZES
TWO-YEAR
CAPITOL
RECORD!

HE TALK OF NEW YORK!

Critics predict it will be the most discussed picture of 1945!

"A BOLD STEP!"

"A bold step toward releasing the screen from many taboos . . . will cause a great deal of discussion." —*KATE CAMERON, DAILY NEWS*

"FASCINATING ENTERTAINMENT!"

"Oscar Wilde's 'The Picture of Dorian Gray' brought to the screen with genuine distinction...M-G-M deserves credit on more than one count...the film preserves the racy eloquence...builds to an absorbing melodramatic climax...fascinating entertainment...well off the beaten road of Hollywood producing...an arresting and novel screen work." —*HOWARD BARNES, HERALD TRIBUNE*

"EXCITING SURPRISES!"

"'Dorian Gray' splendidly done . . . suspense with exciting surprises." —*LEE MORTIMER, DAILY MIRROR*

"FORCEFUL FASCINATION!"

"Bids fair to be the season's most-discussed movie...an individuality of its own... exerts a strange and forceful fascination . . . likely to draw into theatres many people who usually don't like movies . . . one of the year's most interesting productions." —*EILEEN CREELMAN, EVE. SUN*

"FAR FROM CONVENTIONAL!"

"Transferred to the screen with care...absorbing...far from the conventional." —*ROSE PELSWICK, JOURNAL-AMERICAN*

"SOMETHING SOCKO!"

"Like nothing that has ever been done before on the screen...very responsive audience ...M-G-M has come up with something socko." —*JANE CORBY, BROOKLYN EAGLE*

"MONUMENTAL ACHIEVEMENT!"

"A miracle of imaginative adaptation...absorbing picture...a full-blooded story of a fantastic life...monumental achievement." —*ALTON COOK, WORLD-TELEGRAM*

M-G-M's

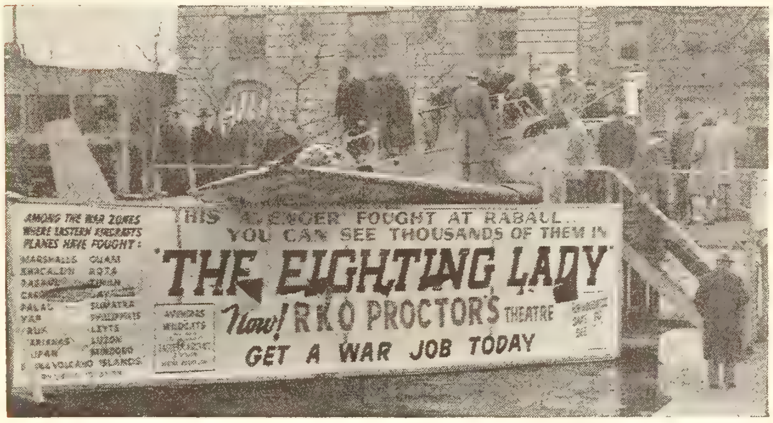
THE PICTURE OF DORIAN GRAY

MAKE WAY! MAKE HAY!

"THE PICTURE OF DORIAN GRAY" with George Sanders, Hurd Hatfield, Donna Reed, Angela Lansbury, Peter Lawford, Lowell Gilmore, Richard Fraser • Screen Play by Albert Lewin Based Upon the Novel by Oscar Wilde • Directed by Albert Lewin • Produced by Pandro S. Berman • An M-G-M picture

Red Cross Week—March 15-21
Collect At Every Show!

RECENT SHOWMEN DEVICES


AMONG THE WAR ZONES WHERE EASTERN AIRCRAFTS PLANES HAVE FOUGHT:
THIS AVENGER FOUGHT AT RABAUL
YOU CAN SEE THOUSANDS OF THEM IN
THE FIGHTING LADY
Now! RKO PROCTOR'S THEATRE
GET A WAR JOB TODAY

Harry Weiss, manager of the RKO Proctor theatre, Newark, N. J., tied up with Eastern Aircrafts and promoted this street exhibit to exploit "Fighting Lady".

LONELY HEART
SEND A V-MAIL VALENTINE
NONE BUT THE LONELY HEART

Left, effective Valentine promotion was put over by H. S. Bregoff, Palace theatre, Staten Island, N. Y., who provided V-Mail Valentines free to patrons and obtained permission to placard letter boxes with tiein copy.

FOURTH
FIFTH
PLACE RECORDS HERE FOR THE "MUSIC for MILLIONS" RECORD CAMPAIGN
"MUSIC FOR MILLIONS" RECORD CAMPAIGN

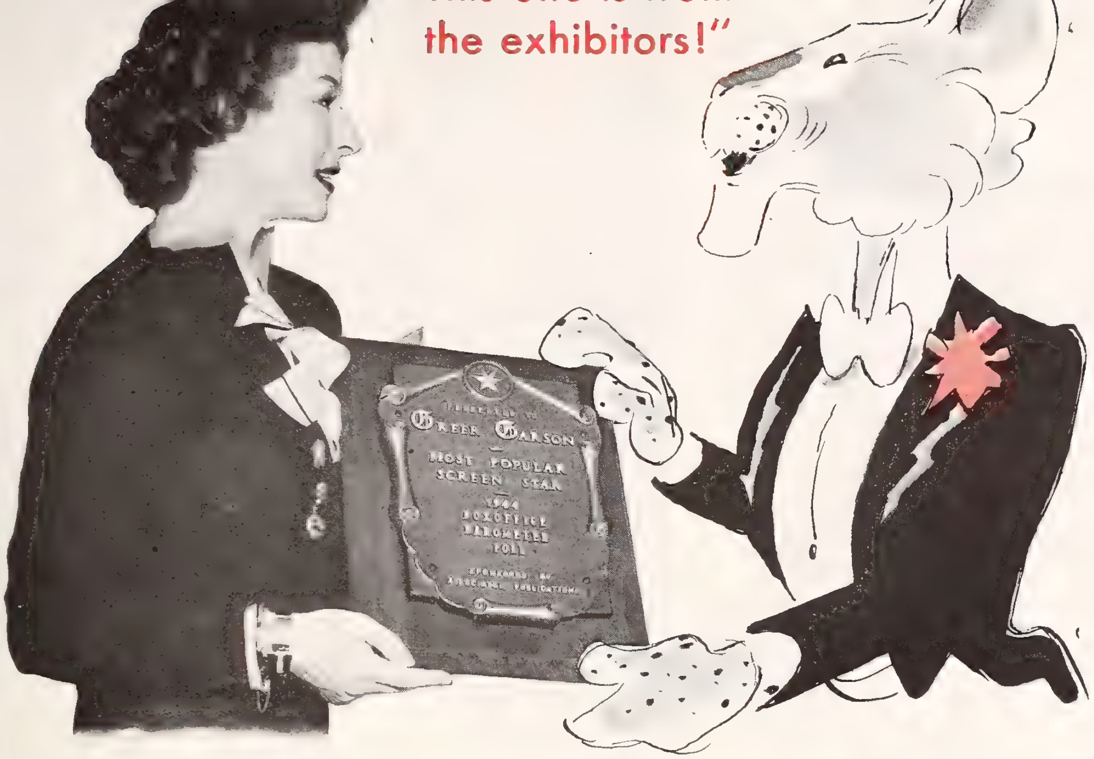
In connection with the engagement of "Music For Millions" at t Century theatre in Baltimore, Md., Gertrude Bunchez, publici manager for the Loew theatres there, promoted a record campai to collect records for servicemen. Depots were set up in promine office buildings and newspaper publicity and photos landed in t dailies. Picture also came in for due credit.

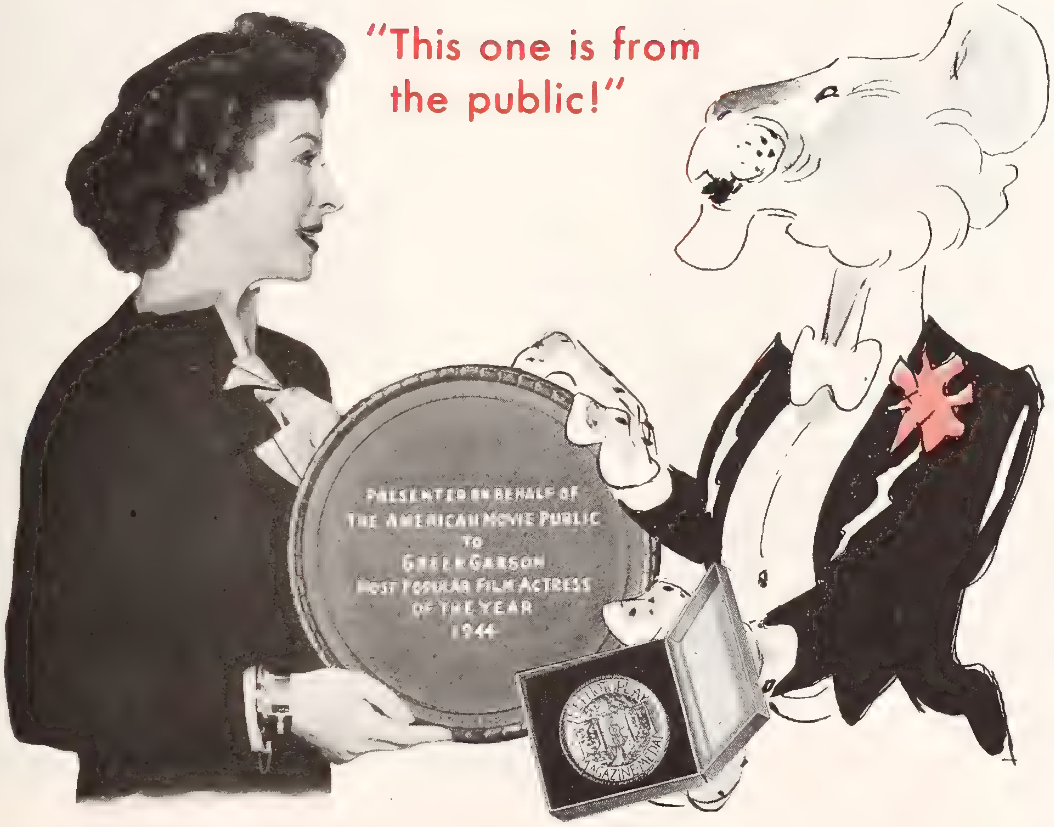
Gas-less parade heralding opening of "God Is My Co-Pilot" at the Palace, Macon, G attracted entire citizenry of that city. Forty-foot dragon was one of the features of t novel parade which included all types of merchant sponsored floats.

To publicize "Guest in the House" in advance, manager H. W. Reisinger, Loew's, Dayton, Ohio, had special teaser copy and title lettered on ushers' badges.

"NATIONAL
STARRING Mickey
VELVET" ROONEY
STAT
WED FEB 7

Double spread 24-sheets made strong impression on theatre patrons in Housto Texas, and stressed importance of "National Velvet". Manager Homer McCallon, the State, arranged the showing.


the exhibitors!"
GREER GARSON
MOST POPULAR
SCREEN STAR
1944
BOXOFFICE
BAROMETER
POLL


"This one is from
the public!"
PRESENTED ON BEHALF OF
THE AMERICAN MOVIE PUBLIC
TO
GREER GARSON
MOST POPULAR FILM ACTRESS
OF THE YEAR
1944

They all agree on Greer!

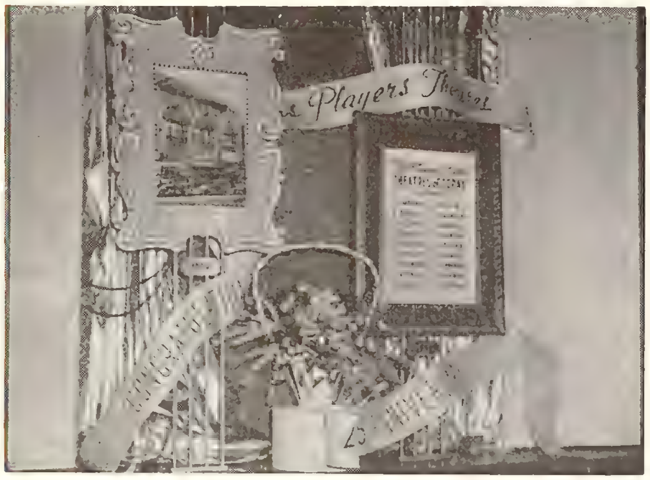
★G★M's MISS GARSON IS THE TOPS!

The Gallup Poll has given the answer of America's millions of fans. In winning the Photoplay Medal (based on Gallup Poll) for the Screen's Most Popular Actress, M-G-M's beloved Greer Garson confirms by public acclaim the top position accorded her recently in the vote of Boxoffice Magazine's thousands of showmen. They voted her the Screen's Most Popular Star, male or female. Miss Garson has received more awards this year than any other actress!

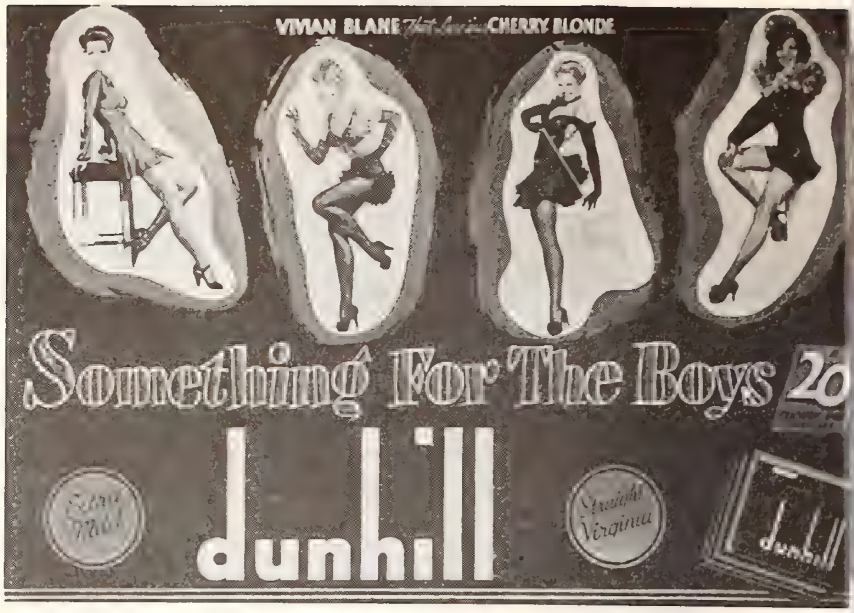
P.S. GREER GARSON'S NEXT PICTURE, "VALLEY OF DECISION," IS HER BEST YET!

Red Cross Week—Mar. 15-21
Collect At Every Show!

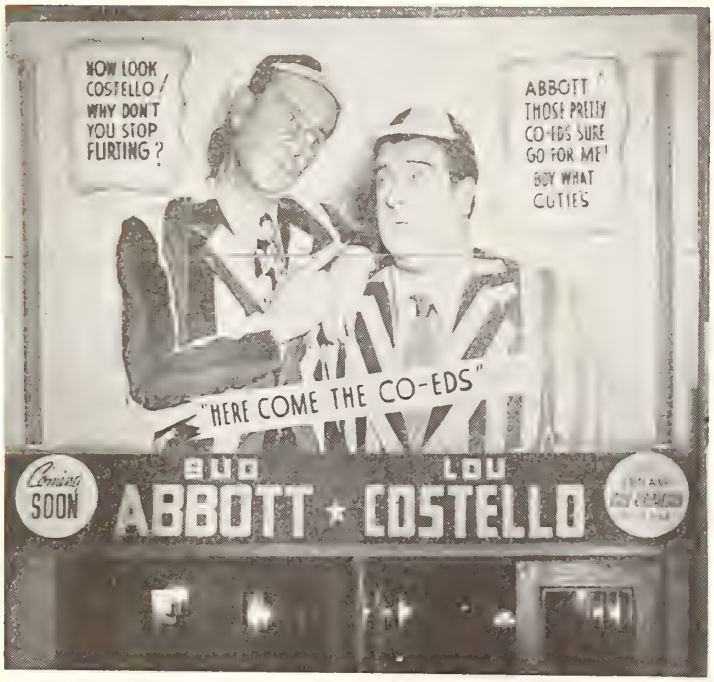
EXPLOITATION


Players Theatre

Department stores in Toronto, cooperated with manager Fred Trebilcock of Shea's in promoting Famous Players' recent anniversary celebration with numerous window displays.

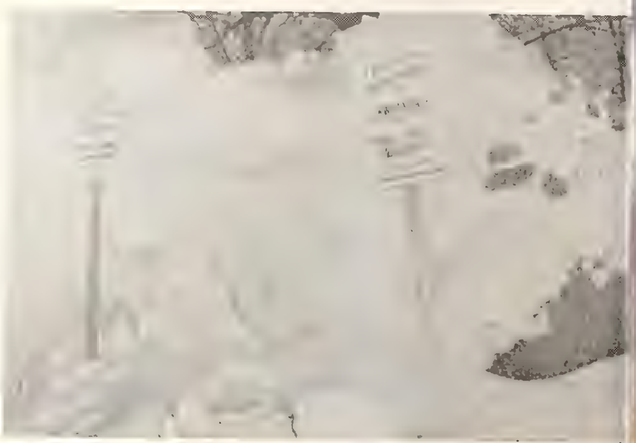

VIVIAN BLANE
CHERRY BLONDE
Something For The Boys
20
dunhill
Virginia
dunhill

Several hundred of these 20x30 posters were promoted from local distribut by Tom Daley, manager of the Imperial, Toronto. American showmen who lik the idea have one worry—who's got cigarettes?


NOW LOOK COSTELLO / WHY DON'T YOU STOP FLIRTING ?
ABBOTT THOSE PRETTY CO-EDS SURE GO FOR ME! BOY WHAT CUTIES
"HERE COME THE CO-EDS"
Coming SOON
BUD ABBOTT ★ LOU COSTELLO

Mammoth overhead display served to exploit manager B. Cohen's date on "Here Come the Co-Eds" at the Uptown theatre, in Kansas City.

Right, Mollie Stickles, manager of the Palace, Meriden, Conn., rushed these snowbirds out following recent blizzard. Stunt proved effective publicity device for "Here Come the Waves".



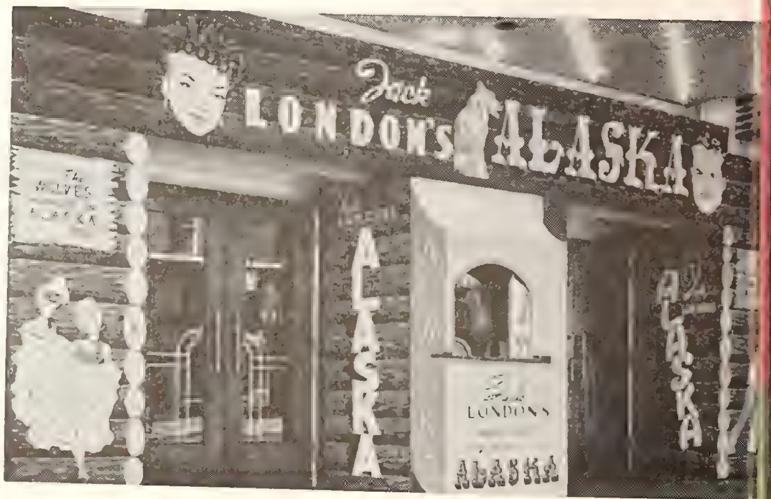
MEET ME IN ST. LOUIS
STRAND

Attractive mus display arrang by manager P. C Klinger, of th Strand, Wate bury, Conn., "Meet Me in S Louis".

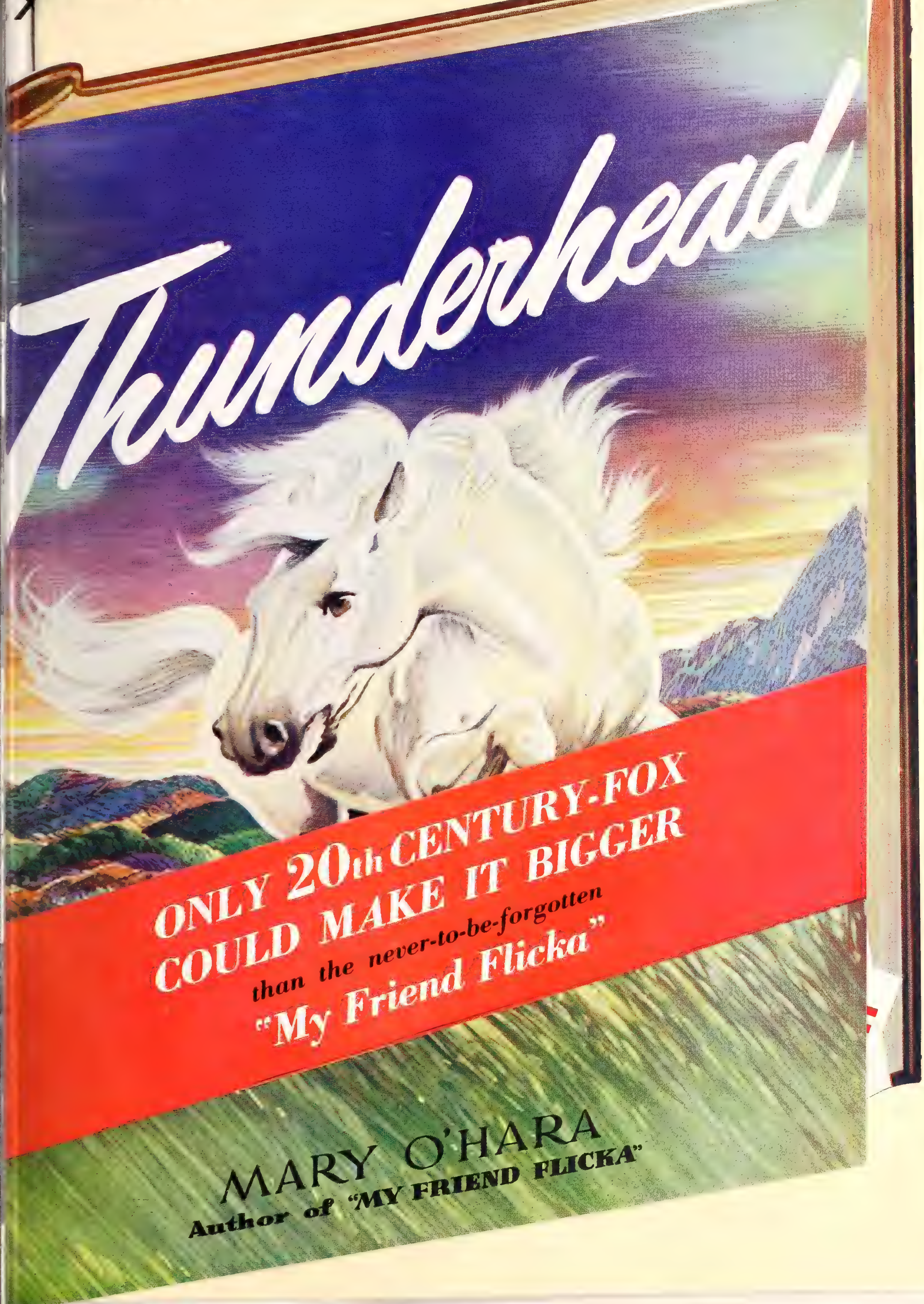
Here Come the Waves

Right, here is an attractive atmospheric front built by manager M. Hendricks to exploit "Alaska" at the Mayfair in Baltimore.

Left, M. L. Plessner, advertising head for the Fox, St. Louis, arranged this window display on "Here Come the Waves".


Jack LONDON'S ALASKA
ALASKA
ALASKA
LONDON'S ALASKA

xploiting the N


Thunderhead
ONLY 20th CENTURY-FOX
COULD MAKE IT BIGGER
than the never-to-be-forgotten
"My Friend Flicka"
MARY O'HARA
Author of "MY FRIEND FLICKA"

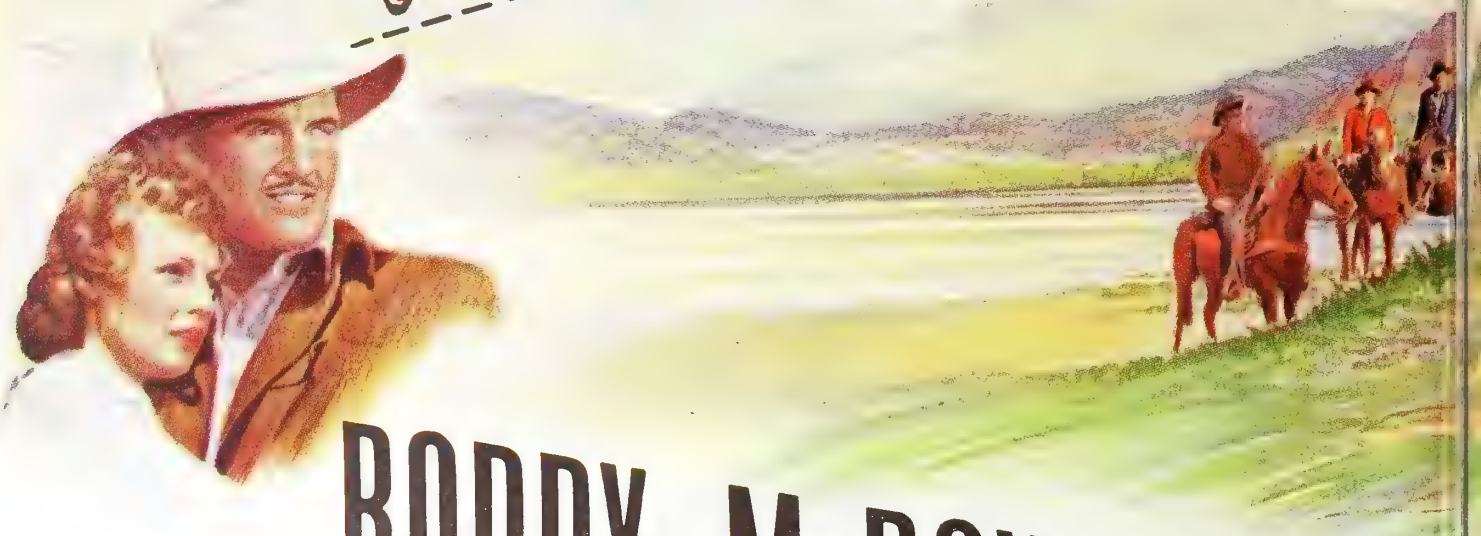
VIVIAN BLANE That Luscious CHERRY BLONDE

MARY O'HARA'S

THUNDERHEAD

SON OF FLICKA

in Living TECHNICOLOR

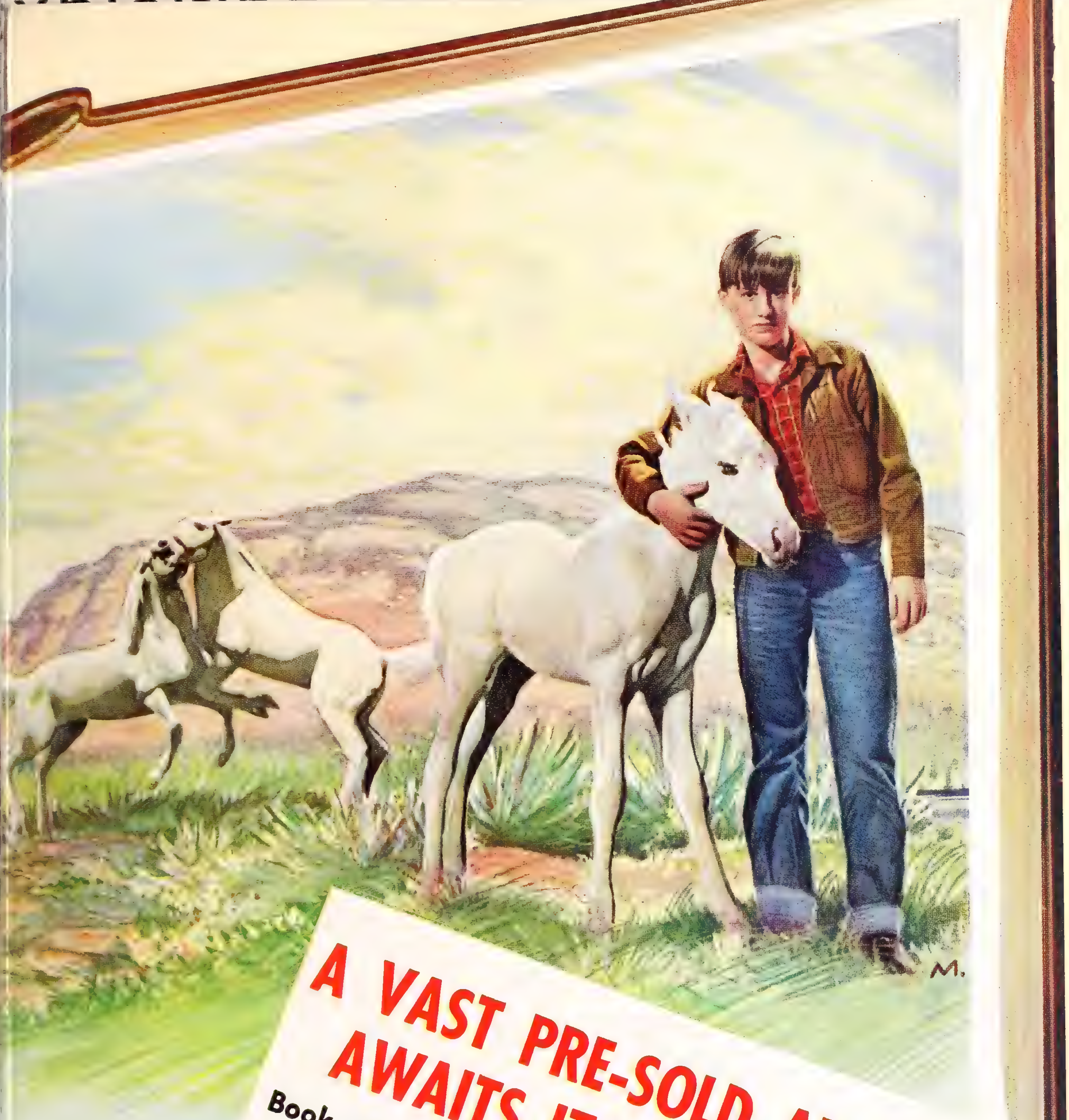


RODDY McDOWALL

PRESTON FOSTER · RITA JOHNSON

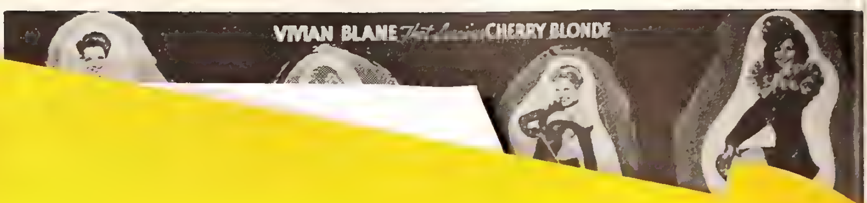
Directed by
LOUIS KING · Produced by
ROBERT BASSLER

Screen Play by Dwight Cummins and Dorothy Yost · Based on the novel by Mary O'Hara



A VAST PRE-SOLD AUDIENCE AWAITS ITS THRILLS . . .

Book-of-the-Month! More than half a million copies sold! 3,000,000 read it in McCall's! And 20th's ad campaign reaches 18,000,000 in national magazines!


VIVIAN BLANE [illegible] CHERRY BLONDE

An endless chain of Big Box-Office events ...in this

MOST

EVENTFUL

year of

20

CENTURY-FOX

ERNST LUBITSCH'S
A ROYAL SCANDAL
Crowning Comedy Triumph!

BETTY SMITH'S
A TREE GROWS IN BROOKLYN
World Premiere Engagement,
Roxy, N.

A. J. CRONIN'S
THE KEYS OF THE KINGDOM
Record-Topping Business!

HANGOVER SQUARE
A Box-Office Killing!

MOSS HART'S
WINGED VICTORY
Gross-Soaring Everywhere!

KEEP SELLING BONDS!

PRINTED IN U.S.A.

xploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

EP YOUR POWDER DRY

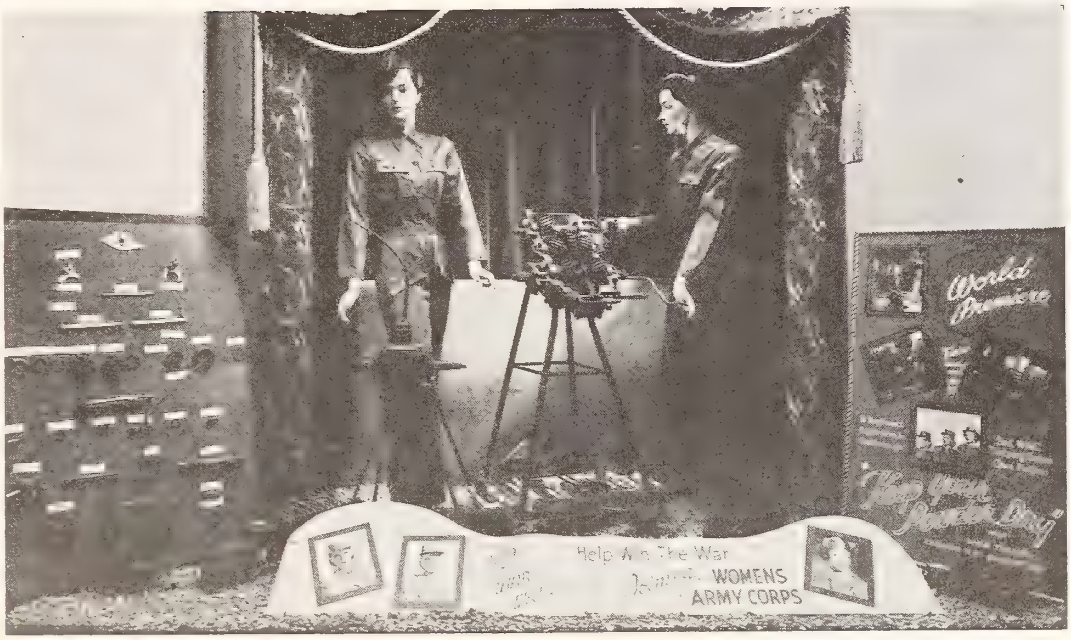
nlisting the cooperation of the Chamber of nmerce and Public Relations officers at rby Fort Oglethorpe, an effective advertis- and exploitation campaign was put on in junction with the premiere showing of ep Your Powder Dry" by manager E. R. gers of the Tivoli Theatre, Chattanooga, n., and Emery Austin, field exploiteer for M.

he film opening was sponsored jointly by Women's Army Corps and the Chamber Commerce. The latter organization was host invited guests and celebrities at a dinner in Patton Hotel prior to the premiere. Let- of invitation were sent to the governors of nessee and Georgia, high ranking Army ers, and public officials.

yor Issues Proclamation

ayor E. D. Bass, of Chattanooga, issued official proclamation designating opening of the film as Women's Army Day in the and expressed the hope that the picture uld inspire patriotic women to answer the ds of the Corps by enlisting.

he city's own sponsored "Win the War ek" coincided with the engagement of the n, and merchants enthusiastically cooperat- by displaying flags and other decorations ich tied in with the picture. The merchants ewise cooperated with newspaper display ads five full-pages and six supplementary co- ads were promoted to exploit the film. Thir- n full windows were given over to displays on the premiere and more than 50 additional stores exhibited photos and cards which were supplied by the publications office of Ft. Oglethorpe.



Typical of the cooperation extended by merchants to promote the premiere of "Keep Your Powder Dry" at the Tivoli theatre, Chattanooga, is this window display arranged in downtown shopping section by E. R. Rogers, manager, and MGM exploiteer Emery Austin.

In addition to spot announcements used to promote the opening, the three local radio stations devoted 53 free announcements, which were tied in with the WAC recruiting and the picture plus generous theatre mention. WAPO dedicated a 15 minute broadcast featuring two WAC officers and local commentator, who discussed details of the opening, and another 15 minute program over WDEF devoted to WAC recruiting mentioned several theatre and picture plugs.

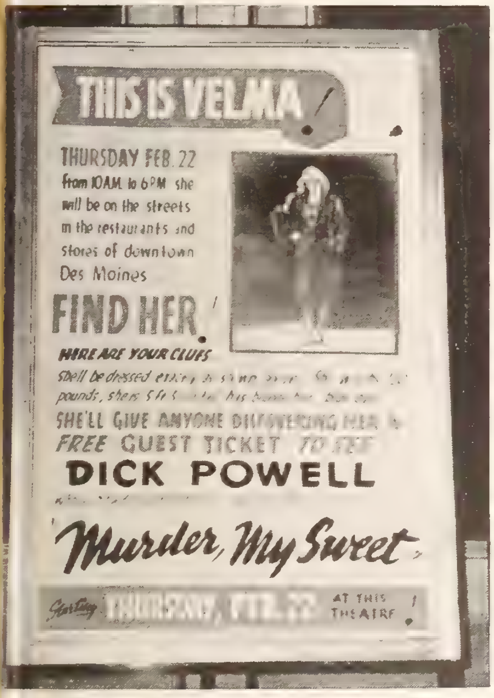
Flares Offset Brownout

The current brownout regulations presented a problem in how to provide sufficient light on the night of the premiere. This the theatremen foresaw and ingeniously contrived to overcome with the aid of Army personnel.

The Chemical Warfare section of Ft. Oglethorpe sent up a number of flares which were mounted on stands in the centre of the street. These lent a spectacular and unique brilliancy which was amplified by having 40 Army trucks backed up opposite the theatre with headlights turned full on the theatre front.

Additional exhibits were placed on display in the street to provide interest for onlookers. This included a smoke generator, flame throwers, bazooka guns and other military equipment. A WAC band gave a concert from 7 to 9 p.m., and a crack WAC drill team put on a difficult demonstration. A squad of M.P.'s kept the crowds in order and escorted the guests to the theatre front.

The interior and exterior of the theatre were appropriately decorated with bunting and flags and 24-sheets announcing the premiere were posted at choice locations throughout the city.


THIS IS VELMA!
THURSDAY FEB. 22
from 10AM to 6PM she will be on the streets in the restaurants and stores of downtown Des Moines
FIND HER!
HERE ARE YOUR CLUES
SHE'LL GIVE ANYONE
FREE GUEST TICKET
DICK POWELL
Murder, My Sweet
Starting THURSDAY, FEB. 22 AT THIS THEATRE!

alter H. Ahrens, manager of the RKO Or- heum, Des Moines, promoted "Find Velma" ntest and advertised details in this lobby dis- lay as well as through distribution of hand- ills bearing similar copy. Newspaper also ublicized the device.

MURDER MY SWEET

One of the promotions devised by manager Walter H. Ahrens to exploit his showing of "Murder My Sweet" at the RKO Orpheum theatre in Des Moines was a novel "Find Velma" ballyhoo which attracted widespread interest and publicity breaks in the Des Moines *Sunday Register.*

A young, attractive woman was sent out to tour the downtown section of the city for four hours on opening day. Any person who identified the young woman was given a free admission ticket to the theatre to see the picture. An actual photo of the woman was posted in the theatre lobby with details of the contest, and 5,000 handbills were circularized, giving all particulars. The girl's face was the only unrecognizable portion of the photo, a question mark being mortised over her features for further attention.

Ahrens started a newspaper teaser campaign well in advance of playdates and used a series of three specially prepared teaser trailers starting three weeks in advance.

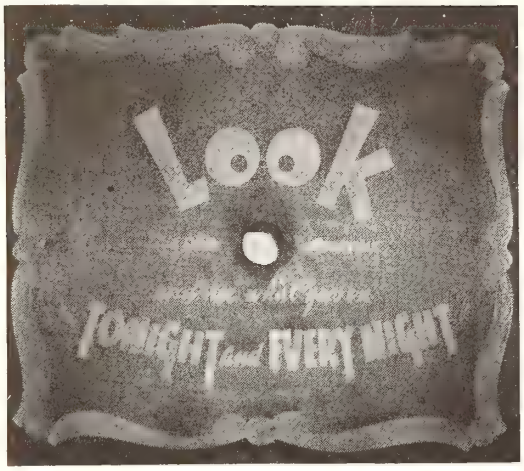
Radio Coverage Secured

A large foyer display and special lobby display aided the advance publicity on the film and spot announcements on paid time were used over KSO and KRNT in advance and currently.

Outside billing included the posting of 30 twenty-four sheets and 200 window cards with "Wanted" copy suggesting a police bulletin to the potential patron.

Ahrens also distributed several thousand 2½ x 5 inch cards made up into a series of six character illustrations. Any person locating and submitting the full set of six cards was awarded a free guest ticket. Copy read: "Such characters you'll meet in 'Murder My Sweet' —they'd look good in a rogue's gallery, etc."

Peek-Box Slant Proves Boom For "Every Night"



Walter Ahrens utilized a "peek-box" stunt in the lobby of the RKO Orpheum, Des Moines for "Tonight and Every Night."

As part of his teaser campaign on "Tonight and Every Night" at the RKO Orpheum, Des Moines, Walter H. Ahrens planted a peek-box in his lobby in advance and during the engagement. On looking into the box, patrons were given a glimpse of scene stills from the picture.

Newspaper coverage included special drawn ads and six art and story breaks in the *Register* and *Tribune*. Radio coverage included spot announcements and four 15-minute programs over Station KRNT; spot announcements and four 15-minute programs over KSO and the campaign covered a six day period, four in advance and two days after opening.

One hundred specially made cards were planted in the windows of neighborhood business districts, while the Yonkers Department Store featured a window display tieup with Harriet Hubbard Ayres Yu perfume. Music store windows and music counter tieups were also used and 2,000 teaser postcards were mailed out from New York.

Wabbe Gets Good Publicity On "Falcon in Hollywood"

For the engagement of "Falcon in Hollywood" at the RKO Golden Gate, San Francisco, Helen Wabbe landed an abundance of newspaper publicity which included stories and art on starlet Jean Brooks and others in the film. In addition, publicity was also garnered on the personal appearance of Duke Ellington who appeared at the theatre currently. Special stress was laid here in the stories on the fact that Ellington was recently given *Esquire's* All-American Jazz Band gold award as an arranger and leader.

Shannon Distributes Souvenir Programs of "Frenchman's Creek"

Contacting the Paramount home office for souvenir programs of "Frenchman's Creek," Chuck Shannon at the Columbia theatre in Sharon, Pa., rubber-stamped the face of all programs with playdates, etc., and distributed them to all doctors' and dentists' offices as well as beauty shops, barber shops, etc., in the city and surrounding area.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of of the distributors' exploiteers about the selling points and special merit of these pictures.]

EARL CARROLL VANITIES (Republic): Distributor has issued an elaborate press book which highlights the "gals and more gals" aspect of the film in both art and copy.

Exploitation material for lobby and front displays is offered gratis to the exhibitor. This includes stills of Constance Moore in showgirl outfit, in both standing or sitting position, which would be attention-getters as blowups above the marquee. A similar still can be utilized in the lobby as a cut-out on the door opposite the ticket-taker, with a slogan above the door reading: "Through these portals pass true lovers of rare American beauty".

Contest suggestions highlight a "Perfect Figure Contest", in which contestants vie for the honor of approximating the measurements of Diana Mumby, voted "The Most Beautiful Girl In The World" by the "Earl Carroll Vanities" girls; also a juvenile contest built around Tommy Ivo, youngster appearing in the picture, and a clarinet contest, highlighting the popular Woody Herman. A lucky number contest, street barker spiel, radio spot announcements, and local tieup suggestions, for which stills are available, are included in the exploitation section.

Music promotion includes publishers' tieups with Bourne, Inc., on five songs highlighted in the picture: "I've Been So Good For So Long", "Rockabye Boogie", "The Last Man In Town", "You Beautiful Thing, You" and "Endlessly"—and with Edwin H. Morris & Co. on "Who Dat Up Dere?". Title pages feature photos from the picture. A Decca tieup on the Woody Herman recording of "Who Dat Up Dere?" is highlighted in the pressbook, and stills and a two-column cartoon mat on Woody Herman are made available gratis to exhibitors.

Display advertisements use the "Through These Portals Pass The Most Beautiful Girls In The World" theme and employ line drawings of the Earl Carroll beauties. Copy lines stress the "girl" and "glamour" aspect of picture, with lines like "No Greater Be Ever Graced The Screen", "The Most Be ful Girls In The World" and "The Wo Loveliest Beauties . . . in the Year's Big Musical".

Posters and lobbies follow the same th and employ showgirl shots of Const Moore as attention-getters.

A TREE GROWS IN BROOKLYN (Twen Century-Fox): The novel by Betty Smith been so well publicized that it is advisabl take advantage of tieups with bookshops, A perambulating book ballyhoo should serve to stimulate interest.

The distributor has arranged fashion ti in many cities throughout the country, showmen would do well to consult the of cooperating shops and contact them window and counter space to promote picture.

A neat angle by which to attract younger element would be a "pigtail" test, with prizes or passes offered to the 10 or 20 girls in the Saturday lineup have their hair done up in this type coif You might even interest your news edito having a photographer take pictures.

Some local publicity might be obtained inviting all servicemen from Brooklyn to your guests on opening night.

In the plot of the production there is fact that the children earn their spen money by collecting scrap and selling Here is the cue for a scrap collection which can earn the ready cooperation newspapers or a local radio station.

An effective lobby teaser device (c also work well in an empty store windov to set up a board with six empty fra Captions in each frame would read: ' served for 'Aunt Cissy', 'Johnny Nolan'," A week in advance, the photo of each st placed in the frame, with special copy bing each character.

Contest Heralds Opening of "Tomorrow the World"

One of the highlight's of Nathan Wise' campaign for "Tomorrow the World" at the RKO Palace theatre, Cincinnati, was a special contest held at the theatre on opening day. The audiences were canvassed as to their opinions on "What Should Be Done With Emil?" A $25 War Bond was offered as top prize, plus lesser prizes to those writing the most logical opinions in the estimation of a group of judges locally selected.

To promote the contest, Nate broke with stories in the press, ran a special trailer both in advance and after the feature and had comment cards set up on tables in the lobby with a ballot box at the door in which to drop them. A special 40 by 60 was set at the boxoffice calling attention to the contest as patrons went in.

In addition to the above, special spot announcements were purchased on three stati street car cards were used, tieups with a co concern were effected and special wind planted. Newspaper breaks were garnered s Lester Cowan, producer was hosted at a lu eon held a week in advance of the opening members of the press, photographers, and r representatives in attendance.

When Big Ever
Call for Special Traile
THEATRE
CALL FILMACK FOR QUICK RELIA SERVI
1327 S. WABASH AVE. . . . CHICAGO 5,

layor Proclaims 'Seeing You" Day 'or Eshelman

ne of the numerous window displays prooted by James Eshelman for engagement of 'll Be Seeing You" at the Paramount, St. ul.

Mayor John J. McDonough's proclamation to e citizenry of St. Paul officially opened the emiere of "I'll Be Seeing You" at the Paraount theatre, with Manager James Eshelman ranging for the proceeds to go to the local SO Service Centre. The campaign included on-stage broadcast bv Station WMIN, in hich soldiers just back from overseas spoke their folks at home.

Newspaper coverage included a three-column t of the Mayor shown signing the proclamaon and turning it over to members of the SO. Another art break of two-columns inuded a cut of Governor Thye being invited members of the USO to attend the premiere. his was followed the next day by another ree-column of servicemen reading Shirley emple's invitation to the opening, with story the effect that the star had wired authority the theatre to entertain 100 servicemen at er expense. Special stories were also run, gether with art, on Shirley Temple, James aynor and Ginger Rogers.

The entire staff of the theatre donated their ervices for the special show and cooperated n a number of stunts to make the show intersting.

orkin Arranges Screening on "Woman in the Window"

In advance of the date of "Woman in the Vindow" at the RKO Keith theatre in Washngton, an unusual publicity campaign garnered eadlines and columns of free newspaper space very day for a week prior to opening.

Manager Sol Sorkin invited a number of olice officials and members of the District Atorney's office as well as newspaper columnists nd reporters to a private screening of the film. ive minutes before the end of the picture the how was stopped, lights brought up and cards vere distributed amongst the audience to see if nyone could predict the ending.

The unusual climax of the production lent itelf as a grand stunt and the newspapermen were quick to seize upon it, with the result that they ran comment every day in their respective columns.

Advance newspaper ads, trailers and lobby displays announced that no one would be seated during the last portion of the film. In addition, it was requested that patrons who saw the picture refrain from revealing the unusual ending to friends and acquaintances.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

ELMER ADAMS
Yucca, Midland, Tex.

WALTER AHRENS
Orpheum, Des Moines, Ia.

TED BARKER
Loew's State, St. Louis

MERLE BLAIR
Regent, Cedar Falls, Ia.

JOSEPH BOYLE
Broadway, Norwich, Conn.

SPENCER BREGOFF
Palace, Pt. Richmond, S. I.

LEW BREYER
Bijou, Holyoke, Mass.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

L. V. CAMPBELL
Strand, Trail, B. C.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

ARNOLD J. COFFEY
Carolina, Hickory, N. C.

SID DICKLER
Belmar, Pittsburgh, Pa.

CARL EGAN
Palace, Calgary, Can.

WILLIAM EAGEN
Princess, Sioux City, Ia.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

J. C. KENNEDY
Roxy, Cornwall, Ont., Can.

J. C. KING
Interstate, Amarillo, Tex.

JAMES KING
RKO, Boston, Mass.

PHILIP KATZ
Kenyon, Pittsburgh, Pa.

NORMAN W. LOFTHUS
California, Santa Barbara, Cal.

HOMER McCALLON
State, Houston, Tex.

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

RITA MORTON
RKO Albee, Providence, R. I.

HARRY ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

LEON SERIN
Mt. Eden, Bronx, N. Y.

SAM SHUBOUF
College, New Haven, Conn.

JOE SOMMERS
Cathaum, State College, Pa.

MICHAEL STRANGER
Loew's, White Plains, N. Y.

JACK SWIGER
Criterion, Oklahoma City, Okla.

RAY G. TAYLOR
Capitol, Logan, Utah

TED TESCHNER
Valentine, Toledo, Ohio

D. IRELAND THOMAS
Lincoln, Charleston, S. C.

GERTRUDE TRACY
Ohio, Cleveland, Ohio

HELEN WABBE
Golden Gate, San Francisco, Cal.

BURGESS WALTMON
Princess, Columbus, Miss.

HARRY WEISS
Proctor's, Newark, N. J.

HARRY WILSON
Regent, Brockville, Ont.

NATHAN WISE
RKO, Cincinnati, Ohio

CHARLES ZINN
State, Minneapolis, Minn.

Savage Ties "Victory" To Army Charities

Two stunts getting plenty of attention in Chicago in conjunction with the showing of "Winged Victory" at the Roosevelt theatre have been contrived by Jimmy Savage of the Balaban & Katz press department. And both stunts have been promoted free of charge.

The elevated structures in the Loop facing the street are carrying banners, with copy reading: "See 'Winged Victory' at the Roosevelt theatre, and help the Army charities." The second stunt involves a tie-up with 500 trucks, each carrying a six-sheet banner, carrying a similar message.

Stone Invites Servicemen to "Sunday Dinner for a Soldier"

Attracting considerable attention to his date on "Sunday Dinner for a Soldier" was the stunt used by W. P. Stone at the Sunset theatre, Asheboro, N. C.

Small cards, which were placed at every plate in all cafes in town the Sunday prior to opening, read: "If your dinner guest today is a service man, the manager of this cafe has complimentary tickets for you to see," etc., etc.

Brennan Has Operators Praise "Mrs. Parkington"

A three-column ad which attracted plenty of attention for Elmer Brennan at the Bay, Green Bay, Wis., for his date on "Mrs. Parkington" consisted of thumb nail photos of the four projectionists, with copy reading:

"Motion picture operators say this about 'Mrs. Parkington'. During the year, we have run through our projection machines and have carefully watched 172 features. That's 90 feet of film per minute, 5,400 feet of film per hour, 59,400 feet of film per day, 21,502,800 feet of the best motion picture productions during the year. We sincerely believe we have never exhibited nor witnessed in this entire year of pictures as fine a production as," etc., etc. This was followed by title, cast and playdates.

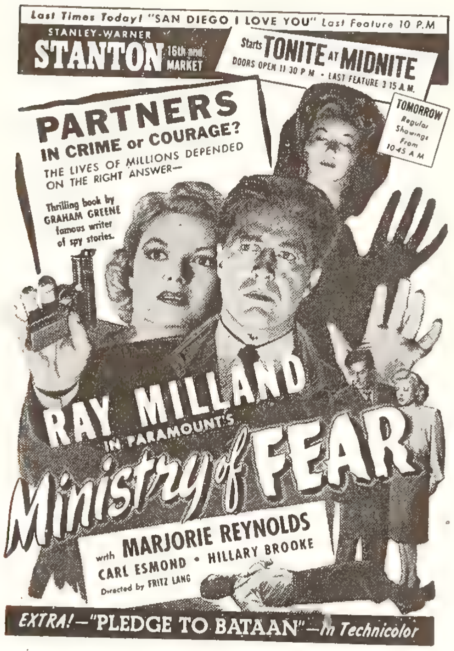
Holds "Woman in the Window" Screening for Local Police

Manager Jim McCarthy, Strand, Hartford, Conn., plugged "Woman in the Window" with a special screening arranged for members of the Police Court and the Police Department.

Before the climax, the film was stopped and the guests were invited to tell how they would have ended the picture were they the author or director. After a ten minute discussion, the film was resumed and the unusual ending proved a surprise to all.

McCarthy landed full column breaks on this event in both the *Hartford Times* and *Courant* and followed through with the announcement that patrons will not be allowed into the theatre during the final five minutes of each showing.

ATTRACTIVE DISPLAY ADS


Last Times Today! "SAN DIEGO I LOVE YOU" Last Feature 10 P.M

STANLEY-WARNER
STANTON 16th and MARKET

Starts TONITE AT MIDNITE
DOORS OPEN 11 30 P M • LAST FEATURE 3 15 A.M.

TOMORROW
Regular Showings From 10:45 A M

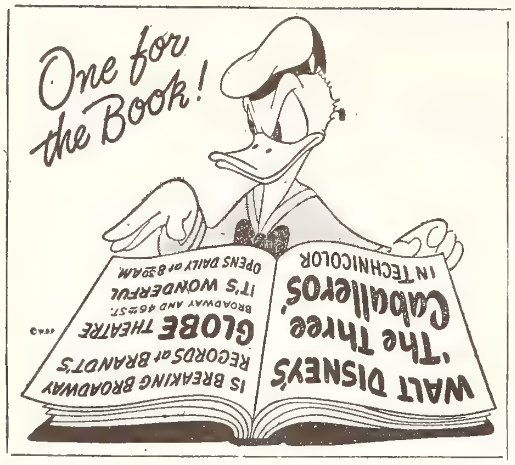
PARTNERS
IN CRIME or COURAGE?
THE LIVES OF MILLIONS DEPENDED ON THE RIGHT ANSWER—

Thrilling book by GRAHAM GREENE famous writer of spy stories.

RAY MILLAND
IN PARAMOUNT'S
Ministry of FEAR
with MARJORIE REYNOLDS
CARL ESMOND • HILLARY BROOKE
Directed by FRITZ LANG

EXTRA!—"PLEDGE TO BATAAN"—In Technicolor

Irv. Blumberg, ad head for Warners' theatres in the Philadelphia area, created this layout on "Ministry of Fear" to attract action and mystery fans.

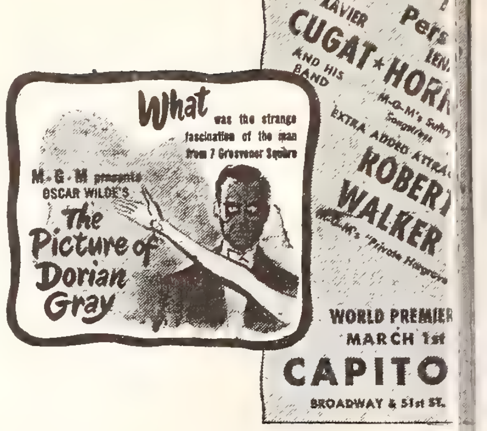

One for the Book!

WALT DISNEY'S
'The Three Caballeros'
IN TECHNICOLOR

IS BREAKING BROADWAY RECORDS at BRANDT'S
GLOBE THEATRE
BROADWAY AND 46th ST.
IT'S WONDERFUL
OPENS DAILY at 8:30 A.M.

©W.D.P.

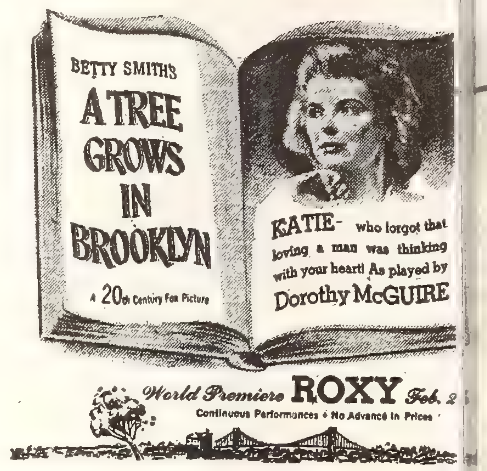
Above and at right, some teaser ads which appeared recently in New York papers.


What was the strange fascination of the man from 7 Grosvenor Square

M-G-M presents
OSCAR WILDE'S
The Picture of Dorian Gray

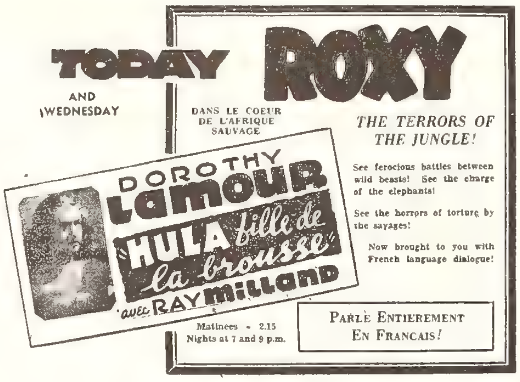
XAVIER
CUGAT ★ HOR
AND HIS BAND
M-G-M's Sultry Songstress
Pers
EXTRA ADDED ATTRA
ROBER
WALKER
M-G-M's "Private Hargrove"

WORLD PREMIER
MARCH 1st
CAPITO
BROADWAY & 51st ST.


BETTY SMITH'S
A TREE GROWS IN BROOKLYN
A 20th Century Fox Picture

KATIE— who forgot that loving a man was thinking with your heart! As played by
Dorothy McGUIRE

World Premiere ROXY Feb. 2
Continuous Performances • No Advance in Prices


TODAY
AND WEDNESDAY

ROXY

DANS LE COEUR
DE L'AFRIQUE
SAUVAGE

DOROTHY
LAMOUR
"HULA fille de la brousse"
avec RAY MILLAND

THE TERRORS OF THE JUNGLE!

See ferocious battles between wild beasts! See the charge of the elephants!

See the horrors of torture by the savages!

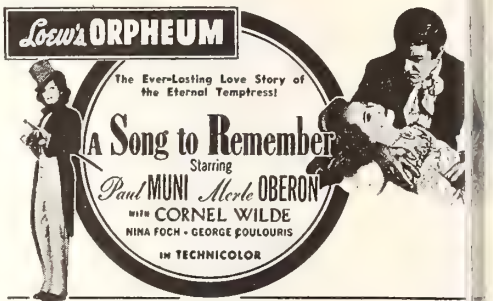
Now brought to you with French language dialogue!

Matinees - 2.15
Nights at 7 and 9 p.m.

PARLÈ ENTIEREMENT
EN FRANCAIS!

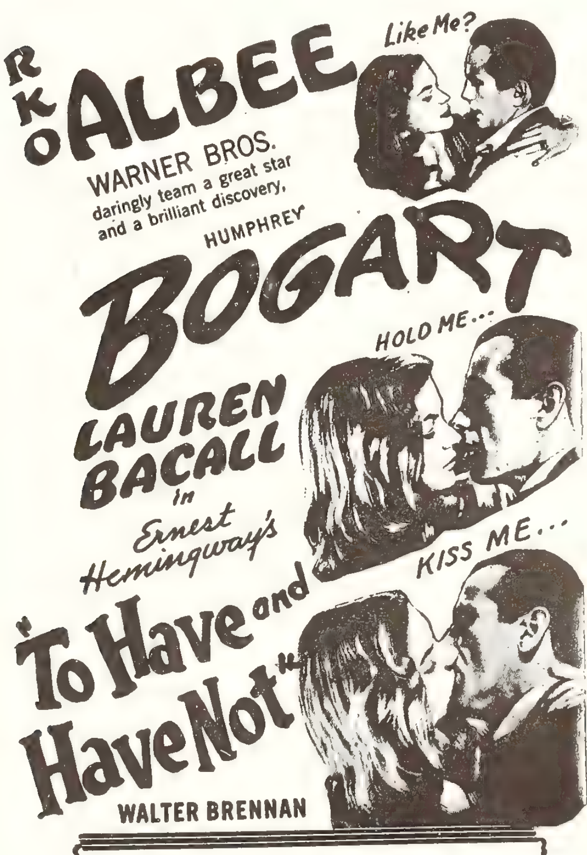
J. C. Kennedy, manager of the Roxy, Cornwall, Ont., Canada, solves the problem of exhibitors faced with mat shortages. Here he has cleverly built up a three-column layout from a two-column illustration.

Right, publicist Ted Barker, Loew's, St. Louis, packs plenty of appeal in this small space (two columns by 26 lines) to promote "Song to Remember".


Loew's ORPHEUM

The Ever-Lasting Love Story of the Eternal Temptress!

A Song to Remember
Starring
Paul MUNI Merle OBERON
with CORNEL WILDE
NINA FOCH • GEORGE COULOURIS
IN TECHNICOLOR


RKO ALBEE

Like Me?

WARNER BROS.
daringly team a great star and a brilliant discovery,
HUMPHREY
BOGART

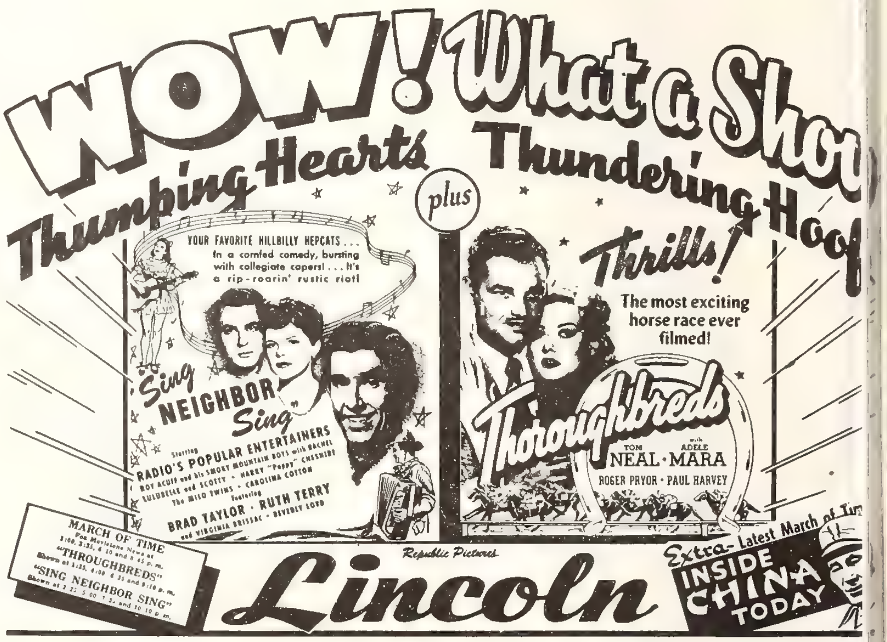
HOLD ME...

LAUREN BACALL
in
Ernest Hemingway's
"To Have and Have Not"

KISS ME...

WALTER BRENNAN

Nathan Wise, publicity manager, RKO in Cincinnati, effected this striking design on "To Have and Have Not" which attracted plenty of reader attention.


WOW! What a Sho

Thumping Hearts plus Thundering Hoo

YOUR FAVORITE HILLBILLY HEPCATS... In a cornfed comedy, bursting with collegiate capers! ... It's a rip-roarin' rustic riot!

"Sing NEIGHBOR Sing"
Starring
RADIO'S POPULAR ENTERTAINERS
ROY ACUFF and his SMOKY MOUNTAIN BOYS with RACHEL
LULUBELLE and SCOTTY • HARRY "Peppy" CHESHIRE
The MILO TWINS • CAROLINA COTTON
Featuring
BRAD TAYLOR • RUTH TERRY
and VIRGINIA BRISSAC • BEVERLY LOYD

Thrills!
The most exciting horse race ever filmed!

Thoroughbreds
with
TOM NEAL • ADELE MARA
ROGER PRYOR • PAUL HARVEY

Republic Pictures

MARCH OF TIME
Fox Movietone News at 1:00, 3:35, 6:10 and 8:45 p.m.
"THROUGHBREDS"
Shown at 1:35, 4:00, 6:35 and 9:10 p.m.
"SING NEIGHBOR SING"
Shown at 2:25, 5:00, 7:3- and 10:10 p.m.

Lincoln

Extra—Latest March of Tim
INSIDE CHINA TODAY

Catch copy draws attention and combines to skillfully hold this layout toget for C. C. Murray, manager of the Fox Lincoln, Springfield, Ohio.

Warner Bros.' Trade Showings of

"GOD IS MY CO-PILOT"

by

Col. Robert Lee Scott, Jr.

Starring

DENNIS MORGAN

with

DANE CLARK • RAYMOND MASSEY • ALAN HALE

ANDREA KING • JOHN RIDGELY

MONDAY, MARCH 19th, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood St.	2:30 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	8:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	2:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

COLLECT AT EVERY SHOW! RED CROSS WEEK—MARCH 15-21

Service Mothers' Preview Held For "Went Away"

Arranged in conjunction with the opening of "Since You Went Away" at the Paramount theatre, Amarillo, Texas, J. C. King, city manager, staged his third annual salute to Service Mothers sponsored jointly by the Interstate Theatres and Gene Howe, publisher of the Amarillo *Globe-News.*

The preview screening started at nine o'clock in the morning preceded by a lobby reception at eight o'clock and the serving of coffee and cakes to the Service Mothers. Mayor Joe E. Jenkins delivered an address of welcome and a prayer for all servicemen was offered by Rev. F. A. Foster.

Mr. Howe, through his newspaper, awarded five $100 War Bonds to the oldest and youngest Service Mothers; the pioneer Service Mother of the Panhandle area and two Service Mothers each with seven sons in service.

The *Globe-News* came through with abundant newspaper coverage which included plenty of art and the picture which was originally scheduled for a seven day engagement was held over for an indefinite period.

Children's Fashion Window Sells "Millions" For Boyle

A children's fashion window with new spring styles, featuring Margaret O'Brien, has been promoted at the local Boston department store by manager Joseph Boyle, Loew's Poli-Broadway theatre, Norwich, Conn., to publicize "Music for Millions" in this territory. All local spots operating juke boxes are also being contacted for the installation of the Jimmy Durante song from the film.

Boyle set a classified ad tie-up for the Sunday and Monday of the current showing with the *Norwich Bulletin* and *Record* and also landed a counter display, featuring Jose Iturbi, at the local main public library with full theatre and film credits. A window display and co-op ad was set with the Tepper department store.

Boyle also contacted the Travelers' Aid Society at the railroad station in New London and they featured stills of Margaret O'Brien to plug the film attraction. Two colored 30 x 40 blow-ups were used in the theatre lobby for a week in advance of the showing and one of these became the background of a window display. Comment usher cards were also distributed for a week in advance of the film.

Brown Promotes Pay Envelopes To Sell "Three Is a Family"

Through the cooperation of the Planters Peanut Company store, Bill Brown at the Poli-Bijou, New Haven, promoted 10,000 pay envelopes with copy reading: "Don't look now, but 'Three Is A Family' opens" etc. etc. In addition the company gave Bill 30,000 peanuts gratis, which were put in a bag and also distributed to patrons and in cocktail lounges in the downtown area.

Since special match races were being held at the Eli Skating Rink, Bill offered guest tickets to winners in return for announcements over their public address system. The same stunt was arranged at the Crown Bingo Parlor. Complete window tieup of dolls with stills, playdates, etc., was had with the United-Whalen stores and a baby accessories window was had at Woolworth's.

Stranger Distributes Johnson Photos on "Tokyo" Date

In connection with his date on "30 Seconds Over Tokyo" at Loew's State, White Plains, N. Y., Michael Stranger effected a tieup with Walker's Drug Store, which resulted in a cooperative ad; a large counter display and the distribution of 3,000 Van Johnson color photos with copy in the store ads on the giveaway beginning with opening day of the picture.

Also for the opening, Mike invited the Mayor and other city, school and police officials, in addition to Army officials from a nearby airport. Radio Station WFAS was offered free photos of Van Johnson in connection with a quiz program, the question in this instance being: "In what Metro-Goldwyn-Mayer pictures have you seen Van Johnson?" The theatre got proper credit and plugs over the air.

Laid on the inner lobby floor were two six-sheets covered with a transparent wax paint; these attracting the anticipated attention from those entering the theatre.

Girls Carry "Mark Twain" Book Jackets for Brien

As part of his advance exploitation on "Mark Twain" at the Enright, Pittsburgh, Pa., Lige Brien secured 50 book covers and had girls from a nearby high school carry these covers on their books eight days in advance of the opening. In return, each of the girls was invited to be guests of the management. One of the local book shops came through with a window display, ordering extra copies of the book for a special sale.

To further attract his juvenile trade, Brien gave away color books two Saturdays prior to opening, each of which plugged the attraction. Cash prizes were awarded to the kiddies who took part in the "Mark Twain" contest on stage at the Saturday morning matinee. In this connection, questions pertaining to the life of the author were asked. In addition a window of steamboat material was promoted with appropriate picture snipes.

Kiddie Club Proves Successful For Georgia Adams

Recently started at the Badger theatre, Eau Claire, Wis., by Manager Georgia Adams is a kiddie birthday club, which she reports as going over very nicely. The kiddies may join the club by asking the doorman for a membership card, which has space provided for them to enter their birth dates. A duplicate is kept at the theatre.

At each Saturday matinee six prizes are distributed and a special screen program directed at the children is arranged. And on their birthdays, a special card is mailed to each child inviting him to be a guest of the management.

Schools Cooperate with Hock For "Winged Victory" Date

Inasmuch as there is a city ordinance prohibiting the use of heralds, Bill Hock for his date on "Winged Victory" at the Ambridge theatre, Ambridge, Pa., contacted the superintendent of schools and arranged for announcements to be made in assemblies.

A special 40 by 60 was used in the lobby one week in advance of playdates, Station WWSW carried spot announcements and window displays with stills were used in prominent spots.

Through a special tiein with the Seck Hawkins Club, they carried plenty of advertising of playdates and the attraction, which resulted in an excellent turnout.

The Quigley Awards Rules

Entries must be forwarded as soon as pos after exploitation is completed.

•

There are no classifications of populatio situation. Every entrant starts from scrat circuit or independent, first-run or subsequ downtown or neighborhood, big city or s town.

•

Consistency of effort is a paramount con eration in the Quigley Awards. One-shot c paigns or ideas are not eligible for consi ation.

•

Whole campaigns need necessarily not submitted but are, of course, acceptable. Si ideas or promotions are eligible for consid tion if the entrant is a consistent contribu

•

Entrants most often represented in e Quarter will receive first consideration for Quarterly Awards.

•

A single promotion may include more t one slant, providing all slants relate to the o inal idea. Thus, a single contest promotion r be carried in newspapers, on the radio, in w dows, ads, lobby, etc.

•

No fancy entries are necessary. Costly time-using "gingerbread" decorations are encouraged. Showmanship only counts.

•

In addition to exploitation on pictures— tures, shorts or serials—entries may be made institutional promotion. Exploitation on st shows, presentations, etc., are also definit eligible for consideration.

•

A single idea may be confined to a wind contest, newspaper or program publicity, st stunt, lobby display, ad or ad series, newspa section, radio tiein, etc.

•

Evidence proving authenticity of each en must be submitted, such as photos, tear she programs, heralds, ads, letters, etc.

•

One Plaque and seven Scrolls of Honor be awarded each Quarter. Those winning th honors will be entered for the Grand Awa competition. In addition, entries of merit be awarded Citations.

•

A War Showmanship Certificate is awa annually to the theatreman whose activities promotions of a patriotic nature are conside by the judges to have made the greatest mate contribution in the prosecution of the war.

•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Schools Cooperate on "Song"

Al Anderson of the Bijou, Springfield, M hit the publicity jackpot for "A Song to member" through the cooperation of Max vin, Music Director of all high schools Springfield, when tune-tracing sessions f the film were presented at school assembl

DENNIS O'KEEFE
CONSTANCE MOORE

EARL CARROLL VANITIES

Featuring

EVE ARDEN

with

OTTO KRUGER • ALAN MOWBRAY
STEPHANIE BACHELOR

and

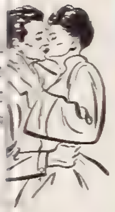
PINKY LEE • PARKYAKARKUS • LEON BELASCO
BEVERLY LOYD • EDWARD GARGAN

and

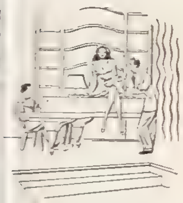
WOODY HERMAN
and his ORCHESTRA

Directed by JOSEPH SANTLEY
Screen Play by FRANK GILL, JR.
Based on Original Story by CORTLAND FITZSIMMONS

A REPUBLIC PICTURE



p Orchestra



Beautiful Girls

Managers Active On "Thought"

For "The Very Thought of You" in both the Comerford, Scranton, and the Capitol, Wilkes-Barre, a personal endorsement campaign was started 10 days ahead.

John Comerford, district manager in Wilkes-Barre, and Eddie McGovern, manager of the Capitol, used special copy appealing to the women in ads placed on the society page.

Harry Spiegel, district manager in Scranton, and Bill Butler, manager of the Comerford, used the same idea but varied the newspaper copy with an "open letter to Scranton moviegoers" using practically the same form of endorsement.

In both cities four days after opening a display ad was used, headed: "I Told You So." Copy on the special ad reminded moviegoers that this was the picture the manager thought highly of and "if you missed this great piece of entertainment, be sure to see it now."

Each theatre used ten sound trailers preceded by the management's endorsement. These were placed in subsequent run houses in both Scranton and Wilkes-Barre as well as all towns within a 20-mile radius.

Zigmond's Novel Lobby Stunt Helps Sell "Bell Tolls"

Jerry Zigmond of the Newman theatre, Kansas City, and Jim Castle, Paramount field representative for the district, have worked out this lobby stunt on "For Whom the Bell Tolls":

Cooperating with radio station KCKN, they rigged up a bell and microphone in the lobby, using the bell as a time signal each day. Announcer's script was: "For Whom the Bell Tolls. The time is now 3:00 P.M. . . . Now is the time to see," etc., etc.

Ties "Something for the Boys" To the War Effort

One of the highlights of Clay Cornell's campaign on "Something for the Boys" at Schine's Strand, Amsterdam, N. Y., was the planting of cards in 50 store windows featuring copy reading: "Do Something for the Boys—Donate Blood. Buy War Bonds. Write a Letter." A card displayed at the County Laboratory and City Hospital carried title and urged people to be blood donors. Starting 10 days in advance a foyer board carried four art stills of Vivien Blaine as depicted by four of the nation's leading artists.

For "Man in Halfmoon Street," Clay used teaser cards around the theatre a week in advance and posted one and three-sheets in store windows, parking lot boards and on theatre building. Through newspaper distribution, 3,000 offset heralds were used.

Word-of-Mouth Buildup Aids "Woman in the Window"

Helen Wabbe at the RKO Golden Gate in San Francisco arranged a sellout Bond premiere for the engagement of "Woman in the Window." The special trailer stressing the fact that the ending should not be disclosed was plugged heavily and resulted in much word-of-mouth buildup.

A scoop art break of eight-column strip was landed and a teaser angle which landed in the *Chronicle* prior to the opening, while other art breaks were generous in the *News* and *Call Bulletin* and the *Sunday Examiner*. Free publicity added to a total of 85 inches in space. Special interview stories and art on Belita were had, plus a one-column story with insert of Henry Busse.

A special preview was held for reporters, etc., and plugs were landed on Stations KYA and KFRC. Lobby cards were used with copy, "No one seated during the last five minutes of the picture" to add to patron's full enjoyment of the surprise ending.

SHOWMEN PERSONAL

In New Posts: Clarence Koppin, Oriole, Detroit. Frank Hall, Lakewood, Detroit. Jean Walso, Rosedale, Detroit. Fred B. Dressel, Ritz, Newark, N. J. Jack LeFevre, Monroe, Detroit. George Bittinger, district manager, Comerford Theatres, Pittston, Pa. James Tuffy, Rialto, Scranton, Pa.

Happy Birthday: Jack T. Beachler, John K. Menzies, Ralph J. Batschelet, Anselmo Preciado, R. T. Kemper, Fahnley Bridges, N. H. Salyer, Orville E. Lockrem, George W. Lake, Charles E. Grace, Fred Perry, Antonio Balducci, E. W. Thomas, I. J. Segall.

David Dallas, Sam Mandelbloom, Sidne Bowden, Nathan Cohen, Cecil A. Smith, E E. Enke, James Grizzanto, William J. Abeln, Tower, J. Howell Luter, C. Clifford Reed, A. Binnard, Leonard Workman, George Fish Robert L. Lippert, George Sofia, Henry G. nenberg, Harry A. Salisbury, John Divney.

Pierre Boulogne, Glen Downing, George A. ler, H. Cavanagh, Art K. Farrell, L. Novy, Courtney, Jim W. Stokes, E. Samphyra, E Nelson, Fred Montgomery, Hoyd A. Hov Danny Dandrea, Edward J. Friedwald, A. B. rison, Fred Laurans.

Street Renamed for "Winged Victory" Date

Under the supervision of RKO zone mana Charlie McDonald in New York, mana Larry Greib set up a comprehensive campa in Brooklyn for "Winged Victory" at the R Albee.

Some of the highlights included banners some 80 Coca Cola trucks; letter of endo ment from Mrs. Eleanor Roosevelt and Chairman of N. Y. City Council Joseph Sharkey; 60 High School contests; promoti display material in 254 War Plants; 5, window cards bearing copy for CDVO planted in all CDVO outlets and on their of trucks.

Seventy-five window displays were promo 42 still cards in 40 V.F.W. headquarters; full-cooperative pages; teaser slugs of endo ments in large department store ads; trailer 15 outlying RKO theatres; special ads in weekly papers—promoted; editorials in papers; American Robot Bomb, 21 ft. wide 27 ft. long on display and bannered in Al Square which was renamed Winged Vict Square; Proclamation from Borough Presid Cashmore.

Al Zimbalist and Ray Malone, publici executed the entire campaign.

IN FROM THE FIELD

By Staff Photographer

MGM EXPLOITEERS, in New York for home office conferences, are shown visiting the Round Table. In picture at right, standing, in the usual order, are Capt. Volney Pheifer, special representative; Ed Gardner, Oklahoma City; E. B. Coleman, Dallas; seated, Bernie Ebens, Kansas City; Irv Waterstreet, St. Louis. At left are Louis Orlove, Milwaukee; Norman Pyle, Minneapolis; Bill Bishop, Chicago.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

a worthy co-star in any production!

SUPREME

NEGATIVE FILM

distinguished for its superior quality and uniform dependability.

Ansco

A DIVISION OF GENERAL ANILINE
& FILM CORPORATION

BINGHAMTON • HOLLYWOOD • NEW YORK

KEEP YOUR EYE ON ANSCO
FIRST WITH THE FINEST

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

AKELEY SINGLE SYSTEM NEWSREEL SOUND Recording Camera, modernized WE type; filtered flywheel; new variable intensity Galvanometer; portable amplifier; two 1000′ magazines; 40/50/75 mm. Astro F2.3 lenses with matched finder lenses; friction head tripod; 12V motor; power supply; RCA 50A microphone; all new cases and cables. Original cost $10,000, with added new equipment represents $13,000 value, special at $6,995; Duplex 35/16 Reduction Printer, $2,250. Send for list of recording and laboratory equipment. S. O. S. CINEMA SUPPLY CORP., New York 18.

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Extras Vote "Going My Way And Crosby Best of 1944

In a mail-polling of its own membership, Screen Players Union, Hollywood extrapla organization, has chosen "Going My Way" as best picture and Bing Crosby as the best acto 1944.

The poll was undertaken in consequence of a ing by the Academy of Motion Picture Arts Sciences eliminating, this year for the first t the extra player as a qualified voter. In seen further rebuke, the SPU results lists not only winners in the several classifications but some of the runnersup.

The results in full:

Outstanding picture: "Going My Way" (run up, ("Wilson").

Best Western: "San Ferando Valley" (runne "Song of the Range").

Best short subject: "Bombalera" (runne "Showboat Serenade").

Outstanding actor: Bing Crosby, in "Going Way."

Outstanding actress: Ingrid Bergman, in "(light."

Best supporting actor: Barry Fitzgerald in " ing My Way."

Best supporting acturess: Aline MacMahon "Dragon Seed."

Outstanding director: Leo McCarvey, for " ing My Way" (runnerup, Henry Kink for " son").

Outstanding assistant director: Oscar Rud (runnerup, Earl Bellamy).

Studio most cooperative toward extra and players: Warner Brothers (runnerup, Paramou

Academy To Screen Scenes At Awards Ceremonies

Scenes will be screened by the Academy of tion Picture Arts and Sciences from all pict represented in nominations for the annual aw March 15 at the Chinese theatre, Hollywood, an off-screen commentator naming the candid in each division as the footage appears on screen. At the close of each division, the li will go up and the presentation of awards follow. Representatives of all crafts and gu worked with the late Mark Sandrich, prog director, on the presentation of special films film-editing nominations and others not rea represented by footage from films on which nc nations are based.

Decency Legion Reviews Ten New Productions

The National Legion of Decency this week viewed 10 new films, approving nine and finc one objectionable in part. In Class A-1, ur jectionable for general patronage, are: "House Fear" and "The Unseen." In Class A-2, ur jectionable for adults: "I Remember April," "M ly and Me," "Song for Miss Julie," "Spell Amy Nugent," "Strange Illusion," "They Came a City," "Tree Grows in Brooklyn." In C B, objectionable in part, "The Great Flamari

Move Paralysis Patients

The Variety Club of Charlotte, N. C., Mon March 11 will move the paralysis patients, nu and equipment from the Hickory, N. C. Emerge Polio Hospital to the Memorial Hospital Charlotte, employing a two-mile long con which will be under the management of M Bryant, the club's polio chairman.

Council Elects Mary McCall

The Hollywood, Cal., Council of Guilds Unions has elected Mary C. McCall, Jr., ch man; Paul Harvey, vice-chairman, and Ted E worth, secretary-treasurer. A committee was pointed to draft plans for assuring re-employm of ex-service men.

New WAC Release Set

"Fury in the Pacific," the first film m jointly by all the services, will be released Ma 22 through the film industry's War Activi Committee. Twenty minutes long, the film be distributed by Warner Brothers for the W It is an Office of War Information producti

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

ADVANCE SYNOPSES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

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dan

iversal—Fantasy in Technicolor

:aria Montez, Jon Hall and Turhan Bey are in the colorful costumes of ancient Egypt, nst vast expanses of desert scenery. But Paul vern's production is no static tableau: there's ıgh action in it to satisfy the requirements of most restless fan. John Rawlins' direction ;ses swordplay, horse-races, and a superb cli- scene in which an avalanche comes tumbling n the mountains to bury the cohorts of evil in ass of rocks and rubble.

:dmund L. Hartmann wrote the screenplay, in :h, the introduction avers, it is hard to distinh truth from fantasy. It concerns an Egyptian :n whose father has been murdered by his treachs privy councillor. He persuades the girl that father has been killed by the leader of a band reed slaves who roam the desert and live by ge and thievery. When the queen, incognito, out to find the leader of the outlaws, she is ıpon by the councillor's henchmen, and sold into :ry. Rescued by a pair of pickpockets, she ts and falls in love with the outlaw chief. Beng him a murderer, she betrays him, in spite er professed love. After that, it's only a quesof time, a jailbreak and a torture scene before villainous privy councillor is exposed, and he his men are brought to destruction.

he success of earlier films in Universal's series Technicolor fables augurs well for this one, :h is as good as any of the previous ones, if not .r.

reviewed at the studio. Reviewer's Rating: *d.*—THALIA BELL.

lease date, March 2, 1945. Running time, 76 min. No. 10489. General audience classification.

ı	Maria Montez
ıb	Jon Hall
ıa	Turhan Bey

: Devine, George Zucco, Robert Warwick, Phil Van . Harry Cording. George Lynn, Charles Arnt.

rl Carroll Vanities

public—Musical

:ne lavish floor shows which Earl Carroll night:tages in his Hollywood restaurant are here :oduced on an even more grandiose scale. There :lance numbers, song numbers, and girls, girls, ;. There are also such competent players as nis O'Keefe, Constance Moore, Eve Arden and Kruger.

:e story is one made familiar by the late An: Hope, who started the vogue for fiction about :esses from vague Balkan kingdoms. In Frank s screen version, based on an original by Cort- Fitzsimmons, the princess and her mother : to the United States in order to float a loan :heir country. The princess, who prefers meat : to caviar, and night life to high society, :es up an acquaintance with a young woman owns a night club. By the usual series of :obable coincidences, the night club's singing sprains her ankle on the very night when Carroll visits the club, looking for a new for his show. The princess is pressed into ice, and makes such a hit with the impresario he insists upon signing her for his revue.

The most notable numbers are the "Rockabye Boogie" and a song, rendered pleasantly by Miss Moore, called "Endlessly."

Albert J. Cohen acted as associate producer, and Joseph Santley directed.

Previewed in a Hollywood projection room. Reviewer's Rating: Good.—T. B.

Release date, not set. Running time, 91 min. PCA No. 10607. General audience classification.

Danny Baldwin	Dennis O'Keefe
Drina	Constance Moore
Tex Donnelly	Eve Arden

Otto Kruger, Alan Mowbray, Stephanie Bachlor, Pinky Lee, Mary Forbes, Parkyakarkus, Leon Belasco.

Molly and Me

20th Century-Fox—Situation Comedy

Gracie Fields, Monty Woolley, Roddy McDowall and Reginald Gardiner—a nice quartette of names for a marquee—work hard and sometimes successfully at getting laughs for this comedy of situation, but indecisiveness on the part of producer, director and writer works against them. As if not quite sure whether comedy or human interest were the objective, the off-screen talent has provided the players with dialogue and business which leans first in one direction and then in another, winding up on mid-ground with the actors pretty much on their own resources and with not much help from any quarter. Two or three situations click nicely, but many fail to.

Leonard Praskins' script, from Roger Burford's adaptation of a novel by Frances Marion, presents Miss Fields as an actress who enters domestic service as a housekeeper for a man of wealth and replaces the staff of servants with other actresses and actors. The strictly humorous complications which arise from this have a certain robust quality, but the script imposes on top of them a serious story about the employer and his son, which doesn't blend with the funny stuff.

Woolley has a few good moments, Miss Fields is permitted to sing occasionally, under disadvantage, and McDowall sparks a couple of times but is sacrificed, for the most part, to a role that discounts his ability.

Robert Bassler produced and Lewis Seiler directed.

Previewed at the Village theatre, Westwood, Cal., where a Friday night audience composed largely of students found it mildly amusing. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, April, 1945. Running time, 77 min. PCA No. 10569. General audience classification.

Molly	Gracie Fields
Graham	Monty Woolley

Roddy McDowall, Reginald Gardiner, Natalie Schafer, Edith Barrett. Clifford Brooke, Aminta Dyne. Queenie Leonard, Doris Lloyd, Patrick O'Moore, Lewis L. Russell, Ethel Griffies, Eric Wilton, Jean Del Val, Lillian Bronson.

Hollywood and Vine

PRC—Cinema City

In a comedy vein with a Hollywood background the story which emerges here centers about a boy, a girl and a dog. Jimmy Ellison is a young and successful playwright working on his first Hollywood assignment, a story about Hollywood itself. He meets Wanda McKay, an aspiring actress, in a hamburger stand about 30 miles from Hollywood. A mongrel puppy wandered in and the boy believed the dog belonged to the girl and followed her to return it. The dog did not belong to the girl but she was willing to take care of it. One day the puppy wanders on a set and is chosen to play the lead in a picture. After that there arise consternation and strife about the ownership of the dog. Finally the dog problem is settled and the girl and the boy are reunited.

The puppy is a smart performer with a large repertory of stunts. He steals several scenes. The leading parts are ably handled and the comedy features are supplied by Ralph Morgan, Franklin Pangborn and Emmett Lynn.

Leon Fromkess produced and Alexis Thurn-Taxis directed from a loosely woven story, but one which contains unusual touches which add to the attractiveness of the film. It should please patrons desiring a light and carefree romantic comedy.

Seen in a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, April 25, 1945. Running time, 58 min. PCA No. 10459. General audience classification.

Larry	James Ellison
Martha	Wanda McKay

June Clyde, Ralph Morgan, Franklin Pangborn, Leon Belasco, Emmett Lynn, Vera Lewis, Karin Lang, Robert Greig, Charlie Williams, Ray Whitley, Dewey Robinson, Cy Ring, Grandin Rhodes, Billy Bendict, Donald Kerr, Lillian Bronson, John Elliott, Jack Raymond, Charles Jordan, Lou Crocker, Hal Taggart.

Navajo Trails

Monogram—Western

Johnny Mack Brown and Raymond Hatton are teamed again as "Nevada" and "Sandy," U. S. marshals, whose names inspire uneasiness in the hearts of all malefactors of the old West. The boys are at their best in this fast-moving drama which Howard Bretherton directed under Charles J. Bigelow's supervision.

The pair is about to take off for a much-needed vacation when a sergeant of the Texas Rangers is shot dead on their doorstep. "Nevada" trails the outlaws to the town of Muleshoe, and there assumes the identity of a notorious bandit. In this guise he is accepted by the outlaws as one of themselves and learns of their plans to rustle a herd of horses belonging to a neighboring Indian tribe. "Nevada's" plan to catch the rustlers red-handed is frustrated when one of the latter recognizes "Sandy." The picture is climaxed by a rousing gun-battle in which Jennifer Holt, portraying the wife of a Ranger, shows herself an expert rifle shot.

A plausible screenplay by Frank H. Young, based on a story by Jess Bowers, and convincing performances by the cast—particularly Hatton's comedy touches—combine to make this a more-than-acceptable Western.

Seen at the Hitching Post theatre, Hollywood, where patrons expressed audible appreciation. Reviewer's Rating: Good.—T. B.

Release date, Jan. 5, 1945. Running time, 56 min. PCA No. 10565. General audience classification.

Nevada	Johnny Mack Brown
Sandy	Raymond Hatton
Mary	Jennifer Holt

Riley Hill, Jim Bond. Jasper L. Palmer. Edmund Cobb, Bud Osborne, Earl Crawford, Charles King, Ray Bennett, Tom Quinn, Josh Carpenter, Mary MaClaren.

Enemy of the Law

PRC—Justice Again Triumphs

This Western is packed with excitement, suspense and typical Wild West adventure. Shooting, fisticuffs, and much galloping are blended throughout the film. The plot is clever and credible and gives the experienced players a theme that is swift as Tex Ritter's white horse.

Tex Ritter plays Tex Haines, special ranger who is responsible for the eventual capture of the enemy of the law. Charles King, Jr., and Jack Ingram portray the type of villains who are enthusiastically hissed. Ritter, incidentally, sings and plays two songs. They are rather awkwardly introduced but nevertheless are enjoyable. Kay Hughes plays effectively the one small feminine part. Dave O'Brien and Guy Wilkerson are very good in their portrayals of men of the West.

Arthur Alexander, the producer, and Harry Fraser, the director as well as the author of the screenplay, have turned out a film that should satisfy the expectations of Western fans.

Seen in a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, May 7, 1945. Running time, 59 min. PCA No. 10724. General audience classification.

Tex Haines .... Tex Ritter
Dave Wyatt .... Dave O'Brien
Panhandle Perkins .... Guy Wilkerson
Kay Hughes, Jack Ingram, Charles King, Jr., Frank Ellis, Kermit Maynard, Henry Hall.

"Marriage" and "Jubilee"

Artkino—Two Chekhov Comedies

These two Anton Chekhov comedies, produced in Russia last year in commemoration of the 40th anniversary of the playwright's death, should enjoy wide appeal here among patrons of foreign films. They are released jointly, and together run for about an hour and a half. They have been produced effectively.

"Jubilee" is a satirical farce about a pompous banker and his plans for a 15th anniversary celebration which are completely demolished when his bookkeeping clerk goes berserk because of the incessant chatter of two women. It is an acid satire on the manners and morals of Chekhov's period.

"Marriage" is a vignette of social life in Czarist Russia in which the petty bourgeois customs of the period are flayed remorselessly. A pretentious suitor attempts to walk out on his girl but is convinced otherwise by her determined father. At the wedding celebration he starts bargaining for a larger dowry, more wine and other haggling considerations, with the result that chaos conquers the ceremony. The hapless groom is last seen being led away by the police.

In both sketches a repugnance attaches to the characters, yet they are portrayed with mocking humor. The performers, many of them from the Moscow Art Theatre, are competent, and the English subtitles are adequate.

Seen at the Stanley theatre, New York, where an afternoon audience registered satisfaction. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, February 21, 1945. Running time: "Marriage," 47 min.; "Jubilee, 40 min. General audience classification.

Marriage

Isidor Annensky, director
The Father .... Alexei Gribov
The Mother .... Fanya Ranevskaya
Ernest Garin, Zoya Fyodorova, Sergei Martinson, Vera Maretskaya, Omar Abdulov, Lev Sverdlin, Nikolai Konovalov.

Jubilee

Vladimir Petrov, director
Shipuchin .... Victor Stanitsin
Tatiana Alexeyevna, his wife .... Olga Androvskaya
Vasily Toporkov, Anastasia Zuyeva.

I Love a Mystery

Columbia—Superior Melodrama

The first of a series of mysteries based on Carlton E. Morse's radio program is subtitled "The Decapitation of Jefferson Monk." It's fine supporting fare for any program, and a real treat for the mystery fans. Jim Bannon, Nina Foch and George Macready all turn in excellent performances, with Macready scoring in a difficult role in which he is at once killer and victim.

Charles O'Neal's screenplay relates the efforts of a scheming wife, abetted by an odd assortment of characters, to drive her husband to suicide. He appeals to Jim Bannon, who portrays the detective, Jack Packard, for protection and help. Thereafter is unfolded a strange tale of Oriental double-dealing, complete with musical theme, all of it plotted by the wife. Her plans miscarry, however, when her husband turns killer instead of suicide and slays two of her accomplices. The ends of justice are served when the killer is decapitated in a freak auto accident.

Wallace MacDonald produced. Henry Levin directed with a fine feeling for pace.

Previewed at the Pantages theatre, Hollywood, where an audience which had come to see "A Song to Remember" appeared diverted by the secondary offering. Reviewer's Rating: Good.—T. B.

Release date, Jan. 25, 1945. Running time, 69 min. PCA No. 10642. General audience classification.

Jack Packard .... Jim Bannon
Ellen Monk .... Nina Foch
Jefferson Monk .... George Macready
Barton Yarborough, Carole Mathews, Lester Matthews, Gregory Gay, Leo Mostovoy, Frank O'Connor, Isabel Withers, Joseph Crehan.

20TH-FOX APRIL BLOCK INCLUDES GABLE REISSUE

In the vanguard of the 30th Anniversary celebration of Twentieth Century-Fox are four films constituting the company's releases for April. In addition to two new films, "A Royal Scandal" and "Molly and Me", the block includes "The Song of Bernadette", starting its popular-priced run, and a re-release of "Call of the Wild".

This reissue of the screen version of Jack London's famous novel, originally released in 1935 through United Artists, will mark the first appearance of Clark Gable on the screen in several years. With him in the cast are Loretta Young, Jack Oakie and Reginald Owen.

The story, a melodrama of gold prospecting in Alaska, combines action and romance in an outdoor setting. In the May 4, 1935, issue of MOTION PICTURE HERALD, the reviewer said in part: "Made up of elements that have proved their commercial worth, the picture combines qualities proved appealing to both men and women. There is vivid interest in the conflicting love angle, as there is interest also in the comedy. The action that accents its drama is full of tense suspense."

The Crime Doctor's Courage

Columbia—Murder Drama

The worthy Dr. Ordway is not long on his well-deserved vacation amid the smart set of a southern California hotel before wistful Hillary Brooke prevails upon him to look into the case of her husband, who she suspects is going insane. The result is another installment in the Crime Doctor series etched in the familiar outlines of melodrama with a few dashes of the supernatural added.

Before Warner Baxter, as the sleuthing psychiatrist, has much chance to offer his professional services, the would-be patient is mysteriously murdered in his study. As the plot unfolds complications mount and even in the end they are not easily resolved.

The search for clues turns up the most unusual persons and places, not the least of which are a brother and sister team of exotic dancers claimed to be vampires in a family tradition harking back 300 years. Seen only at night, they are purported to return to their caskets at daybreak to sleep.

In a series of adventures, some dashing, some eerie, the crime doctor finally captures the criminal in time to prevent him from driving two spik into his victims' hearts as they lie in their coffi However, by this time a toll of two additio murders has been taken.

Warner Baxter handles his accustomed r casually and convincingly, aided by the fine pe formance of Jerome Cowan, as a mystery writ who invented the vampire hoax as a publicity stu George Sherman directed from Eric Taylor's sto and screenplay based on the radio progra "Crime Doctor," by Max Marcin. Rudolph Flothow produced.

Seen at the Rialto theatre, New York, whe an audience of thriller addicts expressed approv Reviewer's Rating: Average.—M. H.

Release date, February 27, 1945. Running time, 80 m PCA No. 10677. General audience classification.

Dr. Robert Ordway .... Warner Baxt
Kathleeen Carson .... Hillary Broo
Jerome Cowan, Robert Scott, Lloyd Corrigan, Emo Parnell, Stephen Crane, Charles Arnt, Anthony Carus Lupita Tovar, Dennis Moore, Jack Carrington, Ki Kong Kashay.

Gangster's Den

PRC—Buster and Fuzzy

The virile Buster Crabbe rides his horse "Fa con" to another triumph. In the plot the necessar elements of adventure and action are combine Buster Crabbe as usual has as his partner A "Fuzzy" St. John. The victim of the plot is young girl, played by Sydney Logan, who with he brother has bought a small ranch. The gangster try to trick her out of her land and they place he brother in debt to them through gambling. Crabb discovers the plot and saves the land for the gi and her brother. He not only rounds up th criminals but also gets the girl.

This film is in the typical vein of Westerns wit excellent action. St. John is delightful in a char acteristic portrayal. Charles King, Jr., earns several laughs.

The producer-director team, Sigmund Neufeld Sam Newfield, have made another Western tha has appeal to action lovers and should rank wit the better moderate-budget Western films.

Seen in a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, June 14, 1945. Running time, 55 mi PCA No. 10684. General audience classification.

Billy Carson .... Buster Crabb
Fuzzy Jones .... Al "Fuzzy" St. Joh
Sydney Logan, Emmett Lynn, Charles King, Jr., Kermi Maynard, Edward Cassidy, Michael Owen, Stan Jolley George Cheseboro, Karl Hackett.

There Goes Kelly

Monogram—Murder Mystery

From its modest beginning as a tuneful comedy in behind-the-scenes setting of a Hollywood radio station, the film soon turns into a baffling double-murder mystery with suspicion falling in al directions. Despite stock situations, unsubtle comedy and gags of ancient vintage, Paul Karlstein's direction has put sufficient pace and suspense into the production to make it entertaining fare for th popular audience.

When Jan Wiley, a star vocalist, is mysteriously murdered at a rehearsal, Wanda McKay, a receptionist at the studio, is given an opportunity to realize her singing talents. But not for long however, since the police detective and his inevitable dim-wit flunky see in her motives for murder It is through the sleuthing offices of a pair of bellhops, Jackie Moran and Sidney Miller, that the detectives finally blunder upon the real criminal.

Although none of the players has a strong marquee name, they all try hard and turn in thorough performances, with Miss McKay offering a couple of tunes in pleasant style.

The original screenplay was by Edmond Kelso with William Strohbach the producer.

Seen at the New York theatre on Broadway before an apparently satisfied audience. Reviewer's Rating: Fair.—M. H.

Release date, February 16, 1945. Running time, 61 min. PCA N. 10580. General audience classification.

Jimmy .... Jackie Moran
Anne .... Wanda McKay
Sidney Miller, Ralph Sanford, Dewey Robinson, Jan Wiley, Anthony Warde, Harry Depp, George Eldredge, Edward Emerson, John Gilbreath, Pat Gleason, Don Kerr, Charlie Jordon, Terry Frost, Ralph Linn, Gladys Blake.

SHORT SUBJECTS reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2340-2341.

Running times are those furnished by the distributor.

AN PIETRO

ignal Corps Campaign Report

In Colonel Frank Capra's handling of this on-he-spot record of the campaign against San Pietro, nd in Major Huston's narration which accompanes the presentation, the infantryman's hard and eroic part in the war is emphasized with the vigor f an utterly realistic camera which follows the oot-soldier as faithfully as his shadow through he campaign which resulted in the taking of the iri Valley, at tremendous cost in lives, from the ermans. It is strictly and exclusively a record f the infantryman fighting and dying or suriving—no time is taken out to show him on eave or back at the base or having fun at the movies—and it is a record of the battle when it's oing against the Americans as well as when hey're winning. It is sterner than most, perhaps han any, of the films in kind that have been reeased for public exhibition, but it is also one of he most skillfully prepared, and its treatment of he scenes showing combat dead and wounded tends o clarify rather than dramatize the status of the nfantry.

A foreword spoken by Lieut. Gen. Mark Clark xplains why the objective had to be taken with "greatly reduced" forces, which "worked bitter ardships upon each individual soldier, calling for he full measure of his courage and devotion," and he commentary informs that many of the soldiers who survived the conflict have since perished in ubsequent campaigning. The music score by Dimitri Tiomkin, performed in part by the Mormon Tabernacle Choir and the children's choir of St. Brenda's Church, is superbly blended into the flow of a most impressive film.

Release date, not set 30 *minutes*

UNUSUAL OCCUPATIONS, NO. 3 (Para.)

L4-3

In Utah, Bill Burnham has picked up his grandfather's whittling knife and expert skill. Jack Willey of Compton, Calif., collects clocks dating back to 500 B.C. A railroad tunnel at Brookville, Ont., is opened every morning at both ends by George Dixon. Near Denver, Col., Harold Cannon operates a miniature railroad for the neighborhood children. The final sequence shows an artist-model, Zoe Mozert, who paints pin-up pictures of herself with the aid of a brush and mirrors.

Release date, March 9, 1945 10 *minutes*

CUBA CALLING (WB)

Sports Parade (1505)

The Island capital, Havana, and the surrounding countryside have been photographed in color by Andre De La Varre for a reel that combines sports and scenic beauty. There's some good riding and a fiesta along with shots of sugar and tobacco plantations and the fine avenues and buildings of the city.

Release date, March 10, 1945 9 *minutes*

TRACK AND FIELD QUIZ (MGM)

Pete Smith (S-559)

With Pete Smith asking the questions this is no simple, informational subject. And you don't have to be a track fan to enjoy it. The sport shots show hurdle running, broad and high jumping, shot putting and other field sports. But the running commentary makes a general appeal.

Release date, March 3, 1945 9 *minutes*

THE UNWELCOME GUEST (MGM)

Technicolor Cartoon (W-544)

It's summer, and Barney Bear is out berry-picking. The day is fine, the patch is productive, but there is one slight annoyance. A small striped animal finds the picking fun, too, and even more fun is the prospect of Barney's losing his temper.

Release date, February 17, 1945 7 *minutes*

ISLE OF TABU (Para.)

Musical Parade (FF4-4)

The background of this musical featurette in Technicolor is a Pacific island in days when there was no thought of war. Nancy Porter is starred as the lovely native girl who was born during a volcanic eruption and is considered tabu by the natives of the island. Her marriage to a local prince is threatened, but the festivities are finally permitted to proceed. Two songs are featured in the film, "Dawn of a Bright New Day" and "Pau Kua Lana Kua," and a number of specialty acts are spotted through the story. Stephen Barclay Anthony Caruso and Pedro de Cordoba are featured in the supporting cast. Louis Harris produced the film and William Shea directed.

20 *minutes*

IN THE PUBLIC EYE (Para.)

Speaking of Animals (Y4-3)

Jerry Fairbanks tries a little political satire with his four-footed charges. Ken Carpenter does the commentary, but some of the best lines go to the beasts—camels, cows, pigs, bulls, hippos, gnus and chimpanzees. There is a new election for the title of King of the Beasts which is swamped by the bobby sox vote in the Junior Jungle Chamber of Commerce.

Release date, March 16, 1945 9½ *minutes*

SEEING THEM THROUGH (RKO-WAC)

Red Cross Trailer

The editors of March of Time have compiled the scenes for this year's Red Cross survey which will appear in the nation's theatres in time for the annual membership drive. It stresses the increasing services for the prisoners of war and the collecting and transporting of blood plasma to the battle fronts.

8 *minutes*

ANTS IN YOUR PANTRY (20th-Fox)

Terry Toons (5511)

Here is the home life of the ant—not your home but theirs. It shows ants at work and play in their natural and not so natural surroundings and tries to make out some case for the much-abused insect.

Release date, February 16, 1945 6 *minutes*

LITTLE WHITE LIE (MGM)

Miniature (M-590)

Amber is a youngster awaiting adoption in an orphanage who is finally taken by a pleasant young couple. They agree to take her small brother as well and the family seem settled. But Amber has doubts about "belonging" and wonders if she shouldn't be back in the orphanage.

Release date, March 3, 1945 10 *minutes*

COMMUNITY SING, NO. 6 (Col.)

6656

This release, featuring the Vocalaires and organist Don Baker recognizes the new popularity of an old favorite "The Very Thought of You." Other numbers are "Is You Is or Is You Ain't My Baby?" "An Hour Never Passes," "Let's Sing a Song About Susie" and "She Lives Up, Up, Up."

Release date, February 9, 1945 9½ *minutes*

SLIPHORN KING OF POLAROO (Univ.)

Color Cartune (9237)

Once again the slide trombone of Jack Teagarden is credited with a major exploit. The trombonist is shipwrecked on an Arctic iceberg but generates his own heat. Seals and polar bears fall in line as the swing gets hotter and the ice thaws.

Release date, March 19, 1945 7 *minutes*

IT LOOKS LIKE RAIN (MGM)

Passing Parade (K-575)

The old saw that everyone talks about the weather but no one does anything about it must be brought up to date. Man still isn't able to change the weather, but he can take precautions against it when he knows what it's going to be. Accurate weather predicting, and all it entails, is the subject of John Nesbitt's latest release.

Release date, not set 9 *minutes*

THE SHOOTING OF DAN McGOO (MGM)

Technicolor Cartoon (W-545)

The favorite dramatic recitation of a generation back receives some modern treatment in this cartoon. The Malemute Saloon in Coldernell, Alaska, is the scene of the brawl. And the "lady known as Lu"—our old friend Red Hot Riding Hood in disguise—is the cause of it all.

Release date, March 3, 1945 10 *minutes*

STARS OF TOMORROW (Artkino)

Russian Short

Some of the folk songs of Russia are featured in this musical short and accompanied by native dances. "The Ditch," "My Husband Went to the Flour Mill," "Sailors" and "On the Road" are sung by a choral group composed of school children.

9 *minutes*

THE LITTLE STRANGER (Para.)

Color Classics (C4-7)

The first of the color cartoons reissued by Paramount concerns the adventures of an ugly duckling who is shunned by his beautiful family until danger threatens.

7 *minutes*

SNUBBED BY A SNOB (Para.)

Color Classics (C4-8)

Another reissue, this reintroduces the two mules, Hunky and Spunky, who are brushed off by a horse of southern lineage and her snobbish colt. When a bull attacks the colt, however, Spunky comes to the rescue.

8 *minut*

KIDS IN THE SHOE (Para.)

Color Classics (C4-9)

Paramount is reissuing this color cartoon, originally released in April, 1935, as one of a series of which four have been announced to date. The subject is a fantasy on the old nursery tale.

7 *minutes*

HUNKY AND SPUNKY (Para.)

Color Classics (C4-10)

The two mules, mother and son, are exploring life in the desert. A prospector tries to make use of the youngster but the mother objects with her most potent weapon.

9 *minutes*

NAVY NURSE (WB)

Featurettes (1107)

This short feature plays up the importance of the work performed by the Navy nurses, but the qualities of heroism and courage are implicit in the story. Andrea King plays an instructor for new nurses in a Naval hospital. The story development concerns one of her students who has some difficulty adjusting to the work and a young seaman who is anxious for recovery in time to join his shipmates. Another phase of the nurse's work is illustrated in the training of Navy men for the hospital corps. The short was produced with the cooperation of the U. S. Navy.

Release date, March 3, 1945 20 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and oth Service Data references, turn to the alphabetic Release Chart starting on page 2355. Comple listing of 1943-44 Features, by Company, order of release, may be found on pages 20 and 2071 of the Product Digest Section in t August 26, 1944 issue.

COLUMBIA

Prod. No.	*Title*	*Release Date*
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct. 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
6038	Dancing in Manhattan	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
6025	Tahiti Nights	Dec. 28,'44
6039	Let's Go Steady	Jan. 4,'45
6041	Youth On Trial	Jan. 11,'45
6014	Eadie Was a Lady	Jan. 23,'45
6024	I Love a Mystery	Jan. 25,'45
6204	Sagebrush Heroes	Feb. 1,'45
6221	Sing Me a Song of Texas	Feb. 8,'45
6002	Tonight and Every Night	Feb. 22,'45
6019	Leave It to Blondie	Feb. 22,'45
6017	The Crime Doctor's Courage	Feb. 27,'45
6034	A Guy, A Gal, A Pal	Mar. 8,'45
6205	Rough Ridin' Justice	Mar. 15,'45
6018	Rough, Tough and Ready	Mar. 22,'45

SPECIAL

Prod. No.	*Title*	*Release Date*
....	A Song to Remember	Mar. 1,'45
.	Return of the Durango Kid	Not Set
...	Rustlers of the Badlands	Not Set
....	Prairie Raiders	Not Set
...	Both Barrels Blazing	Not Set
...	Blazing the Western Trail	Not Set
....	Counter-Attack	Not Set
...	Lawless Empire	Not Set
....	Thousand and One Nights	Not Set
....	Rockin' in the Rockies	Not Set
....	The Fighting Guardsman	Not Set
...	Escape in the Fog	Not Set
....	The Power of the Whistler	Not Set
....	Over 21	Not Set
....	Eve Knew Her Apples	Not Set
....	Kiss and Tell	Not Set
....	Ten Cents a Dance	Not Set
....	Boston Blackie Booked on Suspicion	Not Set
....	Blondie from Brooklyn	Not Set
....	Surprise in the Night	Not Set

MGM

Block 9

Prod. No.	*Title*	*Release Date*
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost in a Harem	Dec.,'44

SPECIAL

Prod. No.	*Title*	*Release Date*
500	Dragon Seed	Aug.,'44
511	Thirty Seconds Over Tokyo	Jan.,'45
512	Meet Me in St. Louis	Jan.,'45
....	National Velvet	....

Block 10

Prod. No.	*Title*	*Release Date*
513	The Thin Man Goes Home	Jan.,'45
514	Main Street After Dark	Jan.,'45
515	Music for Millions	Feb.,'45
516	Blonde Fever	Feb.,'45
517	This Man's Navy	Feb.,'45
518	Between Two Women	Mar.,'45
519	Nothing But Trouble	Mar.,'45
520	Keep Your Powder Dry	Mar.,'45

Prod. No.	*Title*	*Release Date*
...	The Picture of Dorian Gray	Not Set
....	Ziegfeld Follies	Not Set
....	Son of Lassie	Not Set
....	Anchors Aweigh	Not Set
....	Gentle Annie	Not Set
...	The Clock	Not Set
...	Thrill of a Romance	Not Set
....	Hold High the Torch	Not Set
....	Valley of Decision	Not Set
...	Without Love	Not Set
...	Our Vines Have Tender Grapes	Not Set
...	Weekend at the Waldorf	Not Set
....	Alter Ego	Not Set
...	Twice Blessed	Not Set
....	Hidden Eye	Not Set
...	Her Highness and the Bellboy	Not Set
....	Yolanda and the Thief	Not Set
....	The Harvey Girls	Not Set
....	Early to Wed	Not Set
....	Dangerous Partners	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
...	A Wave, A Wac and a Marine	Nov. 3,'44
. ..	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
...	The Navajo Trail	Jan. 5,'45
...	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	Forever Yours	Jan. 26,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	There Goes Kelly	Feb. 16,'45
....	Dillinger	Feb. 23,'45
....	Fashion Model	Mar. 2,'45
....	G. I. Honeymoon	Mar. 9,'45
....	Docks of New York	Mar. 16,'45
....	China's Little Devils	Mar. 30,'45
....	The Scarlet Clue	Apr. 20,'45
....	In Old New Mexico	May 4,'45
....	Flame of the West	Not Set
....	Muggs Rides Again	Not Set
....	Come Out Fighting	Not Set
....	Divorce	Not Set

PARAMOUNT

Block 1

Prod. No.	*Title*	*Release Date*
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	

Block 2

Prod. No.	*Title*	*Release Date*
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	. ..

Block 3

Prod. No.	*Title*	*Release Date*
4411	Here Come the Waves	
4412	Dangerous Passage	
4413	For Whom the Bell Tolls	
4414	Practically Yours	
4415	Double Exposure	

Block 4

Prod. No.	*Title*	*Release Date*
4416	Bring On the Girls	. ..
4417	The Unseen	....
4418	Salty O'Rourke	....
4419	High Powered	....

SPECIAL REISSUE

Prod. No.	*Title*	*Release Date*
4432	Sign of the Cross	
...	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	Murder, He Says	Not Set
...	Two Years Before the Mast	Not Set
...	Kitty	Not Set
...	A Medal for Benny	Not Set
...	Out of this World	Not Set
....	Miss Susie Slagle	Not Set
..	Duffy's Tavern	Not Set
...	Love Letters	Not Set
....	The Lost Weekend	Not Set
....	Affairs of Susan	Not Set
...	The Virginian	Not Set
....	Scared Stiff	Not Set
.....	Hold That Blonde!	Not Set
....	One Exciting Night	Not Set
....	Masquerade in Mexico	Not Set
....	Cross My Heart	Not Set
....	You Came Along	Not Set
....	Follow That Woman	Not Set
....	The Well-Groomed Bride	Not Set

PRC PICTURES

Prod. No.	*Title*	*Release Date*
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues Gallery	Dec. 6,'44
....	Oath of Vengeance	Dec. 9,'44
....	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Marked for Murder	Feb. 8,'45
....	Spell of Amy Nugent	Feb. 10,'45
....	Fog Island	Feb. 15,'45
....	The Man Who Walked Alone	Mar. 15,'45
....	Strange Illusion	Mar. 31,'45
....	Crime, Inc.	Apr. 15,'45
....	Shadows of Death	Apr. 19,'45
....	Hollywood and Vine	Apr. 25,'45
....	Phantom of 42nd St.	May 2,'45
....	Enemy of the Law	May 7,'45
. ..	The Lady Confesses	May 16,'45
....	Stranger in the Family	June 1,'45
. ..	Gangsters' Den	June 14,'45
....	Enchanted Forest	Not Set
....	Highway to Hell	Not Set
....	Why Girls Leave Home	Not Set

RKO

Block 1

Prod. No.	*Title*	*Release Date*
501	None But the Lonely Heart	
502	The Master Race	
503	Tall in the Saddle	
504	Goin' to Town	
505	My Pal, Wolf	

SPECIAL

Prod. No.	*Title*	*Rele Dat*
581	Casanova Brown	
582	The Woman in the Window	
583	Belle of the Yukon	
584	It's a Pleasure	
551	The Princess and the Pirate	
591	The Three Caballeros	

Block 2

Prod. No.	*Title*	*Rele Dat*
506	Girl Rush	
507	Falcon in Hollywood	
508	Murder, My Sweet	
509	Nevada	
510	Experiment Perilous	

Block 3

Prod. No.	*Title*	*Rele Dat*
511	What a Blonde	..
512	Pan-Americana	..
513	Having Wonderful Crime	..
514	Betrayal from the East	..
515	The Enchanted Cottage	..
....	The Brighton Strangler	Not Set
....	Wonder Man	Not Set
....	Isle of the Dead	Not Set
....	Two O'Clock Courage	Not Set
....	China Sky	Not Set
...	Hotel Reserve	Not Set
....	Zombie on Broadway	Not Set
....	Tarzan and the Amazons	Not Set
....	West of the Pecos	Not Set
...	Invisible Army	Not Set
....	Body Snatcher	Not Set
....	Spanish Main	Not Set
....	Johnny Angel	Not Set
...	Sing Your Way Home	Not Set
....	Those Endearing Young Charms	Not Set
....	George White's Scandals of 1945	Not Set
....	Man Alive	Not Set
....	Most Dangerous Game	Not Set
....	First Man in Tokyo	Not Set
....	Mama Loves Papa	Not Set
....	Falcon in San Francisco	Not Set

REPUBLIC

Prod. No.	*Title*	*Rele Dat*
461	Silver City Kid	July 20,'4
451	Bordertown Trail	Aug. 11,'4
401	Sing, Neighbor, Sing	Aug. 12,'4
462	Stagecoach to Monterey	Sep. 15,'4
3314	Cheyenne Wildcat	Sep. 30,'4
452	Code of the Prairie	Oct. 6,'4
403	My Buddy	Oct. 12,'4
463	Sheriff of Sundown	Nov. 7,'4
402	End of the Road	Nov. 10,'4
3315	Vigilantes of Dodge City	Nov. 15,'4
404	Faces in the Fog	Nov. 30,'4
405	Brazil	Nov..30,'4
453	Firebrands of Arizona	Dec. 1,'4
408	Thoroughbreds	Dec. 23,'44
406	Lake Placid Serenade	Dec. 23,'44
407	The Big Bonanza	Dec. 30,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
409	Grissly's Millions	Jan. 16,'45
410	The Big Show-Off	Jan. 22,'45
464	The Topeka Terror	Jan. 26,'45
3317	Great Stagecoach Robbery	Feb. 15,'45
411	Song for Miss Julie	Feb. 19,'45
454	Sheriff of Cimarron	Feb. 28,'45
....	Flame of Barbary Coast	Not Set
....	The Great Flamarion	Not Set
....	Hitchhike to Happiness	Not Set
....	The Chicago Kid	Not Set
....	Vampire's Ghost	Not Set
....	Steppin' in Society	Not Set
....	The Phantom Speaks	Not Set
....	Earl Carroll Vanities	Not Set
....	Jealousy	Not Set
....	Swingin' on a Rainbow	Not Set
....	Three's a Crowd	Not Set
....	Identity Unknown	Not Set
....	A Sporting Chance	Not Set
....	Utah	Not Set
....	Lone Texas Ranger	Not Set
....	Tell It to a Star	Not Set
....	Captain Tugboat Annie	Not Set

No.	Tittle	Release ate
....	Gangs of the Waterfront	Not Set
....	Corpus Christi Bandits	Not Set
....	Road to Alcatraz	Not Set
....	New Faces of 1945	Not Set
....	Behind City Lights	Not Set
....	Fatal Witness	Not Set
....	Bells of Rosarita	Not Set
....	Texas Manhunt	Not Set
....	The Amazing Mr. M.	Not Set
....	Scotland Yard Investigator	Not Set
....	Santa Fe Saddlemates	Not Set
....	Song of Mexico	Not Set
....	Gals of the Big House	Not Set
....	Marshal of Laredo	Not Set

20TH-FOX

501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
514	Keys of the Kingdom	Jan.,'45
515	The Fighting Lady	Jan.,'45
516	Hangover Square	Feb.,'45
517	A Tree Grows in Brooklyn	Feb.,'45
518	Thunderhead—Son of Flicka	Mar.,'45
519	Circumstantial Evidence	Mar.,'45
....	A Royal Scandal	Apr.,'45
....	Molly and Me	Apr.,'45
....	The Song of Bernadette	Apr.,'45
....	Call of the Wild (R)	Apr.,'45

SPECIAL

530	Wilson	Not Set
....	Nob Hill	Not Set
....	Where Do We Go From Here?	Net Set

Prod. No.	Tittle	Release ate
....	Billy Rose's Diamond Horseshoe	Not Set
....	Bon Voyage	Not Set
....	San Demetrio	Not Set
....	Bell for Adano	Not Set
....	Bullfighters	Not Set
....	Captain Eddie	Not Set
....	Col. Effingham's Raid	Not Set
....	State Fair	Not Set
....	Don Juan Quilligan	Not Set
....	The Dolly Sisters	Not Set
....	Caribbean Mystery	Not Set
....	Junior Miss	Not Set
....	Dragonwyck	Not Set
....	Within These Walls	Not Set

UNITED ARTISTS

....	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
....	Guest in the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	G. I. Joe	Not Set
....	The Great John L.	Not Set
....	Spellbound	Not Set
....	Brewster's Millions	Not Set
....	Delightfully Dangerous	Not Set
....	It's in the Bag	Not Set
....	Hold Autumn in Your Hand	Not Set
....	Blood on the Sun	Not Set
....	A Walk in the Sun	Not Set
....	Bedside Manner	Not Set
....	What Every Woman Wants	Not Set
....	Paris—Underground	Not Set
....	Captain Kidd	Not Set
....	Young Widow	Not Set
....	Colonel Blimp	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set
....	Blithe Spirit	Not Set
....	Henry V	Not Set
....	Caesar & Cleopatra	Not Set

Prod. No. — Tittle — Release ate

UNIVERSAL

Prod. No.	Tittle	Release ate
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15.'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9009	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
9018	Enter Arsene Lupin	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1.'44
9031	Hi, Beautiful	Dec. 8,'44
9037	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
9023	Destiny	Dec. 22,'44
9071	Can't Help Singing	Dec. 29,'44
9035	Night Club Girl	Jan. 5,'45
9020	She Gets Her Man	Jan. 12,'45
9039	Under Western Skies	Jan. 19,'45
9010	The Suspect	Jan. 26,45
9002	Here Comes the Co-eds	Feb. 2,'45
....	Her Lucky Night	Feb. 9,'45
9013	House of Frankenstein	Feb. 16,'45
9036	The Mummy's Curse	Feb. 16,'45
....	Frisco Sal	Feb. 23.'45
....	Sudan	Mar. 2,'45
....	House of Fear	Mar. 16,'45
....	I'll Remember April	Apr. 13,'45
....	Song of the Sarong	Apr. 20,'45
....	Salome, Where She Danced	Apr. 27,'45
....	The Naughty Nineties	May 4,'45
....	Honeymoon Ahead	May 11,'45
....	Swing Out Sister	May 18,'45
....	Patrick the Great	May 25,'45
....	I'll Tell the World	Not Set
....	Blonde Ransom	Not Set
....	Penthouse Rhythm	Not Set
....	That's the Spirit	Not Set
....	The Frozen Ghost	Not Set
9083	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	Jungle Captive	Not Set
....	Fairy Tale Murder	Not Set
....	The Beautiful Cheat	Not Set
....	Easy to Look At	Not Set

Prod. No.	Tittle	Release ate
....	Night in Paradise	Not Set
....	Senorita from the West	Not Set
....	Lady on a Train	Not Set
....	Strange Confession	Not Set
....	The Woman in Green	Not Set
....	Men in Her Diary	Not Set

WARNER BROTHERS

401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21.'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
410	To Have and Have Not	Jan. 20.'45
411	Objective Burma	Feb. 17,'45
412	Roughly Speaking	Mar. 3,'45
413	Hotel Berlin	Mar. 17,'45
414	God Is My Co-Pilot	Apr. 7,'45
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
...	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	The Corn Is Green	Not Set
....	Escape in the Desert	Not Set
....	Christmas in Connecticut	Not Set
....	Of Human Bondage	Not Set
....	Pillow to Post	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set
....	This Love of Ours	Not Set
....	Mildred Pierce	Not Set
....	Three Strangers	Not Set
....	Too Young to Know	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Wife	Not Set

ADVANCE SYNOPSES *and information*

THE HIDDEN EYE
(MGM)

PRODUCER: Robert Sisk. **DIRECTOR:** Richard Whorf. **PLAYERS:** Edward Arnold, Frances Rafferty, Paul Langton and "Friday."

MELODRAMA. Edward Arnold plays a blind detective who is called upon to solve a murder which has baffled the local police. Aided by his seeing eye dog, "Friday," Arnold discovers clues overlooked by the police and from them deduces the facts surrounding the murder.

THREE'S A CROWD
(Republic)

ASSOCIATE PRODUCER: Walter Goetz. **DIRECTOR:** Lesley Selander. **PLAYERS:** Gertrude Michael, Charles Gordon, Pamela Blake, Virginia Brissac, John Eldredge.

MELODRAMA. A young woman is forced by her mother to marry, although she believes herself in love with another man. The day of the wedding the latter is found dead. The girl wants to postpone her wedding, but her fiance insists it take place. She discovers he believes her guilty of the murder, but he does his utmost to protect her. Eventually the girl falls in love with her husband who, in turn, unmasks the real murderer.

CAPTAIN KIDD
(UA—Bogeaus)

PRODUCER: Benedict Bogeaus. **DIRECTOR:** Rowland V. Lee. **PLAYERS:** Charles Laughton, Randolph Scott, Barbara Britton, John Carradine, Gilbert Roland, Ian Keith, Abner Biberman.

HISTORICAL DRAMA. This is a film version of the life of Captain Kidd. He is commissioned by the King of England to stamp out piracy in the South Seas, but turns pirate himself instead. His downfall and eventual hanging are brought about by the intervention of a young man and a young woman.

FLAMING FRONTIER
(Monogram)

PRODUCER: Scott R. Dunlap. **DIRECTOR:** Lambert Hillyer. **PLAYERS:** Johnny Mack Brown, Raymond Hatton, Joan Woodbury, Douglas Dumbrille.

WESTERN. A peace-loving doctor settles in a small western town. When his friend the marshal is killed, the doctor undertakes to rid the town of its vicious elements, and does so with complete success.

DIVORCE
(Monogram)

PRODUCERS: Kay Francis and Jeffrey Bernerd. **DIRECTOR:** William Nigh. **PLAYERS:** Kay Francis, Bruce Cabot, Helen Mack, Jerome Cowan, Reed Kilpatrick, Ruth Lee, Virginia Wave.

DOMESTIC DRAMA. A woman who has been married and divorced five times returns to her old home town. There she finds her childhood sweetheart, happily married and the father of two children. The visitor proceeds to break up his home, persuades him to divorce his wife and marry her. Before her purpose has been accomplished, however, he realizes her true character, and returns to his wife.

KISS AND TELL
(Columbia - Abbott-Herbert Productions)

PRODUCER: Sol Siegel. **DIRECTOR:** Richard Wallace. **PLAYERS:** Shirley Temple, Jerome Courtland, Virginia Welles, Walter Abel, Katherine Alexander, Porter Hall, Edgar Buchanan.

COMEDY-DRAMA. Two teen-age young women, engaged in selling tea-towels at a USO bazaar, find business slow, so they start to sell kisses instead. This leads to a good deal of gossip and numerous neighborhood squabbles. Tranquility is eventually restored, however.

CORPUS CHRISTI BANDIT
(Republic)

PRODUCER: Stephen Auer. **DIRECTOR:** Wallace Grissell. **PLAYERS:** Allan Lane, "Twinkle" Watts, Helen Talbot.

WESTERN DRAMA. A bomber pilot, returning to his Texas home after serving in World War II, hears his father tell how their ancestor, "Corpus Christi Jim," was forced into banditry because the government failed to provide for returning veterans of the War Between the States. The story is told in flashback, with Lane playing both the bomber pilot and the bandit. Eventually the bandit wins $25,000 in a card-game, reforms, and marries the girl he loves.

DON JUAN QUILLIGAN

(20th Century-Fox)

PRODUCER: William LeBaron. **DIRECTOR:** Frank Tuttle. **PLAYERS:** **William Bendix, Joan Blondell, Phil Silvers, Anne Revere, Mary Treen, B. S. Pully, John Russell, Roy Roberts, Rene Carson.**

COMEDY-DRAMA. The captain of a canal boat making the regular run between Brooklyn and Buffalo gets himself so involved with a girl in each town that he finds himself married to both of them. In a desperate attempt to get out of this situation, he only succeeds in complicating things still further and finds himself charged with his own murder. Eventually he proves his innocence and matters are straightened out.

SING YOUR WAY HOME

(RKO Radio)

PRODUCER: **Sid Rogell.** **DIRECTOR:** **Anthony Mann.** **PLAYERS:** **Jack Haley, Anne Jeffreys, Marcy McGuire, Glenn Vernon, Lawrence Tierney, George Holmes, Nancy Marlow, Patti Brill.**

COMEDY WITH MUSIC. A young girl, member of a troupe of entertainers returning from overseas, falls in love with the newspaper man in charge of the troupe. An erroneous addition is made to one of his cables, which gets his paper in trouble with the State Department. Eventually, the matter is cleared up and the girl and boy are wed

ONE EXCITING NIGHT

(Paramount - Pine-Thomas)

PRODUCERS: **William Pine and William Thomas.** **DIRECTOR:** **William Thomas.** **PLAYERS:** **William Gargan, Ann Savage, Leo Gorcey, George Zucco, George E. Stone.**

COMEDY-MELODRAMA. Two rival reporters, a man and a woman, compete with each other, the police and a gang of racketeers in at attempt to locate the body of a murdered jewel thief. The body has been concealed in a waxworks museum. After numerous complications, the body is found and the murder solved.

THE SCARLET CLUE

(Monogram)

PRODUCER: **James S. Burkett.** **DIRECTOR:** **Phil Rosen.** **PLAYERS:** **Sidney Toler, Benson Fong, Mantan Moreland, Helen Devereaux.**

MYSTERY-DRAMA. The Chinese detective, Charlie Chan, is investigating a plot to steal radar plans from the Government. One of the suspects is murdered and, as Charlie acquires clues to the identity of the plotters, others are murdered as well. Charlie's life is several times in danger, but eventually he traps the villains and escapes unscathed.

STRANGER IN THE FAMILY

(PRC)

PRODUCERS: **Martin Mooney, Al Herman.** **DIRECTOR:** **Al Herman.** **PLAYERS:** **J. Edward Bromberg, Frank Jenks, Eric Sinclair, Lorell Sheldon, Charles Coleman, Ed Waller, Ben Weldon, Isobel Randolph.**

MELODRAMA. Rival newspaper publishers, one of whom is a racketeer using his paper for blackmailing purposes, are involved in a feud. The blackmailer is killed, and his body is found in the other publisher's car. Eventually it is revealed that the blackmailer was killed by one of his own associates, and the body planted in the innocent man's car to divert suspicion.

THE HARVEY GIRLS

(MGM)

PRODUCER: **Arthur Freed.** **DIRECTOR:** **George Sidney.** **PLAYERS:** **Judy Garland, Ann Sothern, John Hodiak, Edward Arnold, Ray Bolger, Virginia O'Brien, Selena Royle, Marjorie Main, Mary Mullen.**

MUSICAL. This is the story of the Fred Harvey eating houses which were established along the route of the Santa Fe Railroad in the '90s. Most of the action takes place in New Mexico, and the principal actors portray members of the Harvey personnel.

ROUGH RIDIN' JUSTICE

(Columbia)

PRODUCER: **Jack Fier.** **DIRECTOR:** **Derwin Abrahams.** **PLAYERS:** **Charles Starrett, Jimmy Wakely, Miss B. J. Graham, Butch and Buddy, Jimmy Dean, Al Sloey.**

WESTERN. Charles Starrett rides into a western frontier town posing as a range rider seeking a job. He ties up with a band of rustlers, becomes one of their top men, and discovers the mysterious power behind the band is generated by one of the town's leading citizens. In a final expose, he captures the band and reveals its master-mind.

THE PHANTOM SPEAKS

(Republic)

PRODUCER: **Donald Brown.** **DIRECTOR:** **John English.** **PLAYERS:** **Richard Arlen, Lynn Roberts, Stanley Ridges, Ralf Harolde, Charlotte Wynters, Tom Powers.**

PSYCHOLOGICAL MELODRAMA. A professor interested in mental telepathy makes telepathic contact with the mind of a murderer recently electrocuted. The mind, seeking revenge on those responsible for his death, influences the professor to commit several murders. The professor's daughter and the newspaperman with whom she is in love try to save the professor from the evil influence, but are unable to do so and eventually he kills himself.

IN OLD NEW MEXICO

(Monogram)

DIRECTOR: **Lambert Hillyer.** **PLAYERS:** **Johnny Mack Brown, Raymond Hatton, Beatrice Gray, Jack Ingram, Ray Elder, Jimmy Martin, Lewis Hart, Bud Osborne.**

WESTERN. A U. S. Marshal is captured by a group of bandits and forced by them to cooperate in a stagecoach holdup. A price is put on his head. Aided by a faithful friend, he is able at last to collect sufficient evidence against the bandits to convict them.

THE LADY CONFESSES

(PRC—Alexander-Stern)

PRODUCER: **Alfred Stern.** **DIRECTOR:** **Sam Newfield.** **PLAYERS:** **Mary Beth Hughes, Hugh Beaumont, Claudia Drake, Edmund MacDonald, Emmett Vogan, Edward Howard, Dewey Robinson, Carl Andrews, Ruth Brande, Barbara Slater, Jack George, Jerome Root.**

MELODRAMA. On the eve of obtaining a divorce, a young wife disappears. She turns up years later just in time to prevent her husband from marrying again. The girl whom he had planned to marry is murdered. The wife gets a job as photographer in the night-club in order to find the killer. She discovers that her husband is the murderer, and he is killed while resisting officers who came to arrest him.

YOLANDA AND THE THIEF

(MGM)

PRODUCER: **Arthur Freed.** **DIRECTOR:** **Vincente Minnelli.** **PLAYERS:** **Fred Astaire, Lucille Bremer, Frank Morgan, Leon Ames, Mildred Natwick.**

FANTASY. A naive South American girl is returning from her convent school to take over her inheritance when she meets two confidence men from the United States. Convinced that one of them is her guardian angel, she entrusts him with a large sum of money. The money is temporarily lost, but the man eventually recovers it, reforms, settles down and marries the girl.

SCARED STIFF

(Paramount-Pine-Thomas)

PRODUCERS: **William Pine and William Thomas.** **DIRECTOR:** **Frank McDonald.** **PLAYERS:** **Jack Haley, Ann Savage, Barton MacLane, Veda Ann Borg, Roger Pryor, Victor Kilian, Buddy Swan.**

COMEDY-MELODRAMA. The chess-editor of a small-town paper is sent to cover a festival in a winery. The girl he loves, who runs an antique shop, accompanies him. Through her he becomes interested in the recovery of a valuable antique set of chess-men. The two are involved in a series of murders, but the editor solves them and recovers the chess-men.

BEYOND THE PECOS

(Universal)

ASSOCIATE PRODUCER: **Oliver Drake.** **DIRECTOR:** **Lambert Hillyer.** **PLAYERS:** **Rod Cameron, Eddie Dew, Fuzzy Knight, Jennifer Holt.**

WESTERN. The scions of two families of ranchers, the Remingtons and the Randalls, battle it out for the hand of the heroine, and the oil rights of certain properties. After a series of complications, the villain and his henchmen, who sought to obtain the properties illegally, are exposed.

TWICE BLESSED

(MGM)

PRODUCER: **Arthur Field.** **DIRECTOR:** **Harry Beaumont.** **PLAYERS:** **Lee and Lyn Wilde, James Craig, Gail Patrick, Jean Porter, James Lydon, Marshall Thompson, Arthur Walsh, Ethel Smith.**

COMEDY-DRAMA. Two girls, identical twins, are singers. One of them sings classical music; the other concentrates on jazz. Through a mix-up, one of them is called to replace the other at a concert. Further complications result from the fact that two young men, suitors for the girls' hands, cannot tell the twins apart. Everything is disentangled at the end of the picture.

ROCKIN' IN THE ROCKIES

(Columbia)

PRODUCER: **Colbert Clark.** **DIRECTOR:** **Vernon Keays.** **PLAYERS:** **Mary Beth Hughes, Jay Kirby, Tim Ryan, Gladys Blake, Spade Cooley and his Band, Hoosier Hot Shots, Moe Howard, Larry Fine, Curly Howard, Cappa Barra Boys.**

WESTERN WITH MUSIC. Two girls, employed as singers in a cafe in a small western town, meet a young ranch owner and his cousin. When they are fired, the girls move out to the ranch. They meet a Broadway producer and invite him to the ranch for a rest. When he arrives, the girls put on a show which so impresses him that he takes the entire troupe to Broadway.

YOU CAME ALONG

(Paramount—Hal Wallis)

PRODUCER: **Hal Wallis.** **DIRECTOR:** **John Farrow.** **PLAYERS:** **Robert Cummings, Lizabeth Scott, Don DeFore.**

POSTWAR DRAMA. A returned aviator is suffering from an incurable disease, and knows he has but a short time to live. He falls in love, but hesitates to marry. The girl eventually persuades him to do so. The aviator dies, and the girl is left to face life alone.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating. Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2340-2341, issue of Mar. 3, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2352, issue of Mar. 10, 1945.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	....	....	2242	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
Along Came Jones	Not Determined	....	Gary Cooper-Loretta Young	Not Set	....	....	....	2278	....
Alter Ego	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	....	....	2310	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. '5,'44	2030	1899	2218
BABES on Swing Street	Univ	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2302
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Not Set	....	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug.12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	2342
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	Not Set	....	....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	....	Boris Karloff-Bela Lugosi	Not Set	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2342
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	....	Laurel and Hardy	Not Set	....	....	....	2279	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
Call of the Wild (Reissue)	20th-Fox	....	Clark Gable-Loretta Young	Apr.,'45	90m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Not Set	....	....	....	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randloph Scott-Ruth Warrick	Not Set	....	....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Mar. 30,'45	....	....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	....	....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	....	....	2259	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Corpus Christi Bandits	Rep.	....	Allan Lane-Helen Talbot	Not Set	....	....	....	2353	....
Counter-attack	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	....	....	2216	....
(formerly One Against Seven)									
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	80m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	1542	....	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Not Set	93m	Mar. 3,'45	2338	2250	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	2302
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	....	....	2166	....
Divorce	Mono.	....	Kay Francis-Bruce Cabot	Not Set	....	....	....	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 16,'45	62m	Feb. 24,'45	2329	2279	....
Don Juan Quilligan	20th-Fox	....	William Bendix-Joan Blondell	Not Set	....	....	....	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duffy's Tavern	Para.	....	Ed Gargan-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	91m	Mar. 10,'45	2349	2242	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2092	....
(formerly Strangers in Our Midst)									
Escape in the Fog	Col.	....	William Wright-Nina Foch	Not Set	....	....	....	2310	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	....	....	2007	....
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2342
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	....	....	....	2230	....
(formerly Model Murder)									
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	Not Set	....	....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan., '45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	Not Set	....	....	....	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours	Mono.	....	Gale Storm-Sir Aubrey Smith	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
(formerly They Shall Have Faith)									
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	....	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	....	....	2259	....
GANGSTERS' Den	PRC	...	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	70m	Mar. 3,'45	2338	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	89m	Mar. 3,'45	2338	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Flamarion, The	Rep.	....	Erich Von Stroheim-Mary Beth Hughes	Not Set	78m	Jan. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	..	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342

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Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	....	....	....	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	....
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2342
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	....
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	....	The Andrew Sisters-Martha O'Driscoll	Feb.. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Berry, Jr.	Dec.. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead (formerly Romance, Inc.)	Univ.	....	Allan Jones-Grace McDonald	May 11,'45	....	....	....	2278	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	....	Basil Rathbone-Nigel Bruce	Mar. 16,'45	....	....	....	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown (formerly Johnny March)	Rep.	....	Richard Arlen-Cheryl Walker	Not Set	....	....	....	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	2342
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Apr. 13,'45	....	....	....	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	Not Set	....	....	....	2310	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2302
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	May 4,'45	....	....	....	2354	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	....	....	2242	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Not Set	90m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	....	....	2259	....
Jubilee (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	....	....	2259	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keep Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	....
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2342
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADY Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	....	....	....	2354	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	....	....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	2262
Madonna of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....

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Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	T ˄ Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2342
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
●Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Molly and Me	20th-Fox	....	Monty Woolley-Gracie Fields	Apr.,'45	77m	Mar. 10,'45	2349	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	92m	Sept. 23,'44	2110	....	....
●Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
●Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2342
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	....
●Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Special	123m	Dec. 9,'44	2213	1763	2342
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Naughty Nineties, The	Univ.	....	Abbott and Costello	May 4,'45	...	....	....	2310	....
Navajo Trails	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fov	....	Joan Bennett-George Raft	Not Set	....	....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
●Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Exciting Night	Para.	....	William Gargan-Ann Savage	Not Set	....	....	....	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
●One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	May 25,'45	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	May 2,'45	....	....	....	2279	....
Phantom Speaks, The	Rep.	....	Richard Arlen-Lynn Roberts	Not Set	....	....	....	2354	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	Not Set	....	....	....	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	111m	Mar. 3,'45	2337	1899	....
Pillow to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
●Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Power of the Whistler	Col.	....	Richard Dix-Janis Carter	Not Set	....	....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2342
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	....	....	....	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	....	Mary Beth Hughes-Jay Kirby	Not Set	....	....	....	2354	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	—REVIEWED— M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	....
Rough Ridin' Justice	Col.	6205	Charles Starrett	Mar. 15,'45	....	....	....	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	....	....	....	2250	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Apr.,'45	....	....	....	2131	....
•Rustler's Hideout	PRC	446	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo-David Bruce	Apr. 27,'45	....	....	....	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scared Stiff	Para.	....	Jack Haley-Ann Savage	Not Set	....	....	....	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	Apr. 20,'45	....	....	....	2354	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	67m	Feb. 10,'45	2309	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 9,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Pinky Tomlin	Feb. 8,'45	63m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	2354	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
•Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Apr.,'45	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Apr. 20,'45	....	....	....	2278	
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	113m	Jan. 20,'45	2277	1715	2342
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1960	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2319	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	....	....	2278	....
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 15,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	....
Stranger in the Family	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	....	....	....	2354	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,44	56m	Nov. 11,'44	2174	2032	....
Sudan (color)	Univ.	....	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	May 18,'45	....	....	....	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2342
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Not Set	....	....	....	2250	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2072	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	Not Set	....	....	....	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Come to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	..	
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	....
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2342
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	....
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27,'45	2290	2203	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Those Endearing Young Charms	RKO	....	Robert Young-Laraine Day	Not Set	....	....	....	2310	....
Thousand and One Nights, A (col.)	Col.	6002	Cornel Wilde-Evelyn Keyes	Not Set	....	....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
Three's a Crowd	Rep.	....	Gertrude Michael-Charles Gordon	Not Set	....	....	....	2353	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	....	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2342
Tomorrow the World	UA	...	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	2342
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2342
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2290	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
●Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	....
●Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
Twice Blessed	MGM	....	Lee&Lyn Wilde-James Craig	Not Set	....	....	....	2354	....
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	....	....	....	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
●Utah Kid, The	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	57m	Dec. 23,'44	2239	1971	....
Utah	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2259	...
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	....	....	2230	....
Vampire's Ghost, The	Rep.	....	John Abbott-Peggy Stewart	Not Set	...	....	....	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
●West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
What Every Woman Wants (formerly Guest Wife)	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
●When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	Not Set	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,44	55m	....	....	2186	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	....	....	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	....	Robert Cummings-Lizabeth Scott	Not Set	....	....	....	2343	....
Youth On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombie on Broadway	RKO	....	Bela Lugosi-Wally Brown	Not Set	....	....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2352.

The Movies...

Community Rallying Point

WHEN the town meets at the movies, War Bonds sell faster, blood donors hurry to the Red Cross, WAC and WAVE recruiting steps up the pace, the town blossoms out in new Victory Gardens, housewives and merchants band together to fight inflation . . .

Since the beginning of the war, thousands of exhibitors have contributed hundreds of hours of showing time. They and their staffs have worked day and night to make neighborhood and community movie audiences a vital factor in winning the war.

Yes, throughout the nation, one of the most effective rallying points has proved to be "the movies."

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
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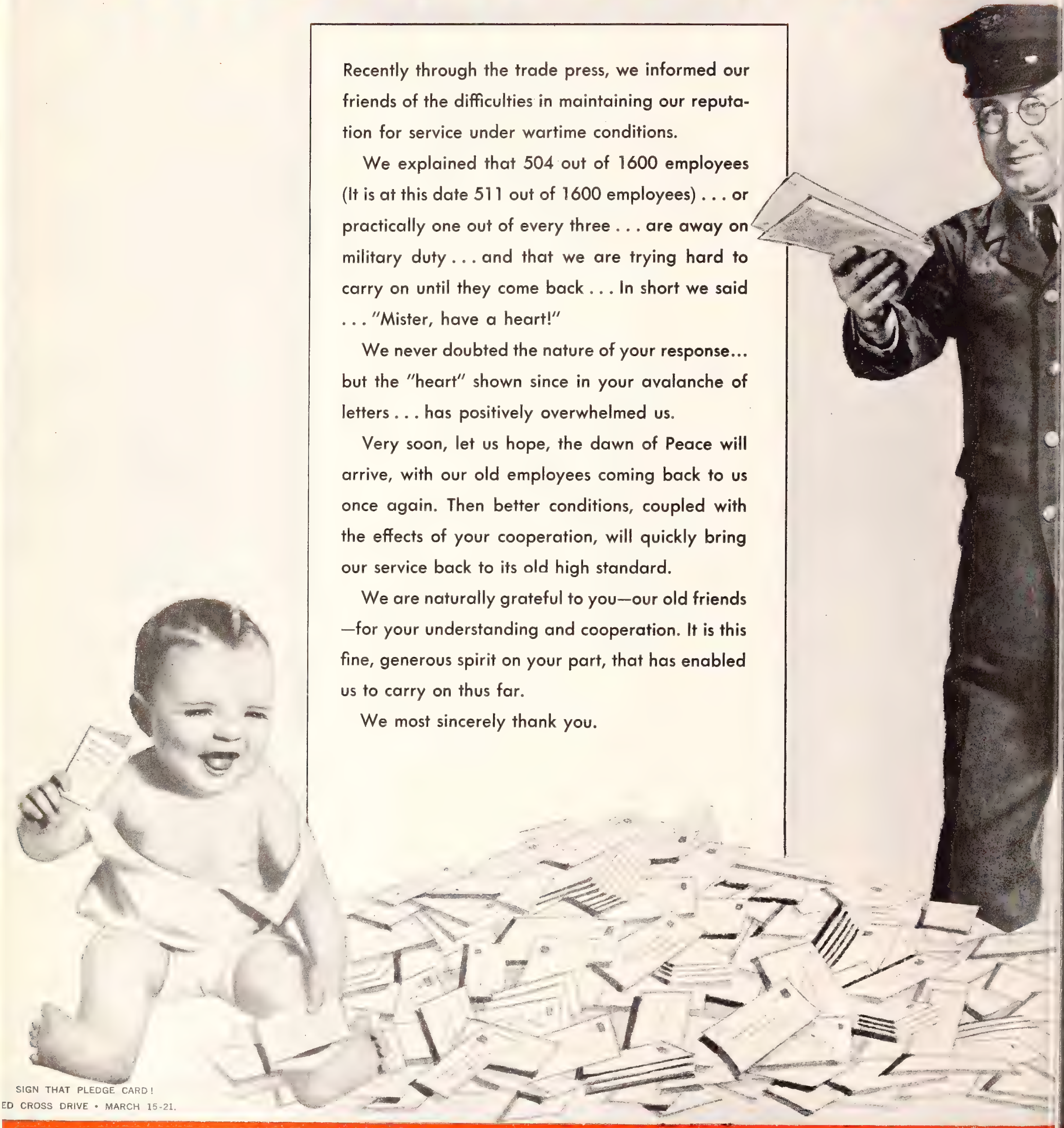
OUR MAIL REACHES NEW HIGH



Recently through the trade press, we informed our friends of the difficulties in maintaining our reputation for service under wartime conditions.

We explained that 504 out of 1600 employees (It is at this date 511 out of 1600 employees) . . . or practically one out of every three . . . are away on military duty . . . and that we are trying hard to carry on until they come back . . . In short we said . . . "Mister, have a heart!"

We never doubted the nature of your response... but the "heart" shown since in your avalanche of letters . . . has positively overwhelmed us.

Very soon, let us hope, the dawn of Peace will arrive, with our old employees coming back to us once again. Then better conditions, coupled with the effects of your cooperation, will quickly bring our service back to its old high standard.

We are naturally grateful to you—our old friends—for your understanding and cooperation. It is this fine, generous spirit on your part, that has enabled us to carry on thus far.

We most sincerely thank you.

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- Utah
- A Guy, a Gal and a Pal
- Rough Ridin' Justice
- The Agitator
- The Man from Morocco
- Strawberry Roan
- The World Owes Me a Living
- Musiciens du Ciel

HOW EXHIBITORS MEET DECREE SALES CHANGES WITH BOOKING COMBINES

THE CURFEW

A comment on the Place of Amusement in a World at War . . . by Terry Ramsaye

VOL. 158, NO. 11 MARCH 17, 1945

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The wearing of the Grin!

March

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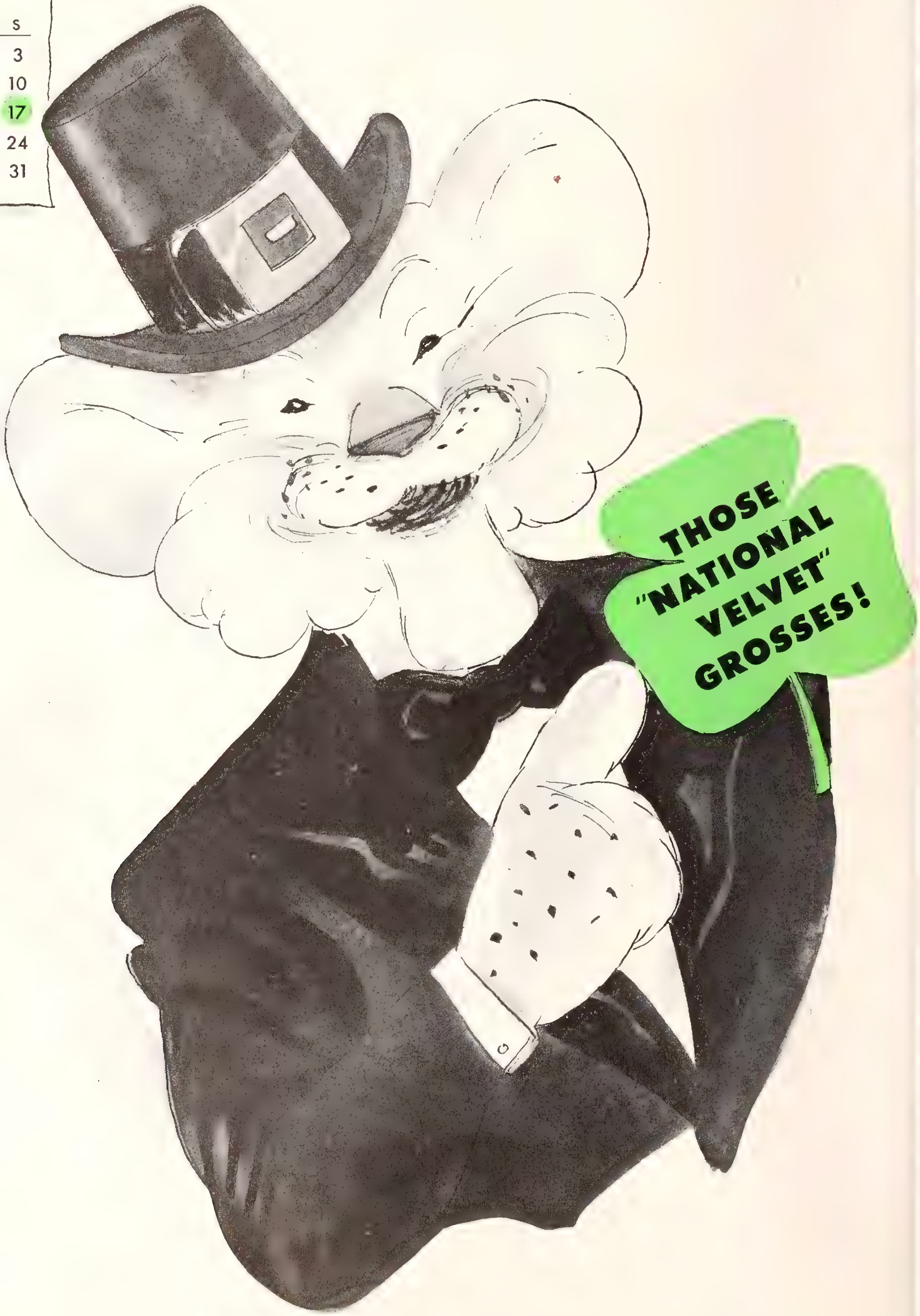
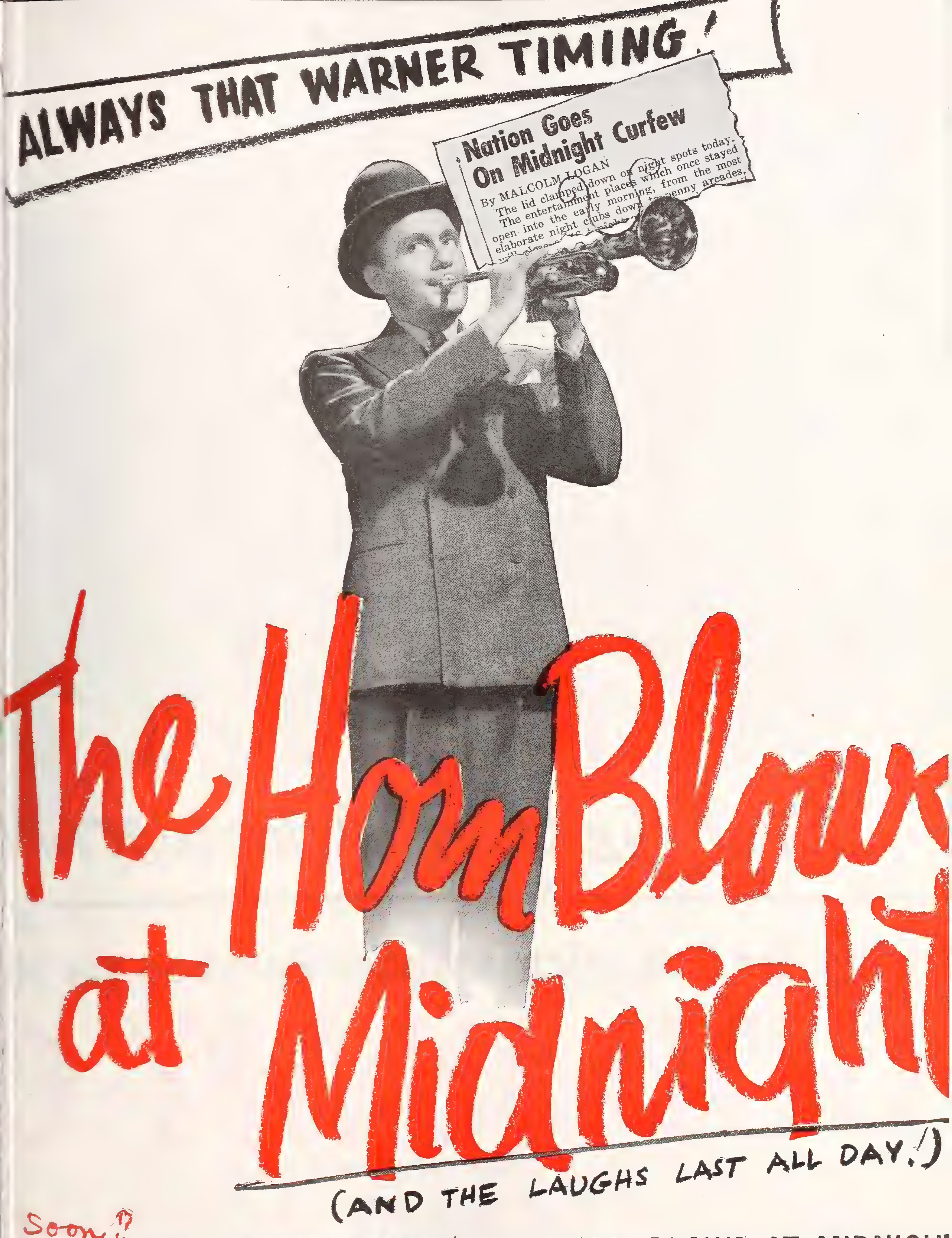

THOSE
"NATIONAL
VELVET"
GROSSES!

1924 1945
21st YEAR OF LEADERSHIP
MGM

Red Cross Week—March 15-21
Collect At Every Show!


ALWAYS THAT WARNER TIMING!
The Horn Blows at Midnight
(AND THE LAUGHS LAST ALL DAY.)

Nation Goes On Midnight Curfew

By MALCOLM LOGAN

The lid clamped down on night spots today. The entertainment places which once stayed open into the early morning, from the most elaborate night clubs down to penny arcades,

Soon!?

JACK BENNY · ALEXIS SMITH in "THE HORN BLOWS AT MIDNIGH

with DOLORES MORAN • ALLYN JOSLYN • REGINALD GARDINER • GUY KIBBEE • JOHN ALEXANDE

Produced by
MARK HELLINGER

Screen Play by SAM HELLMAN & JAMES V. KERN · Based on an Idea by AUBREY WISBERG
Music by FRANZ WAXMAN

Directed by
RAOUL WALS

Big greeting for star Dennis Morgan at the head of half-mile long parade.

Here's the start of the Warne

It's the Pre-release Super-Ballyhoo for Na

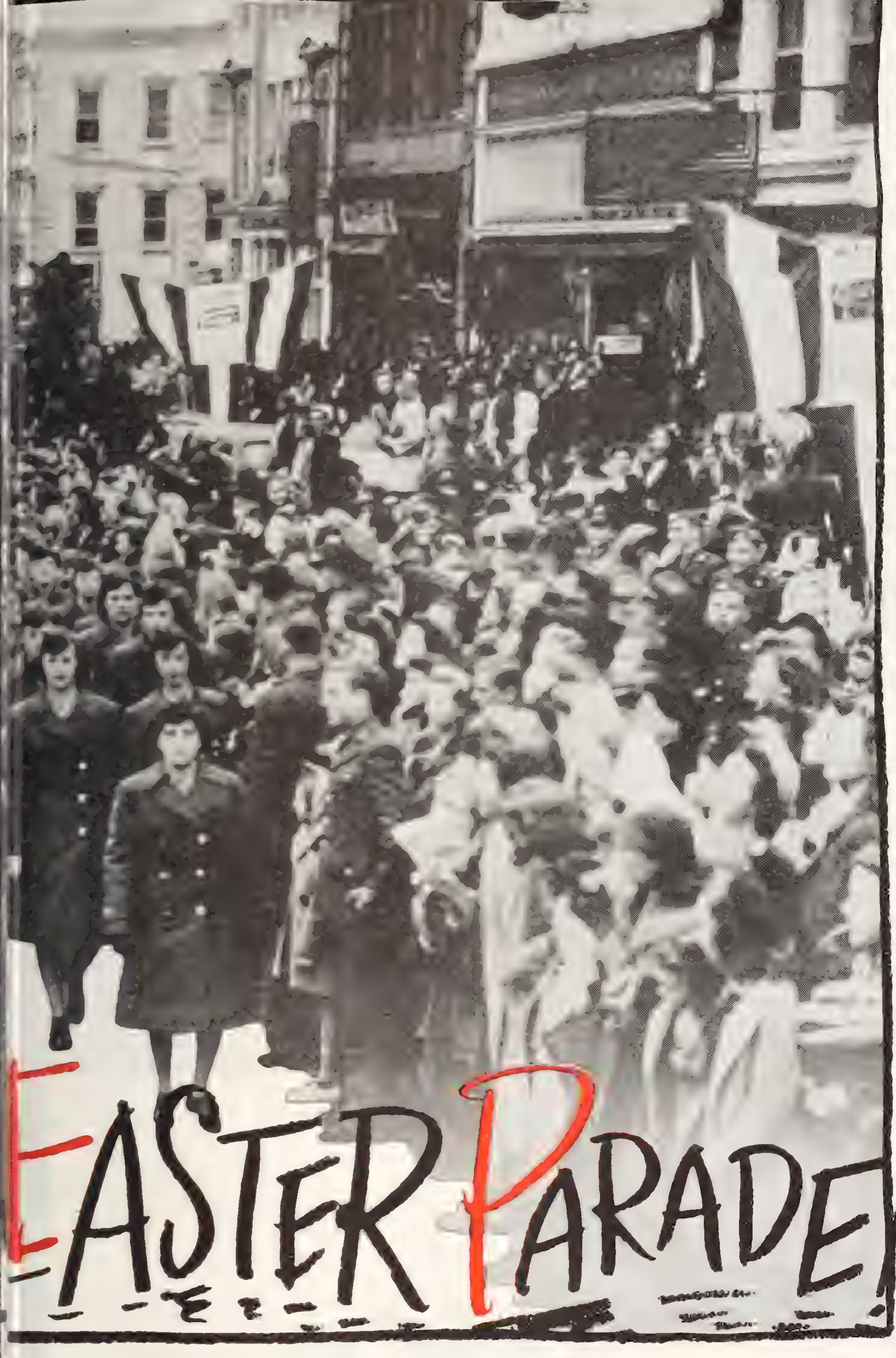
GOD IS MY C

From the Best Seller by that Ace Flying Tiger, Col. RO

DENNIS MORGA

Produced by ROBERT BUCKNER

Screen Play by Peter Milne and Abem Finkel • Music by Fi


EASTER PARADE!

onal Easter Showings of

O-PILOT

T LEE SCOTT, Jr. Starring

DANE · RAYMOND · ALAN

CLARK · MASSEY · HALE

NDREA KING · JOHN RIDGELY

ROBERT FLOREY

ELCOME TO THE CITY OF MACON,
GRAND
WORLD PREMIERE
GOD IS MY CO-PILOT

THE MACON, GA. WORLD PREMIERE CARNIVAL

Newspaper Syndicates covered it! Radio Networks covered it (*196 stations coast-to-coast*). Magazines and Columnists and Feature Writers and Photo-Services all covered it with glory!

A WARNER BALLY TO WARM YOUR SHOWMAN'S HEART

COLLECT AT EVERY SHOW!
RED CROSS WEEK—MARCH 15-2

THE *CRITICS, THE *BOX-OFFICE AGREE THAT

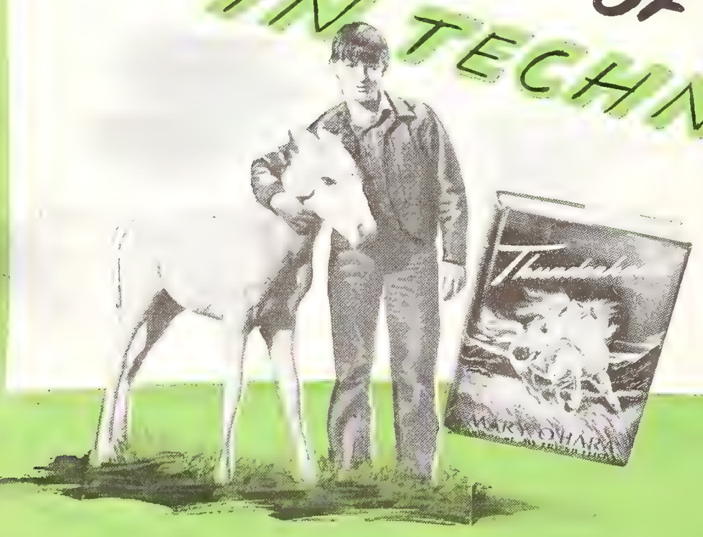
20th CENTURY-FOX 30th ANNIVERSARY

HAS TOPPED 'MY FRIEND FLICKA' WITH

MARY O'HARA'S

"THUNDERHEAD SON OF FLICKA"

IN TECHNICOLOR



*M. P. Daily, Variety, The Exhibitor, Hollywood Reporter—*everybody*—says so!

*Business actually 100% ahead of "My Friend Flicka" in city after city!

mber One Fan

WLL motion picture patrons were as enstic about their chief source of entertains 16-year-old Bill Ontville of New York, rnstiles of the nation would deliver up $10,990,000,000 annually, the public tranmpanies would receive an additional $1,0,000 for carfare and the candy manufacwould reap a dividend of some $3,870,0. Young Ontville saw 705 motion picduring the year from March 4, 1944, to 4, 1945. Each trip, of which he made e saw at least two pictures. Sometimes three, and on Saturdays he saw four. careful record kept by Mr. Ontville, on large sheets of brown wrapping paper, ed that he spent $121.35 for admission, for carfare, and $43.06 for candy conduring the shows.

record maintained by Mr. Ontville ied the pictures as fair, good, excellent appointing. Of the total, he considered standing. He pegged 11 as "the inferiest es I saw in this year." He prefers comend action pictures, and his favorite stars dward G. Robinson, Roscoe Karns, Ward Victor Jory, Leo Carillo and Dale Van . He and a friend wrote a serial and tted it to Republic recently. Suggested thors:

he Masked Marvel Returns' is a series of fic escapades with none of that hokum, You just get 'em in those fixes, and then et 'em out again with no phony stuff."

lippines Checkup

OF the first duties of Wolfe Cohen, viceent of Warner Bros. International Coron, in connection with his new responsithe Philippine Islands, will be to check the amount of damage to property and ory in that area. Now en route to Aus- Mr. Cohen has added the Islands to his ary. Cliff Almy, Manila manager recenteased from Santo Tomas prison camp, ed that the Japs had practically destroyed lants and theatres there. Mr. Cohen will the damage and advise on rebuilding perties as well as methods of expediting ent of films to the Islands.

ers to Decide

L BY JURY is the victory won by the in the backwash of indignation that fol- when Paul Moss, License Commissioner City of New York, closed the stage play, ," on the grounds of obscenity. Avoiding ense of the play itself, which competent sses held came into court with soiled , the press and many responsible organis concentrated on the principle. It was , they contended, for one man to constiimself the judiciary when citizen contribusustained machinery dedicated to that on.

ending his commissioner, whose action ned people agreed could have been taken after consulation with his chief, as not violative of existing law, Mayor La Guardia agreed that perhaps it would be best to curb the powers of the license commissioner. In a stormy session, reverberations of which echoed along the corridors to whet the appetites of waiting newsmen, the Mayor agreed to support a bill amending state law so as to deprive Mr. Moss and his successors of any power to deny issuance, renewal or transfer of any theatre license because of the character of any play unless there had first been a jury conviction of responsible persons on a charge that such a play was obscene, indecent, immoral or impure.

Following through, a bill was introduced by Fred G. Moritt, Democrat, of Brooklyn, which permitted a producer to get injunctive relief against the closing of a show pending trial before a court of competent jurisdiction.

De Mille Gift

A DE MILLE theatre will be built on the campus of the University of Southern California after the war, to house the cinema library which Cecil B. De Mille presented recently to the university. President Rufus B. Von Klein Smid, in announcing the De Mille gift last week, said it "brings to the university the best assembly of historical and research material on this field in the world. Its books, scenarios and reels present the story of the development of the motion picture industry from its inception to the present day." The De Mille theatre will be constructed in recognition of the 75 years of continuous service to the drama of America by the family bearing that name, starting with Henry C. and Beatrice De Mille, who were parents of the two prominent brothers, Cecil and William C., Dr. Von Klein Smid said. Featured in the collection of more than 60 scripts are those dating from 1913 when Cecil B. De Mille produced the "Squaw Man." Complete manuscripts, research material on weapons, social customs and furniture used in such films as "The King of Kings," "The Sign of the Cross" and up to and including "The Story of Dr. Wassell" are included in the collection.

Message Delivered

LIKE GARCIA, Corporal Fred Gentry of Saipan got his message. The messenger was Lt. Max Braselton, Jr., formerly head booker of Monogram Southern Exchanges, Inc., in Atlanta, whose mother is employed by the Atlanta exchange of Twentieth Century-Fox. The message, an ordinary Bell Bomber factory gate pass, went into action several times before it was delivered. A few months ago, Wyolene Gentry, a receptionist at the plant, jokingly asked Lieutenant Braselton, whose plane was being checked preparatory to assignment to the South Pacific, if he would deliver the pass to her husband. She wrote Corporal Gentry's name on the back of the slip. She forgot about the incident until she received a letter from her husband containing the much-traveled pass. It had been on four bombing missions over Japan before Lieutenant Braselton had landed on Saipan and contacted Corporal Gentry.

Salute to France

HOLLYWOOD stars and producers were scheduled to broadcast Thursday night the first of a series of radio programs to France, arranged by the overseas radio branch of the Office of War Information with the cooperation of the Hollywood Victory Committee. Darryl F. Zanuck, Mary Pickford, Edward G. Robinson, Constance Bennett and Victor Francen, well-known French actor now in Hollywood, were to join in the inaugural ceremony. Jean Painleve, government representative of the French film industry and other French film figures were scheduled to follow the Hollywood group. After the talks, radio dramatizations of two American films were scheduled over the French radio, "Heaven Can Wait" and "Hold Back the Dawn," the latter with Charles Boyer in his original role. Among other American films scheduled to be dramatized over the air to the French are "Shop Around the Corner," "It Started with Eve," "Ladies in Retirement," "Now Voyager" and "Suspicion." A half-hour variety show also has been prepared which includes Dinah Shore, Morton Gould, Charles Laughton and Chico Marx. Each film dramatization will be broadcast to France three times every other Thursday, over Radiodiffusion Francaise, the French national network. Alternating with the Hollywood programs will be radio adaptations of French films produced during the past five years.

Costly Novel

FOR THE right to play the part of Hank Martin, a swamp boy who became a great political power, James Cagney has paid $250,000, said to be the highest price ever paid by any motion picture concern for a novel, for Adria Locke Langley's new book, "Lion in the Streets." Announcement of the purchase of the *Saturday Evening Post* serial was made by William Cagney, head of the producing company.

"The story deals with swamp folks and hillbillies, malefactors of great wealth and philantropists, snide politicians, out-and-out criminals and ordinary, decent people who serve warning on corrupt leaders that the masses cannot be deceived forever," declared the United Artists news release announcing the acquisition.

Mrs. Langley wrote the book while working as riveter in a war plant in Santa Monica.

MGM recently paid $200,000 for A. J. Cronin's "The Green Years."

Victory Release

AWAITING, as is many another item, the cessation of hostilities in Europe are sealed prints of a special V-E Community Sing. Residing in the vaults of Columbia exchanges throughout the country, the reel features patriotic songs, played and sung by a brass band and a mixed chorus, with appropriate narration by Basil Ruysdale, radio announcer. Release date is, of course, V-E Day.

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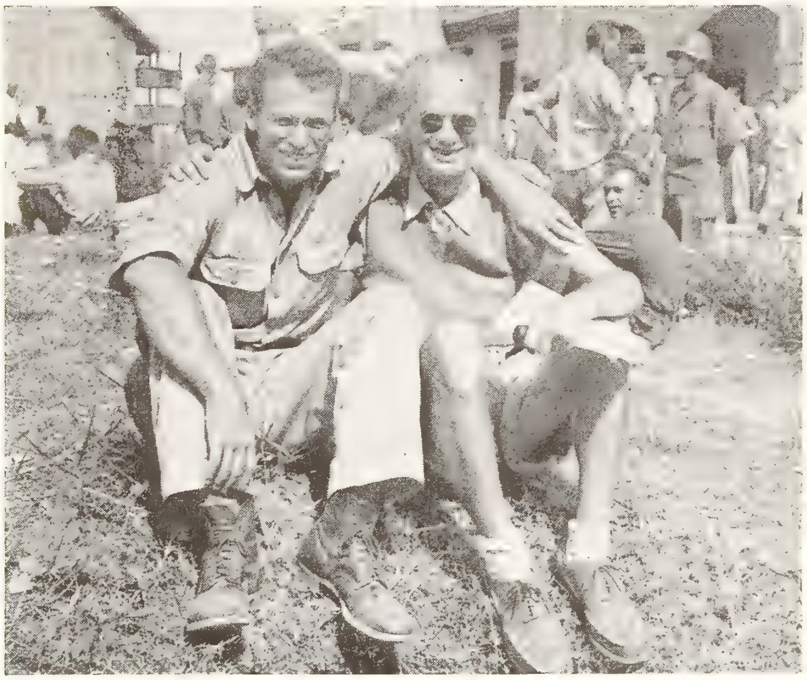
THIS WEEK

the Camera repo



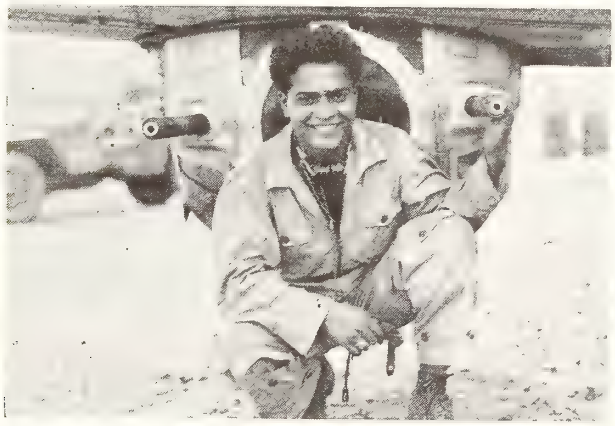
Press Association, Inc.

LIBERATION . . . and reunion. The Bergers—Stanley, 23, Army corporal, and his father, William, 50—are happy again, after meeting amid the hubbub of Los Banos prison camp, Luzon, where Army paratroopers freed several hundred Americans. Corporal Berger had received a 14-day furlough to search for his father, pioneer film importer, owner of the Acme Trading Company of New York and Manila.

PUBLIC CHOICE. Greer Garson, America's favorite according to a poll of the public by Dr. George Gallup's organization for Photoplay Magazine, is presented Gold Medal by Dr. Gallup. MGM notes this week that award is the 12th Miss Garson has won in recent month

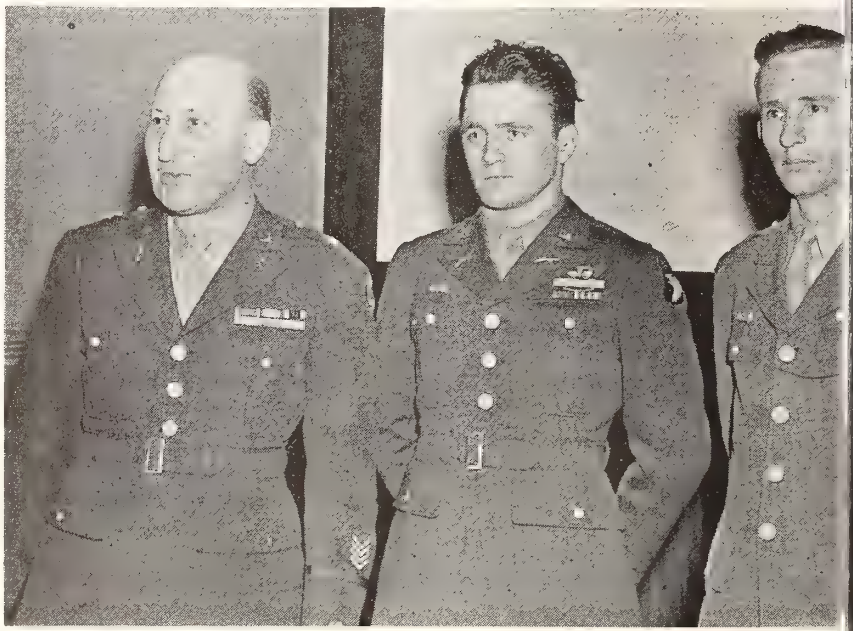
EDWARD J. MANNIX, right, last week was elected president of the Association of Motion Picture Producers. He succeeds Y. Frank Freeman.

HARRY NOVAK, right, this week was appointed Continental European supervisor for Universal International Films. He has been in foreign film sales 25 years.



THE DISTINGUISHED FLYING CROSS has been awarded Sergeant Sabu Dastagir, U. S. Air Force, tail gunner on a Liberator bomber which alone attacked a Jap convoy, recently, off Borneo. Sergeant Dastagir may be remembered as Hollywood's "Sabu", child actor from India, known also as "The Elephant Boy".

WARNING, right. Brigadier General Stewart E. Reimel, Lieutenant Clair Hess and Sergeant Robert Clifford at the New York press screening of "The Enemy Strikes", new OWI-Army short, showing the German breakthrough in Belgium last December. They stressed the picture's message, that the enemy may always counter-attack. See page 27.



By Staff

ATLANTA, right, Paramount last week . host to southern showmen, at a odwill luncheon. The affair was in conjunction h one of a series of company regional es meetings. In the picture are arles M. Reagan, distribution vice-president; H. Harrison, Wilby & Kincey circuit neral manager; Gordon Bradley, salesman; P. Rhodes, Lucas & Jenkins circuit ef booker, and State Senator Mack Jackson, o is also the owner and operator of the land theatre at Alexander City, Alabama.

by Staff Photographer

CONTINUED PRODUCTION, left. Two pictures per year were promised last week, in New York, by Andrew Stone, right, independent producer with United Artists. He is shown at the hotel interview, with Seymour Poe, his eastern representative. Mr. Stone's first in 1945 will be "Petticoat Lane", at approximately $900,000, based on a two-reeler he produced in 1926. His second will be "Panamerican Sensations of 1946", at $1,500,000. Mr. Stone saw many plays in New York, dickering for some. If the "Panamerican" idea succeeds, and the war ends, there will be "International Sensations" on a yearly basis, according to the producer.

by Staff Photographer

RESENTATION. Betty Lou Bandlow, second prize winner MGM's National Bathing Beauty Contest, is presented 300 in War Bonds by William Ferguson, GM exploitation director, at ceremonies in the otion Picture Herald New York office.

CHAMPION box office producer of 1943-44, according to the annual Motion Picture Herald-Fame poll of exhibitors, Henry King, above, examines the special award scroll significant of the honor. Mr. King produces for Twentieth Century-Fox.

DIPLOMA OF HONOUR, left. The Award, from Quigley Publications, for the best theatre campaign, during the recent Sixth War Loan, is presented to Lige Brien, right, manager of the Warner Enright theatre in Pittsburgh, by Robert McClintic, Pennsylvania War Finance Committee vice-chairman. Mr. Brien won the 1944 Quigley Grand Award for showmanship, the Silver Plaque.

20th
ANNIVERS
CAMPAI

LAUNCHING the Montague Twentieth Anniversary Campaign at the New York home office, Columbia officials toast their general sales manager. Left to right, front row, are Rube Jackter, assistant general sales manager; N. B. Spingold, vice-president; A. Montague; A. Schneider, vice-president-treasurer; Frank P. Rosenberg, advertising-publicity director; Louis Weinberg and Louis Astor, circuit sales executives.

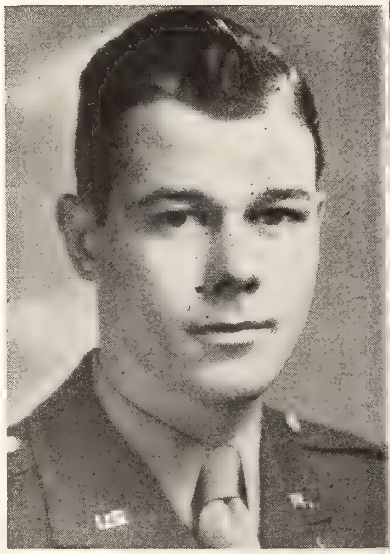
SIGNING. Ernesto P. Smith, of Columbia Pictures of Cub signs a contract, while Ramos Cobian, of the Cobian circuit, watches. The first picture the circuit will play under the new is "A Song to Remember", April 23, at the Fausto and El Encanto theatres. Spectators are Dr. Camejo, Sigwart K Pedro Martinez and Varlos Perez, all of Columbia. Mr. Cobian's circuit is one of the largest in the Caribbean re

AN EXHIBITOR PLAYS HOST to stars, right. Al Galston, owner of the Hawaii theatre, Hollywood, greets Barbara Belden and James Lydon, at the opening of PRC Pictures' new production, titled "When the Lights Go On Again". The premiere was sponsored by the Beverly Hills Veterans of Foreign Wars.

AT REPUBLIC, right. At the studio, in Hollywood, left to right: Joseph Kane, associate producer-director; Harry C. Arthur, Jr., president of the Fanchon & Marco circuit, St. Louis; Larry Ceballes, dance director; Roy Wolff, of the Los Angeles and Hollywood Paramount theatres, and Les Kaufman, Republic studio publicity director.

BUST, left. Being shown to the public now, at the Corcoran Gallery, Washington, D. C., is the bust of the late Wendell Willkie, chairman of the board of Twentieth Century-Fox Film Corporation. He posed not long before his death in the autumn of last year. The sculptress, Dr. Suzanne Silvercruys Stevenson, is shown with her work.

LOST, right. Lieutenant David Henderson Richey, 20, A.A.F., son of Henderson M. Richey, MGM's director of exhibitor relations, this week was one of ten crew members still missing from a B-24 bomber which crashed Saturday off Montauk Point, Long Island. He was navigator.



OOKING COMBINES GROWING NDER WAR AND DECREE

BILL FORMBY

RCHING through the Consent Decree years, which are war-rich years too, rises the in-tion of the buying and booking combine of the independent theatres, more extensive and ortant today than ever in its long history.

ow a total of at least 1,263 theatres in the United States are served by combines. When upturn started four years ago there were, and long had been, about ten such services. there are twenty-eight.

he development is to be taken as one of the consequences of the added labor and ention required of the exhibitor in buying product under the Consent Decree provisions—ting product offerings to blocks and requiring screening before sale. That ended those ual deals for the season, program buying.

nevitably, as has been amply recorded, this entailed a lot of looking at pictures and many, ny more buying deals—to say nothing of the complications of travels to trade shows and ding appointments. It would appear that there proved to be so much work that the ex-itor has tended more and more to delegate it to the service organization, the buying and king combines.

his condition has arisen in a period of ascending boxoffice grosses calculated to find the ibitor in a state of willingness to add service fees to his costs. In nearly all cases the king combines operate on a free basis in which they sell their "know how", their "know " in the acquisition of product. The process closely resembles the operation of film dis-ution, being in fact the other side of the medal.

ooking combines date from the early experience of the theatre and a number of today's posing circuits, including affiliated organizations, had their origin in buying alliances and vices. But never before have they represented so many independent screens.

ollowing, insofar as current information per-s, is a list of the active booking and buying bines in the United States, arranged alphabeti- according to exchange centers:

BANY

PSTATE THEATRES, INC.—Charles F. Wilson; theatres.

LANTA

. T. BROWN BOOKING AGENCY—Eight thea-s.

STON

AFFILIATED THEATRES CORPORATION—Ar-r K. Howard, 27 theatres.

ALLIED MANAGEMENT COMPANY—Sol Ed-rds, 59 theatres.

E. YOUNG—15 small theatres, two of which closed in the Winter months. He has a nimum fee of $7.50 for booking only. Ap-oximately twice that amount is charged for combined service of booking and buying.

E. HIGGINS—15 small independent accounts, which four are for Summer only, for which books and buys. Also has six additional uses for which he does booking, but not buy-g. His fees are approximately the same as ose charged by Mr. Young.

HARLOTTE

EXHIBITORS SERVICE—H. D. Hearn, 32 in-pendent theatres, 17 Marine Corps installa-ns and six Navy theatres.

MASTERMAN BOOKING SERVICE—R. H. Mas-rman, three theatres.

SAUNDERS BOOKING SERVICE—Bob Saund-s, seven theatres. Mr. Saunders also buys two other houses, doing the booking only the seven units.

HICAGO

ALLIED THEATRES OF ILLINOIS, INC.—Jack irsch, 59 theatres. Mr. Kirsch is president the Allied of Illinois Allied organization. ost of the theatres are in Chicago. The hers, eight in number, are located in suburbs.

GREIVER THEATRES BOOKING SERVICE — Si Greiver, 33 theatres. Of the total, 22 are located in Chicago, the others in nearby small towns.

L. REINHEIMER THEATRES—Louis Reinheimer, 10 theatres, eight of which are in Chicago. The other two are in Elmhurst, Ill., and in Hammond, Ind.

CLEVELAND

COOPERATIVE THEATRES OF OHIO — M. A. Mooney, president and buyer; H. E. McManus, assistant president and buyer. Books and buys for 64 theatres, located in the state of Ohio.

DALLAS

INDEX BOOKING SERVICE—Forest White, owner and manager, 16 theatres located in the state of Texas.

DES MOINES

GARBETT CIRCUIT—E. M. Garbett, general manager, 11 theatres. Mr. Garbett's circuit owns seven of the houses, doing the booking and buying for the remainder. The fee is reported to be $10 weekly in each of the towns.

DETROIT

COOPERATIVE THEATRES OF MICHIGAN, INC. —Fred DeLodder, president; Wade Allen, vice-president; Harold Munz, secretary-treasurer; S. H. Barrett, general manager, and James J. Sharkey, film buyer. Having a membership of 106 theatres in the state of Michigan, this is the largest and oldest combine in the business.

GENERAL THEATRES SERVICE, INC.—Carl W. Buermele, president and general manager; George Flucksa, vice-president; Gustav W. Funk, secretary; B. L. Kilbride, treasurer. With a membership of 21 theatres, this organization is headed by the former head of the Cooperative Theatres of Michigan.

MUTUAL THEATRES, INC.—Allen L. Dowzer, president; Evelyn Phillipps, vice-president; Genevive Ward, secretary-treasurer. Has a membership of 38 theatres.

INDEPENDENT EXHIBITORS THEATRE SERVICE —Clive R. Waxman, owner, 26 theatres.

INDIANAPOLIS

AFFILIATED THEATRES, INC.—T. C. Baker, president; A. R. Blocker, vice-president; Earl Herndon, treasurer and assistant manager. Has a membership of 41 theatres in Indiana.

INDIANAPOLIS COOPERATIVE CIRCUIT—Oscar Kuschner, buyer. Has a total of 10 theatres as members.

KANSAS CITY

ED HARTMAN—Not precisely an organized booking and buying combine, but handling 10 theatres in Kansas City and other Missouri towns, doing the advertising for the suburban metropolitan houses.

LOS ANGELES

EXHIBITORS SERVICE, INC.—Harry L. Rackin, president. Owning only one of the 22 member theatres, Mr. Rackin has no financial interest in any of the others. He performs the booking and buying services for a fixed fee for each theatre individually.

ROY B. DICKINSON BOOKING SERVICE—Having no financial interest in any of these theatres, Mr. Dickinson books and buys for a fixed fee. M. A. Bard, buyer for the Metro and Trojan theatres in Los Angeles when the owner of these houses withdrew from the Colorado Corporation, was deposed as an officer of the corporation on May 12, 1944, and was nominated a buyer for the two theatres individually.

SOUTHERN CALIFORNIA AMUSEMENT CO.—Harry Vinnicof, president. Comprised of the former Harry Vinnicof Theatres, James Edwards, Jr., Theatre Circuit, and Eastland Theatres, owned by Berman Brothers and Harry Popkin, the combination consists of 36 theatres. Ostensibly, Southern California Amusement Co. is the parent company of Vinnicof theatres. Edwards Theatres and Eastland Theatres as subsidiaries, however, each maintains separate offices and booking and accounting departments, although Mr. Vinnicof does the buying with some assistance from his partners.

MEMPHIS

MALCO THEATRES, INC.—An organization headed by M. A. Lightman whereby he books and buys for 10 theatres in Tennessee under terms of purchase or contract agreements.

MILWAUKEE

THEATRE SERVICE COMPANY—Harry Perlewitz, buyer and head of the circuit, is one of the owners of the Colonial Theatre in Milwaukee. He reportedly has no interest in the other 11 theatres for which he books and buys.

NEW HAVEN

THEATRE BUYING AND BOOKING OFFICE—Flora Cohn, books for three theatres.

ALLIED MANAGEMENT COMPANY—Sol Edwards, who books for two theatres in the city.

NEW JERSEY

INDEPENDENT THEATRE SERVICE—Lee W. Newbury, president; Irving Dollinger, vice-president; Harry H. Loewenstein, secretary; David Snaper, treasurer. With a membership

(Continued on following page, column 2)

OPA WANTS FILM CEILINGS BUT CONGRESS IS COOL

Bowles Recommends Control of Prices and Rentals; Cites 38½% Increase

Chester Bowles, chief of the Office of Price Administration, who up to this point in the war has been concerned with the cost to the consumer of such necessities as steak and soap, this week turned his attention to the motion picture. Tuesday afternoon, in Washington, he announced that the OPA recommended:

1. A ceiling on prices of admission to theatres.

2. Control of the distributors film rental prices.

Mr. Bowles' proposed action requires Congressional action.

The recommendation for an admission price ceiling was made in a letter to Senator Robert F. Wagner, chairman of the Senate Banking Committee, which is now considering legislation to extend the life of the Price Control Act beyond June 30, its expiration date.

The present act specifically exempts motion pictures, along with newspapers, magazines, books and radio, on the ground that freedom of the press would be invaded by control through licensing of these media of communication.

Senator Wagner Voices Congress' Opinion

Senator Wagner said Wednesday that Senate Banking Committee members are "generally of the opinion that they know of no reason for bringing movies and other amusement tickets under price control." Mr. Wagner's statement was said to reflect a general coolness in Congress toward Mr. Bowles' proposal to place amusement prices under OPA control.

In the letter, made public at a press conference by Mr. Bowles, the OPA executive said that film admission prices had increased 38½ per cent, including the Federal tax, from June, 1941, to December, 1944. The increase, he said, had caused a rise of six tenths of one per cent in the cost-of-living index for the same period.

The letter did not mention film rentals but Mr. Bowles told reporters at the conference that control of these fees would be necessary if a ceiling was placed on admission prices. His estimate of rental increases in the two and a half year period was "25 to 30 per cent."

Says "Roll Back" Not Initial OPA Objective

He explained that "rolling back" admission prices to the 1941 level was not the "initial objective" of the OPA. "We have just got to be sure that these prices don't go any higher," he said. He estimated that during 1944 the American public spent $1,500,000,000 on admissions to motion picture theatres.

The best estimate available this week from industry statisticians was that the gross for 1944 was $1,200,000,000 and that admission prices had advanced between 15 and 20 per cent since 1941.

"Public amusements constitute an important item in the average family's budget," the OPA director wrote to Senator Wagner. "From the standpoint of the cost of living, the largest item in this group is motion picture admissions, which have a weight of 1.7 per cent in the BLS (Bureau of Labor Statistics) cost of living index."

Mr. Bowles expressed the view that the procedure of putting amusement changes under a form of price control would be "comparatively simple."

"In the event that Congress decides that prices charged for motion picture theatres and other public amusements should be controlled," he added, "the task will probably not involve a substantial increase in the work load of the Office of Price Administration."

He also urged the committee to consider price controls for barber shop and beauty parlor services, which, he estimated, advanced in price 29 and 40 per cent, respectively, from May, 1942 to November, 1944.

Circuit Official Challenges OPA Figures On Increase

At mid-week, circuit executives in New York declined to comment on Mr. Bowles' statement. An RKO circuit official however, challenged the OPA director's figures concerning the increase in film theatre admissions, saying the 38.5 per cent "was not accurate." He explained that New York theatres, for example, had not increased prices by a very large percentage, adding that taxes accounted for most of the rise.

"Of course, if the OPA puts a ceiling on admissions," he remarked, "we are ready abide by it."

While the motion picture industry was ca tiously inarticulate, representatives of the spea ing stage in New York were voluble.

Billy Rose, producer of lavish spectacles, sa the proposal "was aimed at producing the ill sion of activity. Mr. Bowles should conce himself with cause as well as effect. . . . In t legitimate theatre cost of production has go up . . . 100 per cent."

Michael Todd, busy producer of "Up in Ce tral Park," suggested a ceiling on taxes f theatres and said "Mr. Bowles would have become a drama critic in order properly evaluate a show."

Brock Pemberton viewed the proposal unreasonable.

Ned Irish, acting president of Madis Square Garden said admission prices at t Garden had increased less than ten per ce exclusive of taxes.

Ritz Theatre in New York Bought by Simon Bros.

The Ritz theatre, on West 48th Street ne Broadway, New York, which is occupied und lease by Station WJZ, has been sold by the hei of the late Hattie Hill to Simon Brothers. T 865-seat house, built in 1925 is assessed at $340,0 of which $210,000 is land value, and was acquir free and clear of mortgage.

1,263 Houses Served by Combines

(Continued from preceding page)

of 65 independent theatres, this organization plans to open offices in New York on April 1, 1945.

Associated Theatres of New Jersey—Jack Meltzer. Each of the 22 theatres which are members are reported to pay four per cent of the weekly film cost, with a minimum of $8 weekly as fees.

Brandt Theatres—Joseph Ingber, booker and buyer. The fee reportedly varies from $5 to $40 weekly, depending on the type of house and business that the 31 members possess.

Island Theatres—Jules Liggett. Fees, which are said to be as low as $5 and as high as $25 weekly, apply in this membership of 22 theatres.

NEW ORLEANS

Theatre Service Corp.—E. V. Richards, head of the Paramount-Richards Theatres. The buying arrangement of the 117 theatres is said to be on the basis of 10 per cent of film rentals paid by the exhibitor.

Film Service Corporation—L. C. Montgomery and J. N. Houck. With 49 members, it services theatres in Louisiana.

NEW YORK

Brandt Theatres—Joseph Ingber. With a membership of 77 theatres, approximately 55 independent theatres are booked by the Brandt circuit. Fees are said to be from $5 per week upward.

Century Circuit, Inc.—Sam Goodman. Handling contracts for the five Charles Moses Theatres, of which four are operating.

Stiefel Booking Office—Samuel Stiefel, who books and buys for 10 theatres. Fees a said to range from $12.50 to $30 per theatr

Cinema Circuit Corporation — Lou Fischler. Of the 11 theatres, two are not own by the Cinema Circuit.

OMAHA

Oscar Hanson—Owning an interest three of the 31 theatres for which he boo and buys, Mr. Hanson reportedly charges weekly fee ranging from $10 to $21.50.

PHILADELPHIA

Affiliated Theatres Circuit, Inc.—Dav M. Milgram, who owns 13 of the 23 theatres f which he books and buys. Fee is figured a cording to the film rental.

PITTSBURGH

Cooperative Theatre Service — Be Stearn, booking and buying for 67 theatres.

Pennsylvania Enterprises, Inc.—Brya D. Stoner, buyer; George Purcell, booker, a James Alexander, business manager. Nu ber of theatres not revealed.

ST. LOUIS

Jack Harris Booking Agency—Jack Ha ris, booking and buying for nine theatres.

WASHINGTON

Affiliated Theatres Circuit—Nat Mi gram, who buys from his Philadelphia offi for only one house in the Washington area.

Exhibitors Washington Representati —Joseph B. Walsh, booking for 12 theatres the District of Columbia area.

Curfew

BY TERRY RAMSAYE

SACK cloth and ashes. Hair shirts and hempen girdles. All flesh is grass; all is vanity. It is the time of curfew. It is a time of mourning. Men die in battle. They fight for a cause, the cause of a nation which above all others has had the good life. It shall be the good life no longer. There shall be no gaiety for the girls they left behind them, nor for their fathers and mothers, nor for their sisters and brothers at home.

It is the time of the great curse and all shall repent at home in the dark. ¶ That is decided, not by individual or national conscience but because of the special custodianship of it by Mr. James Byrnes, who ordains that America shall go to bed at midnight. The pretext is that it is to conserve coal and light. No one believes that, really. By the time the boilers cool from the shutdown it is time to start up again. All Washington was saying it was a gesture the day it started—and the rest of the nation is saying so, now. No facts and figures, with which the bureaucrats are so commonly eloquent, are coming now.

America of those metropolitan centers which have emerged from the "horse and buggy days", the days of the dim lanthorn and the watchman of the night, considers that it is getting a kicking around for the sake of a kicking around.

Are we being taught to obey—and, if so, obey who?

* * *

¶ Many in this America believe that they are being softened up for more dictatorialism to come. So many orders—ranging from the length of shirttails to what of flesh or fish or fowl one may eat on this day or that, whether cuffs on the trousers or not, or if brassieres may have elastic or drawstrings—are coming from so many places that it is hardly now to be asked if all or any such orders have any real authority. For awhile yet, one may suppose the people will in a lip-service sort of fashion agree to be bossed, while they go out and make other arrangements—black markets for panties, speakeasies for a highball at 1:00 A.M.

The madness of it is manifest, just as it was in the days of prohibition. Decency departed and Capone came in, empowered, distressingly enough, as the lawless servant of thwarted human rights.

The hodden grey of the Roundheads falls upon Broadway, and the lights go out on this street of the world. But, within the week, come tidings that the British Ambassador is to go with a party to Oklahoma to ride to the hounds, in pursuit of wolves, in lieu of the classic fox, and thence to a tour of the Southwest. Does he in all that gaiety, in this world at war, have Mr. Byrnes' approval? And will the Viscount have to be abed by midnight?

And what of Comrade Stalin who, like many New Yorkers, works at night? Mid-afternoon is the morning in Moscow and the lights in the Russian halls of state burn until the dawn. It has been the international boast that through the small hours there are banquets—and so many as forty toasts in vodka.

* * *

¶ Considerably it is thought by some that the address is at the City of New York, in a fashion of building the hate of the country against the town. That is an ancient political device. Power can be builded of hate as readily as out of devotion.

The firm, unimaginative Mr. Byrnes wouldn't know it, but the City of New York, for instance, is in much more special case even than the District of Columbia with its array of embassies and extra-territorial and international areas. ¶ New York is a state, and about now it might be having some state's rights. It is the state which, in truth, stands between the rest of the United States and the rest of the world. Perhaps it is not, precisely, America, but it is the cultural and economic threshold between the new world and the old—and Asia, too. It is the city where special arrangements are made. ¶ It is the place where State Department entertainers bring the visiting potentates and scions of power and royalty to give them a good time under the protocoled cover of censorship. It is the place where a Queen of China can come shopping, where princes of the Orient may pick geegaws and cumshaw to take back to their harems.

* * *

¶ Mr. Byrnes is apparently controlled by the notion that going to bed with the chickens is a token of national virtue. That dates from the time when only highwaymen and harlots stayed up nights. Mr. Edison's electric light arranged to liberate the race from lantern and candle and gas. Unhappily, he made it possible also for men to work after sundown. But also the lamps let men live, independent of the sun cycle. They do, and they work as much in America's areas of peace as Mr. Byrnes' regions of war. For both, they work all hours. ¶ Morals are not in the clock. Neither is patriotism a matter of meridians and chronometers, nor sunset nor dawn. Neither God nor Virtue have office hours.

It was said with deep tragedy, rather awhile ago, that "lights are going out all over Europe".

Now Mr. Byrnes is turning them off here.

HOLLYWOOD STRIKE MENACES THEATRE

Projectionists Ordered to Await Work Halt; Most Studio Workers Idle

On Wednesday of this week, a three-day-old jurisdictional controversy between the Conference of Studio Unions in behalf of the 78 members of Set Decorators Local No. 1421 and the International Alliance of Theatrical Stage Employees in Hollywood had seriously interfered with production in the studios and threatened momentarily to close most of the nation's motion picture theatres.

Developments over the three-day period which flashed varying degrees of danger warnings to the industry included:

1. The gradual slowing down of all production activity at the major studios in Hollywood, where on Wednesday it was estimated that approximately 17,000 industry employees were idle.

2. Instructions from Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees to various locals to "stand by" for instructions to strike in all theatres employing union projectionists and other members. Most of the nation's large theatres have contracts with the union.

3. Condemnation of the strike by War Labor Board officials, who termed it a "pressure move" on the part of the union to force the studios to put a regional board ruling into effect without awaiting the outcome of a WLB appeal filed by the producers.

Recovering somewhat after the shock of the first day, producers were able in most instances to keep production rolling at partial capacity as the IATSE sent in engineers to man power plant equipment in place of the striking members of the International Brotherhood of Electrical Workers. In the main, however, the wheels of production were grinding to a stop, with chances gloomy for adequate operation unless the controversy was settled quickly.

The publicity activity of the studios slowed down as the 300 members of the Screen Publicists Guild voted to strike in support of the painters and decorators. Most of those working were confined to answering telephone calls from the press about the strike.

Confusion Complicates Situation

Confusion, meanwhile, complicated the situation. Herbert K. Sorrell, president of the Conference of Studio Unions, declared that he would not obey a message from the union's international headquarters ordering the men back to work, and that the president himself had told him by telephone to disregard it. L. P. Lindeloff, president of the International Painters and Paperhangers of America, said at Indianapolis that he had telegraphed Edmund Musa, business agent of the Hollywood local, to order the men back to work. Mr. Sorrell said that Mr. Lindeloff told him by telephone to ignore that order.

"When I send you a wire, then it is all right, but pay no attention to other wires," Mr. Sorrell quoted Mr. Lindeloff as saying.

In his telegraphic order to IATSE unions, Mr. Walsh declared that "because of coercive methods of the painters' local and tolerant submission to such methods by various Government agencies, and for the protection of the IATSE as a whole, you are instructed to have your members stand by for an order to stop handling or exhibiting any motion pictures made by any West Coast producer."

Retorted Mr. Sorrell, commenting on Mr. Walsh's notification to his locals, "in the first place, he can't do it. In the second, it would wreck the IATSE if he tried to." The Screen Office Employees Guild formalized a pro-strike attitude at the Tuesday night meeting, an attitude already adopted by most members. All members were out on Wednesday. Ed Flore, president of the Culinary Workers Union, ordered his members early Wednesday morning to observe the picket lines starting on Thursday. This action was expected to close the studio commissaries.

Committees from the Screen Actors Guild, Screen Writers Guild and Screen Directors Guild were seeking a working agreement to restore normal procedure. The meeting of these members adjourned Tuesday night without making a statement, to resume deliberations on Wednesday.

Stoppage Began Monday

The stoppage began Monday following a special strike meeting called by the Conference of Studio Unions in behalf of Set Decorators Local 1421, recognized recently by the War Labor Board as bargaining agent for the set designers, pending final decision by the National Labor Relations Board.

Producers issued a statement declaring, "We are caught helplessly in a jurisdictional dispute," referring to the notification by Richard Walsh, IATSE president, that he would order his membership not to report to work in the event the producers recognized Local 1421. Both unions are members of the American Federation of Labor, and the same jurisdictional squabble between them last October caused a six-day stoppage in the studios, involving some 750 workers.

Herbert Sorrell, Conference president, who explained the issues to 500 workers Sunday night at a meeting in the Hollywood Legion Stadium, said:

"The War Labor Board ordered the employers last month to continue dealing with Local 1421 as the bargaining agent for set decorators. The employers did not do so. We reported this to the board. There was still no action. The men voted to strike."

Hearings Continue Meanwhile

Meanwhile, National Labor Relations Board hearings, started last week, continued. Representatives of the producers, set decorators and IATSE offered testimony from which the board will decide whether an election to determine the appropriate bargaining agency is warranted.

The Screen Actors Guild also met Monday to set a date for a membership meeting to vote on whether to support the strike.

The guild, which emerged from the 1937 strike as the players' bargaining representative, then agreed with the producers who recognized them as such not to strike for a period of 10 years and to submit grievances to arbitration.

The settlement of the 1937 studio strike was delayed by a jurisdictional struggle between Federated Motion Picture Crafts and IATSE. After continuing through all of M and the first half of June that year, paint and scenic artists were granted a 100 per c union shop, with the jurisdictional questi still unsettled. Finally, the FMPC was d banded.

The statement of the producers said th "were powerless to prevent" the strike. "V have taken and are taking every possible st to secure a decision of the War Labor Boa and the National Labor Relations Board whi will settle the dispute," the statement said, ad ing, "We have urged and are urging our en ployees to await this legal determination."

The strike was called in disregard of a te gram from the WLB Saturday urging agair it, Mr. Sorrell declaring, "We must use t language the producers understand."

Monogram, PRC, Walt Disney and Techn color were specifically exempted from the pic eting because they had agreed to "go alon with the Conference.

Mitchell President of New England Group

At the annual meeting of Independent Exhibitor Inc., of New England, in Boston, recently, th following officers and directors were electe Walter E. Mitchell, president; E. Harold Ston man, first vice-president; Warren Nichold, seco vice-president; Kenneth Forkey, secretary, an W. L. Bendslev, treasurer. Mr. Mitchell appoint the following to the executive committee: Natha Yamins, chairman; Frank Boscketti, J. E. Cha bonneau; Richard Flora; Allard M. Graves; Fr J. Greene; Francis C. Lydon; Joseph Mathie Daniel Murphy; Francis M. Perry; Marr Pouzzner; George Ramsdell; Samuel Resnik Philip Smith; Meyer Stanzler and William Viano.

Edwin Kilroe Appointed to Bar Association Committee

Edwin P. Kilroe, Twentieth Century Fox, ha been appointed to the Committee on Intellectu Property, in copyright, of the Inter-American Ba Association.

Mr. Kilroe is copyright adviser to his compan and to Movietone, Inc.

The Committee will make its report at th Fourth conference of the Association, Santiag Chile, October 20 through 29.

He will represent the Motion Picture Produce and Distributors of America on the Committee.

Ford Slated as Bernstein Aide in British MOI Post

Richard Ford, former British Information Serv ice film head in New York and Washington, i slated to become assistant to Sidney Bernstein o the British Ministry of Information, it is learne in New York. He will leave shortly for England His duties, among other things, will be to collec information on production and distribution of official and Allied films in liberated Europe. Nevil Gardiner, Washington film officer of Britis Information Service, also will leave shortly fo England to confer with officials in the film division.

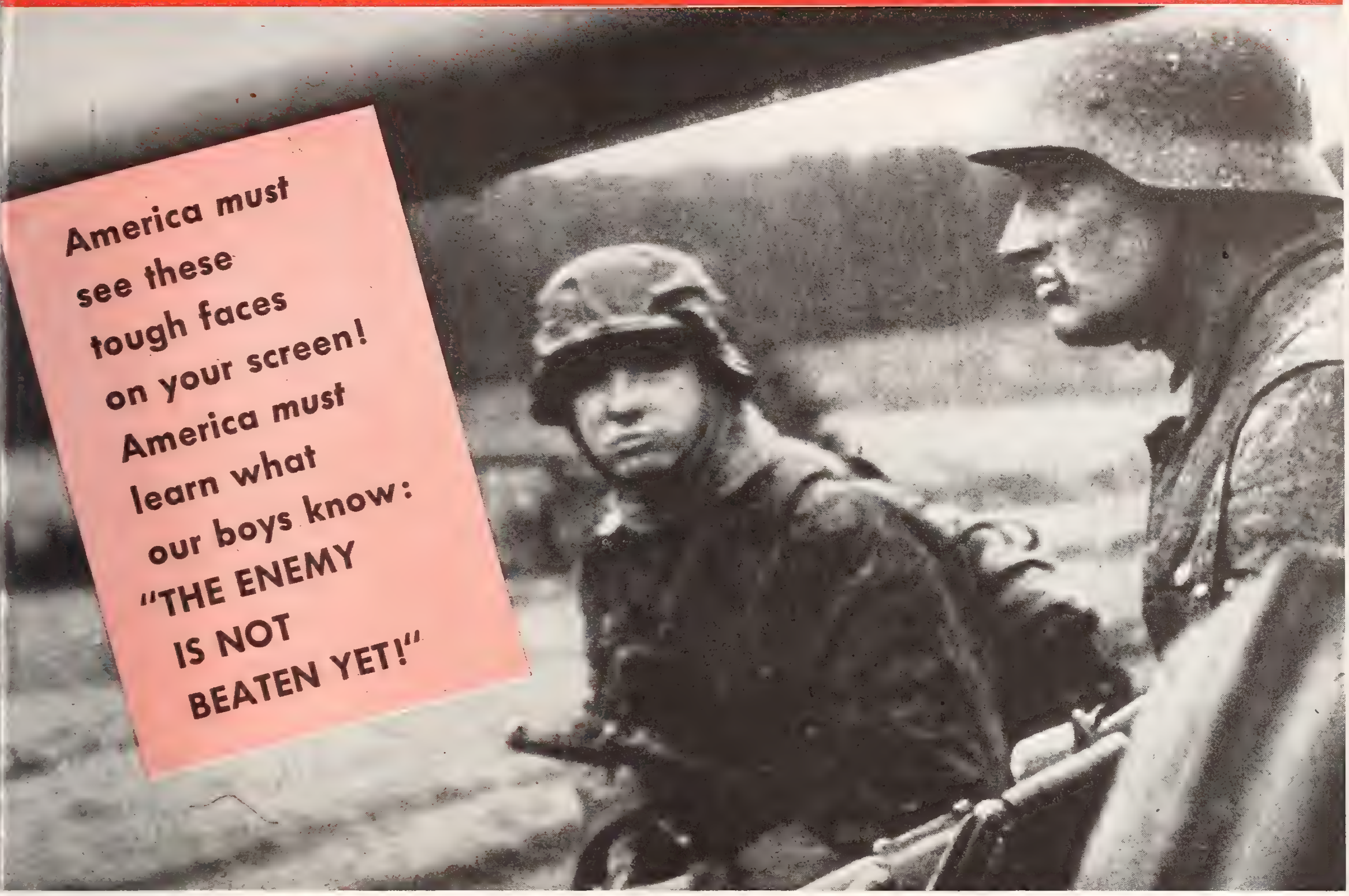
More Patrons After War, Cowdin Predicts

American films will have more patrons after the war than ever before, J. Cheever Cowdin, Universal board chairman, predicted Tuesday, following his return from Great Britain, and in an address to the annual stockholders' meeting at Wilmington, Del. The company had given the Army, gratis, 4,122 prints of features, and 2,655 prints of short subjects, Mr. Cowdin noted, in reviewing activities of the year. Directors were reelected at the meeting.

Freeman Reports Manager

Martin Freeman, formerly Monogram salesman, has been appointed district manager in the central states, for Confidential Reports, Inc., new checking organization.

HIS IS CAPTURED GERMAN FILM!


America must see these tough faces on your screen! America must learn what our boys know: "THE ENEMY IS NOT BEATEN YET!"

THE WAR DEPARTMENT PRESENTS

"THE ENEMY STRIKES"

Ten minutes of screentime that will influence our lifetime! A vital warning to STOP complacency! America once again relaxes. This message tells dramatically how our dreams were shattered last December by the tragedy of the Battle of the Bulge. Newly captured German films are seen for the first time together with amazing, thrilling footage to grip audiences and tell them "It's not over yet!" For the sake of our own dear ones on the battle line you MUST do your part to keep the home-front fighting too by showing "THE ENEMY STRIKES" now!

Produced by the Army Pictorial Service, Signal Corps

AVAILABLE FREE AT ALL UNIVERSAL PICTURES EXCHANGES

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N.Y.C.

ARMY TO TAKE OVER WAR PRISON FILMS

Takes Programming Out of Hands of Nazi Officers, Who Did Own Selecting

The Army is taking over the distribution and programming of entertainment pictures for prisoner of war camps in the United States.

Selected pictures from the major producers' newer product, not previously available for this 16mm field, playing the prison theatres on percentage, are to be added to the camp service. The programs will include selected material from the 16mm distributors' libraries.

For the first time the majors will be engaged in the direct commercial distribution of their wares in 16mm versions.

The Army move is to be taken as perhaps related to reports that under the autonomous prisoner officer administrations of amusement affairs in the camps there has been censorship, especially Nazi censorship, of the pictures presented.

Up to this time the prisoners in effect, through their own camp organization, rented the pictures of their choice. Goose-stepping officers, it is said, have been seeing to it that their troopers might not see material too invasive of the doctrines of Berchtesgaden.

Agreement of Provost and WAC

Now, by agreement of the Provost Marshal General's office and the War Activities Committee in New York, representing the industry, material which under the pre-existing state would not be available in 16mm in the United States will go into the prison camp programs. This brings to the prison screens what may be selected out of pictures made for America's current state of mind.

It is to be remembered, the while, that all through the war the organized American industry has been providing 16mm prints of the latest and greatest of Hollywood product for showing to service men overseas and right up to the fronts of both Europe and the Pacific. The new flow of prison camp pictures will not, however, necessarily coincide with the overseas program.

Distributors To Get 33 1/3%

According to informed sources the distributors are to get 33⅓ per cent of the gross at the prison camp box office. War prisoners pay a standard admission of 15 cents. It is estimated that there are about four hundred prison camps in the United States, holding at least 300,000 Germans and several thousand Italians. Some estimates have calculated the total number of war prisoners in the U. S. at a million.

Prints for the industry pictures are to be made for the Army Overseas Motion Picture Service at the DeLuxe Laboratories in New York and distributed by the Army.

Raw stock for the prints was requested by the Army from the War Production Board, but the WPB reportedly refused an allocation for this purpose in view of the raw stock situation and the Army now has agreed to take the raw stock from its own quota. German sub-titles are to be supplied and in a few instances, German-dubbed pictures will be available.

For more than a year German war prisoners have purchased entertainment films in 16mm directly from Walter Gutlohn, Inc., representing RKO and Universal, and Films, Inc., representing Paramount and Twentieth Century-Fox.

Under the new system of supplying entertainment films to German prisoners, both Gutlohn and Films, Inc., will continue to provide their catalogs of the four major companies, but the ordering and print-making will be channelled through the Army. Approximately 12 films not on current schedules from each of the 11 companies are to be selected by the Army for the prison camps.

In addition to the four major companies named above, Columbia, United Artists, Monogram and Republic also have made their old films available for the 16mm field, specifically in territories where no theatres exist.

Goldwyn Argues For Rank Case

Samuel Goldwyn, producer, returned to New York headquarters this week, after three weeks in Great Britain on a highly secret mission for the Foreign Economic Administration. Wednesday noon, in his office, to which he had summoned trade writers, Mr. Goldwyn referred all queries about his mission to Leo T. Crowley, FEA administrator, in Washington. Mr. Goldwyn refused to deny his mission concerned films. He affirmed it was about "reverse lend-lease." Then Mr. Goldwyn uttered some positive comments, with habitual amplification.

1. He commended the efforts of J. Arthur Rank, controller of a majority of the British film industry, to obtain a world screen for British pictures, and asked Americans to give such pictures "equal opportunities."

2. He asked Chester Bowles, Office of Price Administration director, "to look over the costs of pictures" before attempting to impose price ceilings on film and theatres.

Of Mr. Bowles' apparent intent to impose ceilings, Mr. Goldwyn added: "I'm sure Mr. Bowles is a pretty smart man, and he is not going to do anything to hurt us. I'm certain that before he or anyone associated with him takes a drastic step like that, they're going to ascertain the greatly increased costs of pictures, which are going up every day.

"I have faith in Congress, which will investigate conditions before it allows anything to hurt an industry."

Mr. Goldwyn's brief for Mr. Rank was developed, it appeared, when Mr. Goldwyn was able to be on the spot "to observe just what England and Mr. Rank are driving for.

"The quicker Americans realize Mr. Rank's determination to have English pictures shown all over the world, the better it will be," Mr. Goldwyn said, and asked that this country "afford British picture producers the same opportunities they afford to us."

American exhibitor acceptance of British pictures will come, Mr. Goldwyn is confident, because "American exhibitors are pretty smart—they realize they have to support fine pictures; and because Mr. Rank knows he has to make good pictures for a world market."

Mr. Rank asked no aid, Mr. Goldwyn said, but probably will establish in this country an organization to exploit and advertise his product in the American manner.

"Mr. Rank made a great impression on me," Mr. Goldwyn noted.

RKO's distribution of Goldwyn product is "very satisfactory," Mr. Goldwyn said, in denying reports he would establish, with several other prominent independent producers, a separate marketing organization.

Army Incentive Films to OWI

The War Department plans to transfer distribu tion of films made by the industrial incentive divi sion of the Army Bureau of Public Relations to th non-theatrical division of the Office of War In formation.

This decision was made following a meeting i New York Monday of Army incentive officers an three commercial distributors, Castle Films, Wal ter O. Gutlohn, Inc., and Modern Talking Picture who have been distributing incentive pictures t war plants, under Army contracts.

According to the Army plan, the OWI will han dle all prints of incentive films except for a limite number designed exclusively for war plants. Print for these outlets will continue to be distributed b the three commercial companies.

Motion Picture Herald February 19, 1944, re ported that the OWI non-theatrical film unit, unde the direction of Charles R. Reagan, had been en deavoring to utilize the 281 16mm film depositorie throughout the country cooperating with the OWI for distribution of the Army incentive films.

In addition to war plants, the pictures are soo to be shown by schools, community, labor and othe organizations. About 2,000 prints are to be turne over to the OWI by the Army unit, headed by L Col. Thomas O'Grady, with Major Monroe Green thal as second in command.

Following the meeting, it was learned that th Army incentive division plans to produce films spe cifically for certain industries, to be shown in plant operated by those industries. In addition, the uni expects to produce six incentive films a year de signed for theatrical distribution, presumabl through War Activities Committee.

Sixth War Loan Awards Ready

As the industry prepared to gather strength fo the Seventh War Loan, to begin May 7, unde the direction of Samuel Pinanski, national industr chairman, news of the Sixth War Loan $5,00 screen magazine exploitation contest results wer to be announced this week.

John Hertz, Jr., chairman of publicity and ad vertising for the Sixth War Loan, said in Nev York last Friday that 3,227 entries were receive "covering every conceivable channel of theatr merchandising for the sale of War Bonds. Thes exceptional results have accounted for the com mittee's splitting the $5,000 prize money into 1 major prizes and five consolation awards, all i War Bonds."

Mr. Hertz will be chairman of publicity an advertising for the Seventh War Loan, with Jerr Zigmond of the Paramount Newman, Kansas City as coordinator.

The contest, open to 16,000 exhibitors, was or ganized by a group of national screen publication as an incentive to "encourage exhibitors to stim ulate the development of ingenious exploitatio methods by which they would be able to sell mor Bonds."

The winners are selected on the basis of ingenu ity and effectiveness of their Bond selling idea and not on the basis of the total sales or increas in sales over previous Bond drives.

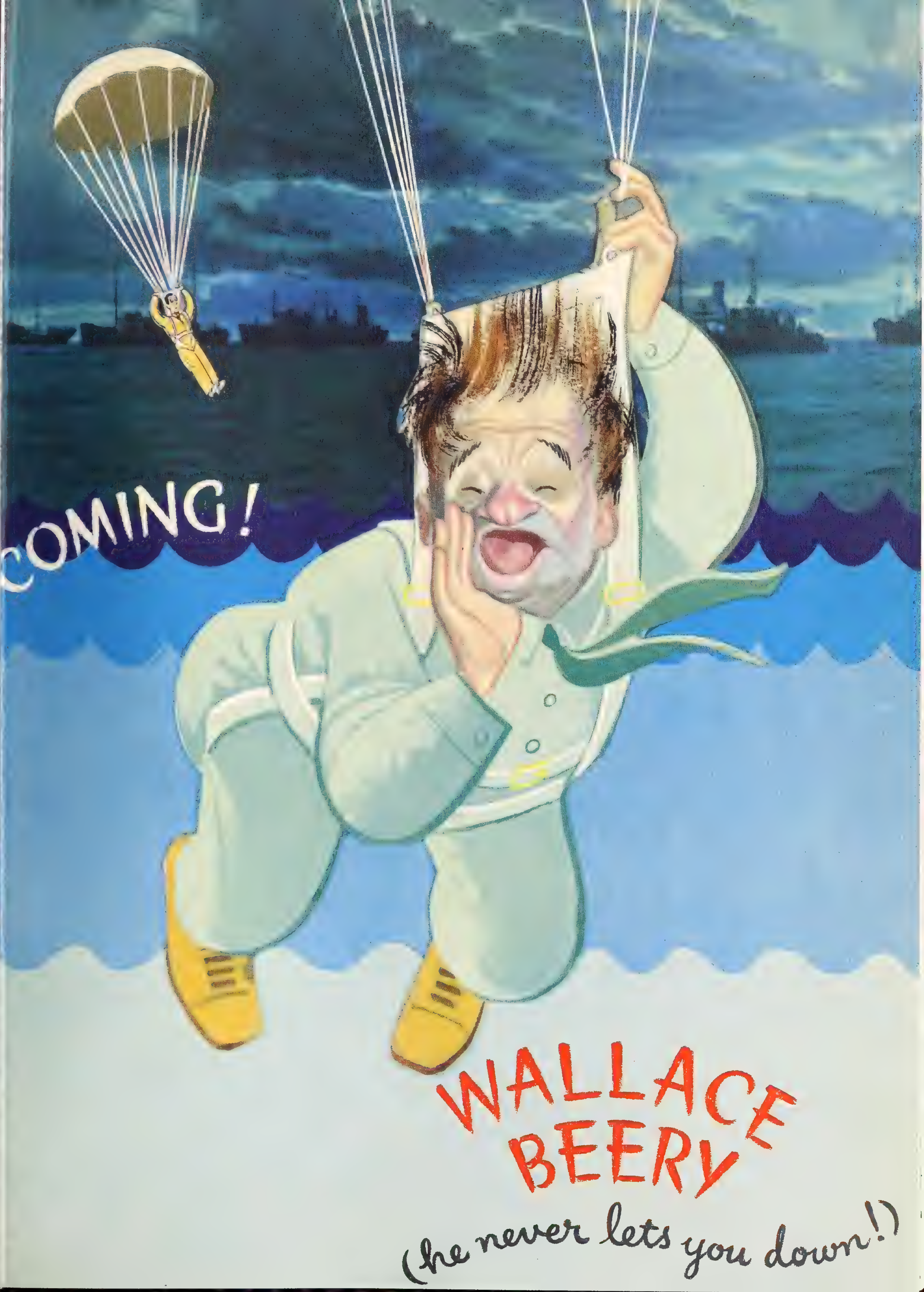
The judges will be Harry Brandt, nationa chairman, Sixth War Loan; S. H. Fabian, Jack Alicoate, Mr. Hertz, Francis Harmon and Stuar Little.

Last Thursday, Mr. Pinanski announced th appointment of Harry Browning as his executiv assistant for the Seventh drive. Mr. Browning i advertising and publicity director for Mullin an Pinanski Theatres, with headquarters in Boston.

Robert Weitman, managing director of the Nev York Paramount, will be national chairman of th special events committee.

Joins Columbia Staff

Ed Feinblatt, PRC salesman in Philadelphia, has joined the Columbia branch in that city, as salesman, succeeding Si Bell, who resigned.


COMING!
WALLACE BEERY
(he never lets you down!)

A very good way to repeat the business you did on "Salute To The Marines" is to play this one!

"Our World Premiere at Akron, Ohio, equals 'Salute To The Marines' and we're doing top business everywhere!"

M★G★M
SHOWMANSHIP
brings you

WALLACE BEERY

in

THIS MAN'S NAV

with

TOM DRAKE • JAMES GLEASON
JAN CLAYTON • SELENA ROYLE
NOAH BEERY, Sr. • HENRY O'NEILL

Story and Screen Play by Borden Chase
Based on an Idea by Commander Herman E. Halland, U. S. Navy (Ret.)
A Metro-Goldwyn-Mayer Picture
Directed by WILLIAM A. WELLMAN • Produced by SAMUEL MARX

1924 1945
21st YEAR OF LEADERSHIP
MGM

LITHO

talian Exhibitors Face roblem of Film Supply, axes and Equipment

MARTIN QUIGLEY, Jr.

ome

otion picture exhibitors in liberated Italy have theatres in operation are seriously bled about the future, even though crowds flocking to the box office and paying high ission prices. Every basic factor affecting business is a cause of current concern.

irst of all a continuing supply of enough n quality product is not yet assured. Oper- g expenses have mounted to fantastically h levels and there is no indication that the of the inflation has been reached. Finally ian Government admission and income es take most of the box office receipts, and probability is that tax rates will continue to ease as part of the effort to pay the costs he war.

lian Theatres Totaled 36 in Year 1942

large number of theatres from the toe of y to the Alps have been destroyed or seri- ly damaged; many others lack a normal ply of electricity and other essentials. Up now no statistics have been prepared on the truction of theatres in the areas of Italy m which the Germans have been expelled. one wishes to guess what the situation will in Northern Italy.

The most recent figures on the motion pic- e industry in Italy are those published in *Spettacolo in Italia,* 1942, which was issued tober 30, 1943. In 1942 there were 5,236 lian theatres. Thirty per cent of all the ad- ssions were collected in the 10 per cent of theatres which are located in Rome, Milan, rin, Naples and Genoa. The 25 largest cities Italy produced 52 per cent of the gross.

In 1942 admissions to motion picture the- es averaged about 8,200,000 per week. All wns with 20,000 or more population have least one cinema. From Rome north wns of 10,000 and more have film service; e southern part of Italy has been less well veloped from a motion picture, or any her, point of view.

The largest Italian exhibition circuit has 90 eatres and is owned and operated by Ente zionale Industrie Cinematografica (ENIC), Government company which also has a large stribution branch. Other circuits are much aller and generally are confined to a particu- area of Italy. Several thousand theatres e independent, individual operations. Even fore the war the theatres in Italy were not odern in the sense of the word as used in the nited States.

ll Exhibitors Worried bout Product Supply

Today all exhibitors, from the State com- ny, ENIC, to the showman with one small use in a provincial town, are worried about e product supply. Ever since the Allied land- gs in Sicily and southern Italy a limited num- r of American and British films have been stributed by the Psychological Warfare ranch Film Section. More recently the dis- ibutor of Russian films in Italy, GBD (Gio- nni de Bernardini) launched a program with about 20 features. Several Italian distributors including ENIC are reissuing old Italian films.

Also old Universal, RKO Radio, Columbia and United Artists pictures are being circulated by their respective Italian distributors. A few Italian pictures of recent date, unobjectionable from a propaganda standpoint, are in release. But these diverse sources at present do not have available a sum anywhere near the 250 new features needed each year for profitable exhibition in Italy.

Until 1939, when the major American firms suspended operations in Italy following the creation of the Fascist government motion picture monopoly, the majority of the film imports were Hollywood pictures. From that year the Italian government increased efforts to obtain product from Germany, Spain, France and any other source, while domestic production was encouraged by substantial prizes and tax refunds.

The following table from *Lo Spettacolo in Italia,* 1942, shows the number of Italian pictures and foreign imports from 1930 to 1942:

Year	Italian	Imports	Year	Italian	Imports
1930.....	18	374	1937.....	33	290
1931.....	27	262	1938.....	45	230
1932.....	31	229	1939.....	77	168
1933.....	36	260	1940.....	86	183
1934.....	31	267	1941.....	71	153
1935.....	39	202	1942.....	96	127
1936.....	43	187			

In 1942 Italian pictures earned 52.5 per cent of the gross of 1,191,000,000 lire. In 1941 Italian films won 41.4 per cent of the film revenue; 34.9 per cent in 1940; 24.3 per cent in 1939, and 13 per cent in 1938. It was in 1938 that the first major Fascist film laws were passed creating the Government film monopoly.

In recent years every Italian picture won some kind of a prize and tax rebate from the Fascist Government. The scales were weighted so that a better picture received a more substantial subsidy.

The Fascist laws encouraged almost all types to become producers. At one time more than 140 producing firms were registered. By decree that number was reduced to 40. Despite all the Government pressure the 96 Italian films made in 1942 were produced by 46 firms, or an average of about two pictures to a company.

Estimate Could Produce 50 Annually, with Facilities

That year 23 companies made only one feature each; 11 made two; one, five films; one, six, and one, 12. The last mentioned was Cines, headed by Luigi Freddi, boss of the Fascist film industry, who transferred Cines to Venice when the Allies were on the way to Rome.

Members of the film trade in Italy estimate that 50 films could be produced in this country each year if money and raw stock were available. Currently a few films are in production in the Rome area. It is reported some investors are gambling on film production rather than trust to the uncertain value of the lira. The Italian films now in production are being made under primitive conditions. Some are being shot silent for recording of the dialogue and sound effects at a later date in one of the dubbing studios.

Cinecittà, the principal studio in Italy and a property of the Government, is occupied now as a refugee camp. Enough of the Cinecittà equipment was held back when the Nazis and the Italian Fascists went to the north to produce one or two features at a time. The Scalera studio, owned by a construction family which did much work for the Fascist Government, is almost in its pre-war technical state despite the fact that Scalera during the war established a studio at Venice. Several small studios in the Rome region also are in a position to do some film production. The fate of the studios in the north of Italy—two at Venice (Cines and Scalera), Turin and Pisorno—is not known.

However, assuming the problem of financing and the more difficult one of raw stock are solved, a total of 50 Italian films will not materially assist the Italian exhibitor. He knows that at present and for years to come, if not indefinitely, the great majority of the pictures must come from abroad. The exhibitor's first preference as that of his patrons, now as before, is for Hollywood product.

Fascist Film Legislation Technically Not Abrogated

The Italian exhibitor realizes that a number of matters must be settled before he has a regular normal supply of Hollywood films. At the moment the exhibition of any foreign motion pictures in Italy is technically illegal under the Fascist film legislation which has not yet been abrogated. The showman here also is concerned about the method of operation which the American film companies may choose for Italy. But the answer to this and all related problems will only settle a part of the exhibitor's troubles.

Many exhibitors have so many wartime worries that they can not even think about product. A few of the better theatres have been requisitioned for entertainment uses for the Allied forces. But the day-to-day general operating expenses are the prime concern.

Everything that must be purchased for the theatre is at an extremely high price. Carbons, replacement parts for projector and sound equipment, other items for the physical theatre, are hard to obtain. After the liberation of each particular area of Italy the problem of electricity has been extremely acute. Many theatres have been using emergency generator setups, and that means a pressing need for fuel for the generator engines.

Exhibition as well as distribution is under continuing pressure to raise salaries. A strike of employees has been threatened. An increase of 500 per cent over pre-war levels is sought in some cases. Today in Italy it is quite common for a day laborer to be earning as much or more than a salaried professional worker such as a Government employee or a university professor.

To balance the increase in prices which runs from a few times to several hundred times pre-war costs, the average exhibitor has been able to increase his admission prices only two or three times. Already there is some opposition to the high level of theatre admissions, and the likelihood of local governmental action in some places to place some controls in effect.

Finally, the Italian exhibitor is facing stiff taxes. Taxes were high under the Fascist regime, but seem almost as nothing to what must be turned over to the Government to help pay for the ravages of war and the results of the Fascist system. It is reported that the level of admission taxes will be increased shortly to nearly 50 per cent.

The conditions of inflation also make the income taxes very burdensome. A profit of 1,000,000 lire in 1938 theoretically equalled $50,000; at present rates the theoretical value of $10,000, but the actual worth of such a sum of lire, measured by prices or black market transactions in dollars, is probably $2,500.

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★ LARAINE DAY
★ SUSAN PETERS

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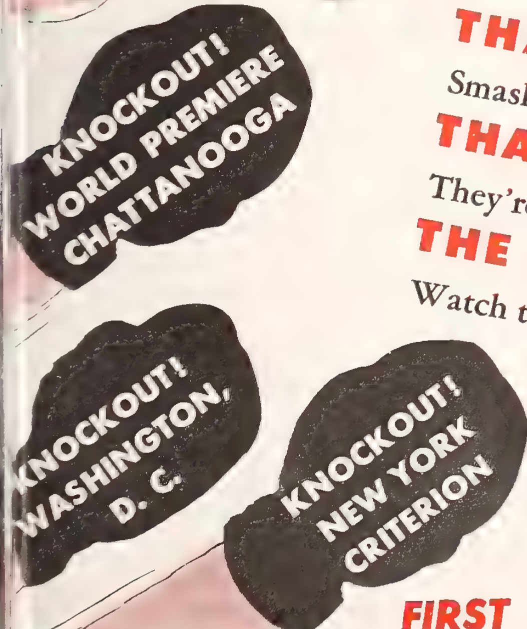
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FIRST THREE ENGAGEMENTS FORECAST DOUGH FOR YOU!

SWING TO DUBBING STRIKES PROTEST

Chilean Writer Cites Many Objections to Method, Says Subtitles Better

by WILLIAM R. WEAVER
Hollywood Editor

There are at least two sides to the matter of dubbing American pictures in Spanish for the Latin-American countries, it now appears, and there may be 19.

One side is reflected in the recent decision, taken virtually in concert by producing-distributing companies, to switch from the long-standing use of superimposed subtitles (or captions) in Spanish, which translate the English spoken by Hollywood players via the screen, to substitution on the sound-track of dialogue spoken in Spanish by unseen persons who seek to synchronize their enunciations with the lip-movements of the players seen.

Reveals Other Side of Matter

Another side is revealed by Miss Lenka Franulic, Chilean journalist and translator winding up a six-month visit to the United States as guest of the State Department, in an exclusive interview arranged by C. Merwin Travis, executive secretary of the Motion Picture Society for the Americas, the industry-Government liaison agency designated by the Office of the Coordinator of Inter-American Affairs.

The two sides are in direct conflict.

The arguments in behalf of dubbing, stated in one way or another by one or more of the several companies which have established dubbing departments or arranged for use of dubbing departments already established and in operation, range over a wide band of reasoning. At the top of the band, so to speak, is the view that a film company is manifesting neighborly cordiality by providing Spanish-speaking peoples with entertainment in a form which does not entail reference to printed translation.

A bit below this altruistic explanation range a number of considerations having to do with economic reciprocity, a somewhat hazy field of relationship, and at or near the bottom of the band is to be found the conviction that dubbed pictures are considered certain to elicit much larger revenues in the Latin-American market than the other kind have been getting.

Claims Argument Fallacious

Miss Franulic, whose half-year in the United States has been spent in Washington, New York and Hollywood conferences with officials and executives interested in the matter under discussion, holds all of these arguments to be fallacious and champions resumption and retention of the translation-subtitle method of presenting American film entertainment in Latin-America.

"Inter-American cordiality is not served by this dubbing process," Miss Franulic said, adding, "Something like the reverse is more nearly true. Perhaps the producers here do not fully realize that the use of subtitles has elevated English to the position of our second language in the years since talking pictures started, and that nearly all of our people, who have studied or are studying English in our schools, continue their cultivation of English by means of the translation subtitles. If dubbing is persisted in by American producers—and it will not be by the French, Russian, Italian and maybe even German producers—we can expect one of those languages to displace English, in time, as our second tongue. It would probably be French, which used to be second."

"Maybe the British won't resort to dubbing, though," it was suggested.

"Of course they won't," said Miss Franulic. "They know better, and always have. They'll retain subtitles, and it can be expected that their pictures will be more popular than Hollywood's in the course of time."

Asked the source of her information relative to the French, Russian, Italian and British plans, Miss Franulic said she simply knew that dubbing was not among them.

Says "Gaslight" Started Move

It was the State Department guest's opinion, based on observations made while here and on conversations with the foreign managers of the major companies, that the swing toward dubbing stemmed from the success of MGM's dubbed version of "Gaslight" in Mexico City and little else. The assumption that the success of this dubbed film in that city is reliable indication of potentials she vigorously disputed.

"'Gaslight'," she said, "is a subject especially suited to Latin-American tastes. Charles Boyer and Ingrid Bergman are immensely popular in Latin-America and I think it is important to note that each has a distinctive accent, which fact must have a measure of consideration when we look at this matter of dubbing. Can anybody dissociate Mr. Boyer's voice from his personality, his mannerisms, his gestures and facial expressions? Or Miss Bergman's? Certainly no unseen person speaking Spanish in attempted unison with their lip movements can overcome the lack of their own enunciation and inflections, which Latin-American audiences know so well."

To the suggestion that film executives deciding upon dubbing in preference to subtitling must have thought about this matter, Miss Franulic replied, "Doubtless they did think about it, and doubtless the box office popularity of 'Gaslight' has convinced them the loss is not important, but how can they know, on the basis of the Mexico City run, that that is so. Why did they not, if they really wanted to make a test, supply this dubbed version in one theatre and place a subtitled version in a similar theatre and see which one was liked best? And how did they arrive at the conclusion that a Mexico City audience typifies the Latin-American audience at large? Why, Mexico City is almost as far from most of Latin-America as the United States is. And it's more like some American cities than it is like some Latin-American cities."

Sees It Uneconomic Practice

Miss Franulic got around to the economic aspect of the subject, on which she professed to be inexpert but was not unwilling to venture opinion, by way of some references to those sections of the Latin-American population where reading is not a unanimous practice, although understanding of vocal address is. "It is perhaps true," she said, "that American films may expand their field of distribution in the smaller and more remote communities of some of the countries, where they now have limited circulation, by virtue of dubbing. But this is a marginal gain, in point of fact, for the sion scale is low in those areas and the distribution is high.

"And this line of reasoning does no good for my country (Chile) at all, b all of our population living within range theatres do read. Only in those co which have considerable illiteracy wou dubbing expedient spread, in any degre scope of the market for American films. in those areas, the gain would be tem for the pictures from foreign countries pass American films in popularity wi relatively short time."

Miss Franulic had other observatio make on other aspects of the subject.

Walt Disney's pictures, in contrast t tures presenting live actors, succeed ver in overcoming the language problems. because the cartoon form is so fundam unrealistic that sound track deviations the realistic are merely amusing, she sai

Similarly, newsreels, documentaries other subjects presented with off-screen tion do not suffer by vagaries of dialect language imperfections, which audienc tribute directly to the narrator, not to th ject.

Miss Franulic's formula for correction rect and immediate return to subtitling.

MGM Will Distribute Two Mexican Films

Two Mexican films, "Maria Candelaria "El Penon De Las Animas" will be dist by Metro-Goldwyn-Mayer. The contract w ranged by Arthur M. Loew, head of International Corporation, whereby MG quired distribution rights for all non-S speaking territories.

"Maria Candelaria" was produced by Mundiales and stars Dolores del Rio. "El De Las Animas" stars Maria Felix and Negrete and was produced by Clasa Films.

Up to now Latin American productions received little or no circulation in non-S speaking countries. The new MGM policy to synchronize these films in the local lang and thus aid in the interchange of film produ

Schaefer Joins Cowan As Board Chairman

George J. Schaefer, chairman of the War ities Committee, has acquired an interest i Lester Cowan productions, "Tomorrow the W and "Story of G. I. Joe." Mr. Schaefer ma announcement in New York Tuesday. He s would be associated with Mr. Cowan as cha of the board of Lester Cowan Productions. Schaefer is a former president of RKO Pictures and sales manager of United Artist of Paramount. He said he would continu WAC duties.

Lunch Celebrates Ferguson's 21st Anniversary with MGM

William R. Ferguson, MGM director of ploitation, was given a surprise anniversary l eon last Thursday at the 21 Club, New Yor his 21st year with the company. Particip were: Charles K. Stern, MGM assistant treas Edward Carrier of the royalty department; tain Volney Phifer, special representative; W Slee of the Chicago exchange; Floyd simmons, Albany; Jack Gilmore, Buffalo; Ed ner, Philadelphia, and Burt McKenzie, Bost

Phoenix Theatre Opening Is Set for March 22

The Palms theatre, newest unit in the Pu Richards-Nace circuit which operates throu Arizona, will open March 22 in Phoenix, H L. Nace, circuit executive, announced in New Tuesday. Governor Sidney P. Osborn of Ari will extend the invitations to the guests, who include civic leaders and Hollywood personal

-G-M TRADE SHOWINGS

DAY, DATE AND HOURS OF SCREENING

CITY	PLACE ADDRESS	THE CLOCK		THE PICTURE OF DORIAN GRAY		WITHOUT LOVE	
ANY	20th-Fox Screen Room 1052 Broadway	WED. 3/21	8 P.M.	THUR. 3/22	8 P.M.	MON. 3/26	8 P.M.
ANTA	20th-Fox Screen Room 197 Walton St., N. W.	WED. 3/21	10:30 A.M.	THUR. 3/22	10:30 A.M.	MON. 3/26	10:30 A.M.
TON	M-G-M Screen Room 46 Church Street	WED. 3/21	10:30 A.M. *Also 2:15 P.M.*	THUR. 3/22	10:30 A.M. *Also 2.15 P:M.*	MON. 3/26	10:30 A.M. *Also 2:15 P.M.*
FALO	20th-Fox Screen Room 290 Franklin Street	WED. 3/21	8 P.M.	THUR. 3/22	8 P.M.	MON. 3/26	8 P.M.
ARLOTTE	20th-Fox Screen Room 308 South Church Street	WED. 3/21	1:30 P.M.	THUR. 3/22	1:30 P.M.	MON. 3/26	1:30 P.M.
CAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	WED. 3/21	1 P.M.	THUR. 3/22	1 P.M.	MON. 3/26	1 P.M.
CINNATI	RKO Screen Room 16 East Sixth Street	WED. 3/21	7 P.M.	THUR. 3/22	7 P.M.	MON. 3/26	7 P.M.
VELAND	20th-Fox Screen Room 2219 Payne Avenue	WED. 3/21	1 P.M.	THUR. 3/22	1 P.M.	MON. 3/26	1 P.M.
LLAS	20th-Fox Screen Room 1803 Wood Street	WED. 3/21	2:30 P.M.	THUR. 3/22	2:30 P.M.	MON. 3/26	2:30 P.M.
NVER	Paramount Screen Room 2100 Stout Street	WED. 3/21	2 P.M.	THUR. 3/22	1 P.M.	MON. 3/26	1 P.M.
S MOINES	20th-Fox Screen Room 1300 High Street	WED. 3/21	1 P.M.	THUR. 3/22	1 P.M.	MON.. 3/26	1 P.M.
TROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	WED. 3/21	1:30 P.M.	THUR. 3/22	1:30 P.M.	MON. 3/26	1:30 P.M.
DIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	WED. 3/21	9 A.M.	THUR. 3/22	9 A.M.	MON. 3/26	9 A.M.
NSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	WED. 3/21	1:30 P.M.	THUR. 3/22	1:30 P.M.	MON. 3/26	1:30 P.M.
S ANGELES	Ambassador Theatre Ambassador Hotel	WED. 3/21	1:30 P.M.	*Previously Trade Shown*		MON. 3/26	1:30 P.M.
EMPHIS	20th-Fox Screen Room 151 Vance Avenue	WED. 3/21	1 P.M.	THUR. 3/22	1 P.M.	MON. 3/26	1 P.M.
LWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	WED. 3/21	1:30 P.M.	THUR. 3/22	1:30 P.M.	MON. 3/26	1:30 P.M.
INNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	WED. 3/21	2 P.M.	THUR. 3/22	2 P.M.	MON. 3/26	2 P.M.
EW HAVEN	20th-Fox Screen Room 40 Whiting Street	WED. 3/21	2:30 P.M.	THUR. 3/22	2:30 P.M.	MON. 3/26	2:30 P.M.
EW ORLEANS	20th-Fox Screen Room 200 South Liberty	WED. 3/21	2:30 P.M.	THUR. 3/22	1:30 P.M.	MON. 3/26	1:30 P.M.
EW YORK EW JERSEY	M-G-M Screen Room 630 Ninth Avenue	WED. 3/21	10:30 A.M. *Also 2:30 P.M.*	*Previously Tradeshown*		MON. 3/26	10:30 A.M. *Also 2:30 P.M.*
KLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	WED. 3/21	1 P.M.	THUR. 3/22	1 P.M.	MON. 3/26	1 P.M.
MAHA	20th-Fox Screen Room 1502 Davenport	WED. 3/21	1:30 P.M.	THUR. 3/22	1:30 P.M.	MON. 3/26	10 A.M.
HILADELPHIA	M-G-M Screen Room 1233 Summer Street	WED. 3/21	11 A.M.	THUR. 3/22	11 A.M.	MON. 3/26	11 A.M:
ITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	WED. 3/21	2 P.M.	THUR. 3/22	2 P.M.	MON. 3/26	2 P.M.
ORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	WED. 3/21	1 P.M.	THUR. 3/22	1 P.M.	MON. 3/26	1 P.M.
T. LOUIS	S'Renco Screen Room 3143 Olive Street	WED. 3/21	1 P.M.	THUR. 3/22	1 P.M.	MON. 3/26	1 P.M.
ALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	WED. 3/21	1 P.M.	THUR. 3/22	1 P.M.	MON. 3/26	1 P.M.
. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	WED. 3/21	1:30 P.M.	THUR. 3/22	1:30 P.M.	MON. 3/26	1:30 P.M.
EATTLE	Jewel Box Preview Theatre 2318 Second Avenue	WED. 3/21	1 P.M.	THUR. 3/22	1 P.M.	MON. 3/26	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	WED. 3/21	1 P.M.	THUR. 3/22	1 P.M.	MON. 3/26	1 P.M.

"THE CLOCK"—*Judy Garland, Robert Walker* • "THE PICTURE OF DORIAN GRAY"—*George Sanders, Hurd Hatfield, Donna Reed*
"WITHOUT LOVE"—*Spencer Tracy, Katharine Hepburn, Lucille Ball*

Allied Contends Print Cut Means Theatre Hardship

Allied States Association of Motion Picture Exhibitors, through its general counsel, Abram F. Myers, last week submitted letters from independent exhibitor units and individual exhibitors to Stanley Adams, head of the Consumers' Durable Goods Division of the War Production Board. The letters outlined the hardships that a further reduction in the already limited supply of prints would place upon exhibitors.

Mr. Myers notified the board, following the February 1 meeting of WPB and industry executives, that Allied would conduct a nationwide survey on the question of the 285 ceiling on prints per feature.

Allied called upon Mr. Adams to invite representatives of independent exhibitors, chosen from the Theatres Advisory Committee, to participate in future WPB meetings, particularly the one held Friday for consideration of film allocations for the second quarter.

Mr. Myers pointed out that exhibitor reports showed that prior to the WPB's order curtailing the number of prints, "the distributors already had reduced the number of prints per picture to such an extent that the independent subsequent runs have been put far behind in playing time."

"In many cases, he said, prints were made available to theatres in accordance with the admission price charged, the high priced theatres first, the low priced houses later. In the Wisconsin territory, for example, "houses that should play on 30 cents availability now have to play on what should be the 15 and 20 cent availabilities and the end is not in sight," according to Allied.

Mr. Myers recalled that exhibitors had suggested other and less burdensome ways of saving film than by a reduction of prints, including the following proposals: "Elimination of useless film credits—only the title, cast and names of producer and director are of possible interest; elimination of unnecessary duplication of newsreel shots; reduction of the number of short subjects which exhibitors must often buy and cannot use; reduction in the number of overlength features; greater care at the studios."

He informed Mr. Adams that independent exhibitor organizations on the west coast were preparing reports concerning conditions in their respective territories.

Ohio Sales Tax May Be Killed by New Bill

Elimination of the three per cent sales tax in Ohio appears a possibility through the declaration by Senator C. Stanley Mechem, of Nelsonville, that he may introduce legislation to repeal the entire tax law.

The contemplated action stems from resentment over "implications" that vendors are "holding out" approximately $10,000,000 annually in remittances to the state by computing tax on the equivalent of a straight three per cent on gross sales, when the impost on individual sales actually runs much higher, as cited in a bill recently introduced by Senator James Matzenbaum, Cleveland.

The measure would compel vendors to segregate the tax from sale prices, and remit actual collections; also maintain records subject to state audit. Opposition to the measure also has been voiced by other legislators.

Deitch Joins Paramount Theatre Department

Joseph Deitch, film buyer and booker for Tri-States Theatres, Des Moines, has joined Paramount as an executive in the theatre department Leonard H. Goldenson, vice-president in charge of theatre operation, announced last week. He will start his new duties April 1. Mr. Deitch became associated with Paramount-Publix in New York 20 years ago, the last eight of which he was film buyer. In 1932 he was named film buyer for Tri-States circuit, headed by A. H. Blank and Ralph Branton.

BRITISH INDUSTRY SEES REDUCTION OF 15%

A 15 per cent cut in raw stock for the British industry is in prospect for the remainder of the year, it was made known in London Tuesday by the British Board of Trade. The raw stock shortage was said to be much more severe than was estimated earlier. Last week the board said England's commercial and Governmental demands for raw stock exceeded the available supply by 100,000,000 feet.

The Board of Trade, Kinematograph Renters' Society and the Cinematograph Exhibitors' Association were to meet in London Wednesday to arrive at some means of accommodating both fields with the available supply. Distributors already have been advised to adjust their print orders immediately, and it was expected that playing time of features would be reduced sharply.

Mexico Asks U. S. For 5,000,000 Feet

The Mexican Government has asked the U. S. State Department for 5,000,000 feet of raw stock over and above the allotment Mexico expects to receive from America this year, according to a report in Washington last Thursday.

The request has been based primarily on the "good will" policy of the U. S., it was learned, with representatives of the Office of the Coordinator of Inter-American Affairs explaining the needs of the Mexican producers to the State Department and War Production Board.

Meanwhile, the Society of Independent Motion Picture Producers, through its eastern counsel, Morris Ernst, has asked the WPB for a full disclosure of facts concerning allocation of raw stock to foreign countries, including England, Russia, Mexico, India and Australia.

The unit, Mr. Ernst was reported to have said in Washington this week, was concerned over the demands for raw stock from foreign nations which had diminished the supply for American producers and distributors.

Stanley Adams, chief of the Consumers' Durable Goods Division of the WPB, has advised the independents that the information requested has been forwarded to William L. Batt, vice-chairman of the board.

Mexico's request for the 5,000,000 feet is based partly on the Government's desire to make six full length operas which will be filmed during the summer with U. S. opera stars in the principal roles.

In order to attract tourists, the Mexican Government is financing the National Opera of Mexico to the extent of $1,000,000 for the longest opera season in Mexico's history, May to September.

Stars of the Metropolitan Opera Company are being offered large fees to appear, and as a further inducement, Mexico plans a series of six operatic films, at an average cost of $200,000 each, all in their original languages, to star Metropolitan personnel.

With the raw stock shortage, however, the project has been on the verge of collapse.

Tennessee Legislature Cites Sudekum for Charities

A resolution was passed February 9 by a joint session of the Tennessee legislature, commending Tony Sudekum, president of Crescent Amusement Company of Nashville for his philanthropic activities. The resolution was signed by Speakers of both Houses and the Governor.

U.A. Seeks New WPB Computatio To Get More Fil

United Artists will ask the War Produc Board to change the present method of compu its stock allocation from the base year of 1 when the company had its smallest numbe pictures, to an average over a period of ye George Bagnall, UA vice-president, said in N York last Friday.

UA had been the "hardest hit of any compa in the raw stock crisis, Mr. Bagnall obser adding that the company was entitled to n footage, "as much proportionately as the o companies have." He indicated UA had forced to cut down the number of release pr in order to make stock available for produc purposes.

The critical raw stock situation which UA facing had caused it to lose a distribution cont with Fred MacMurry and Leslie Fenton for picture deals, and agreements with other produ had been held in abeyance, Mr. Bagnall said.

He arrived in New York from Hollywood week to attend a board of directors meeting be held shortly. Mr. Bagnall was expected participate unofficially in the War Produc Board meeting Friday in Washington. Edward Raftery, president, officially was to represent at the meeting in the absence of Gradwell Se vice-president in charge of sales, who has b hospitalized for the past several weeks.

Follow Rules on Booth Repairing, WPB Warns

Officials of the theatre equipment division of War Production Board and the recreation sect of the Office of Civilian Requirements in Washi ton joined this week in an appeal to exhibitors supply dealers to meet the requirements of W control orders in repairing booths damaged by f

They pointed out that there was a specific quirement for authorization to undertake such project if the amount to be expended, for equ ment, material or labor, exceeded $200.

Applications coming into the agencies indic that there is a widespread belief among exhibit and equipment dealers that repair projects n no approval. The number of such applications been increasing, creating a considerable amo of paper work, since they are promptly retur to dealers with instructions to file the requi information.

It was explained that damaged booth equipm might be repaired or reconditioned after a without formal application, under the MI (maintenance, repair and operation) regulatio but if new equipment costing in excess of $ were required, or reconstruction called for t much in materials and labor, it was necessary file an application on WPB Form-617.

If used or reconditioned equipment is instal in the booth, the cost of the labor to install must be computed in determining the total c of the repair project.

Propose Municipal Tax Throughout Michigan

Exhibitors of Michigan are watching with c cern a measure introduced last week in the st legislature at Lansing, which would author municipalities throughout the state to enact spec or excise taxes.

The bill, introduced by Representative Es chairman of the Michigan House Ways and Me Committee, is sponsored by eight members of legislature, and has the backing of Michig mayors through the League of Municipalit Many are mayors of war-swollen towns, neces tating increased sources of revenue.

Elsewhere municipalities with power to imp such taxes uniformly have resorted to taxes amusements, and exhibitor concern is centered the difficulty of having them eliminated when t emergency has passed.

In North Carolina last week, a proposed thr per cent admission tax was scrapped.

ıggests British ›levision Be ›sumed Quickly

ETER BURNUP

ndon

umption of television service in England as as possible after the war, under control of ritish Broadcasting Corporation, was recom- ed by the Hankey Television Committee in on Monday. The committee was set up by ritish Government a year ago.

suggested that in view of the impracticability nducting certain necessary experiments and rgent necessitv of resuming service quickly, 05-line definition be used, as in pre-war days, ng fundamental improvement of facilities.

e Hankey group called for central diffusion London, as in the past, but with transmission rediffusion provincial stations, with domestic paying an extra $4 annual license fee.

rd Hankey's group also recommended the ion of a technical advisory committee to co- ate research, encourage patent pooling and e Britain's post-war export market.

its report, the committee suggested that the sh film industry would not be interested in ision, except for occasional broadcasts of out- ing national events, until the definition was oved to the 1,000-line standard. Intensive rnment-sponsored experimentation along these was urged, as well as color experiment.

other recommendation was that early consul- n be had with the film industry to fix license as a contribution to the cost of the experi- s. About $4,000,000 annually was estimated quired for reopening the London service, with 0,000 more for provincial operation.

itish industry executives were said to be with- ng their complete approval of the report until could discuss their special problems with the ernment departments.

e committee expressed satisfaction that the industry realized the potentialities of the new um as well as the beneficial results to be ined from working in collaboration, rather in competition, with the BBC.

stman Kodak Reports 3,031,310 Net in 1944

e Eastman Kodak Company had net income the 52 weeks ended December 30, 1944, of 031,310, equivalent to $9.15 per share of com- stock, according to the annual report to kholders released Tuesday in Rochester, N. Y. compares with a net of $22,270,403, or $8.85 are, in the 52 weeks covering the company's year.

ompany sales reached a new all-time high of .672,763 as compared with $269,044,394 for , the report indicated.

he report revealed that Eastman Kodak's re- ly liberated plant subsidiary in France was ducing war materials for the Allies and that dings and equipment there and in Belgium e in satisfactory condition.

alls Philco Ready To Produce levision Sets After War

he Philco Corporation in Philadelphia plans produce television receiving sets for the general lic within a few months after the end of the , John Ballantyne, president, announced Mon- . Philco believes the 12 channels set aside in spectrum for commercial television service the Federal Communications Commission "will mit several hundred stations to go on the air the next few years and give a large part of public regular television program service," Mr. llantyne said.

E Declares Dividend

he directors of the Western Electric Company esday in New York declared a dividend of 50 ts a share on the common stock, payable March to holders of record March 23.

Navy Requesting Theatrical Release of Iwo-Jima Film

Theatrical release of the Navy's two-reel color film on the Iwo-Jima invasion and the Army Signal Corp picture, "The Battle of San Pietro," was being considered by the War Activities Committee, it was learned in New York this week. The Navy has requested the Office of War Information for theatrical distribution of the Iwo-Jima subject.

WAC officials were expected to view the Iwo-Jima picture shortly with a view to approving it for theatre showing. The footage was made by Navy, Marine Corps and Coast Guard photographers.

"Battle for San Pietro" is a three-reel black-and-white subject on the key San Pietro battle which figured importantly in the Italian campaign. An address by Lt. General Mark Clark, commander of the U. S. forces in Italy, is a feature of the film.

NBC Telecasts Iwo Invasion

Newsreel pictures of the Marine invasion of Iwo Jima, of approximately the same footage used by the five newsreel companies in their exclusive issue of last week, were telecast Sunday night by National Broadcasting Company's New York television station, WNBT, as part of a 90-minute network telecast in which General Electric's Schenectady station, WRGB, participated.

The commentary on the attack was by Lieutenant David Hopkins, USN, who brought the pictures back with him from Iwo where he participated in the early stages of the invasion. They were taken by Marine and Navy cameramen.

The newsreel was edited and presented by Paul Alley, NBC newsreel television editor, under the title, "The War As It Happens," weekly newsreel television program of the network, telecast Monday nights, and approaching its first anniversary.

WNBT, the nation's first newsreel television station, has been getting most of its weekly footage from the Signal Corps, according to Mr. Alley, with other film received from the Marine Corps, Air Force and Navy, and from the Canadian Government and the British Ministry of Information.

Washington regularly informs him of the footage available, Mr. Alley said, the War Department furnishing caption sheets, and the Navy Department supplying complete background material together with phonetic pronunciation of the place names involved.

WNBT then picks up the footage it will use in its next telecast from the newsreel companies, Mr. Alley said. The commentator sees the film as it goes on the air, taking his cues from Mr. Alley, following a procedure basically the same as the scoring of a film, he added.

Also featured on Sunday's telecast were three ballets by Leonide Massine, a fashion show by Gimbel Brothers, New York department store, and the final episode of A. A. Milne's "The Perfect Alibi."

Western Reserve Plans Communications Institute

Western Reserve University in Cleveland has approved a $5,000,000 program for a Communications Institute of Arts and Sciences, it was announced last week by the university. Prominent directors and scientists from commercial television, radio and motion picture studios will be invited to use the institute for experimental work. A $2,000,000 building for the project will be constructed, occupying nearly one acre of ground and containing two large television studios. An additional $3,000,000 for endowment and operation will be sought by subscription.

Crosley Plans Dayton Station

The Crosley Corporation, operating stations WLW, WSAI and several short-wave stations in Cincinnati, filed an application last week with the Federal Communications Commission for a commercial television station at Dayton, Ohio.

Army Gives Film Report on Horror And Cost of War

The Army, and the film industry's War Activities Committee Monday afternoon screened for news and trade paper representatives the Army Pictorial Service 10-minute short subject, "The Enemy Strikes."

The occasion included indoctrination by army officers. The subject includes film captured from the Germans in the costly repulse of "The Bulge" and now given its first release.

The picture is aimed at and achieves a new high in gory realism.

The screening, in the Paramount projection room, New York, brought comment and applause from an audience largely of professional film viewers. Universal is distributing the film nationally for the WAC.

Brigadier General Stewart E. Reimel, regional representative of the Army Service Forces, and other officers spoke at the screenings.

"This film will make a man or woman not now in a war job want to go out and get one," said the general.

The new film attempts to be "stronger, more direct, than any made before by the Army Pictorial Service, said Major Kenneth McKenna. He added that, reproached for possible effects on mothers in audiences, he felt it was even more regrettable to be forced to show them the bodies of dead Americans.

Tells Its Story Grimly

Grimness is the keynote of the production: an effect achieved pictorially and by skilled narration. The effect is to convince that wars are not over until the last battle is won. Our march through France is shown, and our optimism at home related; the German breakthrough in Belgium is shown, and the rallying of Americans is related; our current victories are pointed up, and the warning given that in the words of the narrator, "war is wasteful, unpredictable, uncertain, dangerous, demanding constant wariness, constant preparation for the worst . . ."

The German breakthrough scenes are from captured film. By American excerpt, or German intent, they have a deadly earnestness in itself tingling. The Germans shown beside and astride American vehicles, smoking American cigarettes and cigars, are paratroopers, husky, unafraid, and of a peculiar sturdy brutishness of the hardened professional soldier whose end is always death.

The film's release date was March 15. It will be released later, in 16mm, to war plants. It was produced by the Army Pictorial Service, through the Office of War Information. F. E. S.

Plan Delinquency Curb

Plans for the formation of a Variety Club Boys Club, in Philadelphia, working closely with the local Police Department in an effort to curb juvenile delinquency, and patterned after the clubs of this nature started by other cities, is to be discussed at a general membership meeting of the Variety Club March 19. On the committee handling details are Ben Amsterdam, chairman; Jack Beresin, Earle W. Sweigert, and Dr. Leon Levy.

To Study Audio-Visual Techniques

An experimental project in audio-visual technique will be undertaken next summer at Occidental College, Los Angeles. It will be the unified effort of motion picture and radio personnel and educators to study the possibilities of wider classroom use of pictures, records and radio. The objective of the project is said to be to discover, devise and agree on improved ways in which teachers can utilize the screen and radio.

Moore's Son War Prisoner

Victor Moore, who recently completed a role in Paramount's "Duffy's Tavern," has received word from the War Department that his son, Private First Class Robert Emmett Moore, recently reported missing, was a prisoner of war in Germany.

IT'S MURDER

Happy box-office reports from first fifteen key openings: NEW YORK · CHICAGO SAN FRANCISCO · ST. LOUIS · MILWAUKEE DES MOINES · CINCINNATI · DAYTON NEW HAVEN · ALLENTOWN · INDIANAPOLIS BUFFALO · PITTSBURGH · ALBANY and OMAHA . . . with early openings set for LOS ANGELES · PROVIDENCE · KANSAS CITY CLEVELAND · READING · HARRISBURG TRENTON and a score of other first runs!

COLLECT AT EVERY SHOW!
RED CROSS WEEK — MARCH 15-21

Dick POWELL · Clai

Murder

OTTO KRUGER • MIKE MAZURKI • M
Produced by Adrian Scott • Direc

IT'S SWEET!

"A superior piece of tough melodrama."
—*Bosley Crowther, N. Y. Times*

"Stacks up with the all-time great mystery films."
—*Frank Quinn, N. Y. Daily Mirror*

"Spine-tingling melodrama . . . the tougher and gorier they make these thrillers, the better, it seems."
—*Kate Cameron, N. Y. Daily News*

"Taut and fascinating . . . Top-notch thriller."
—*Howard Barnes, N. Y. Herald-Tribune*

"Belongs on the list of excellent mysteries."
—*Alton Cook, N. Y. World-Telegram*

"A wallopy thriller . . . exciting stuff."—*Irene Thirer, N. Y. Post*

"Enormously exciting . . . packed with action and taut with suspense."
—*Rose Pelswick, N. Y. Journal-American*

"Vogue for hard-boiled melodrama reaches some kind of peak in 'Murder, My Sweet'."
—*Eileen Creelman, N. Y. Sun*

REVOR • Anne SHIRLEY

My Sweet

(Tradeshown and reviewed as "Farewell My Lovely")

RKO RADIO PICTURES

NDER • DOUGLAS WALTON • DON DOUGLAS

rd Dmytryk Screen Play by John Paxton

Approve Budget Rise for State and Commerce Units

Washington Bureau

Anticipating the increased responsibilities which will fall upon the State Department during the next 15 months, the House Appropriations Committee this week recommended a $24,800,000 increase in its appropriation for the fiscal year beginning July 1, next.

On the same grounds, the committee approved a $6,804,000 increase for the Department of Commerce, thus paving the way for expanded activities on the part of the two departments having charge of matters relating to foreign trade and diplomacy.

The State Department's expenses for the coming fiscal year were placed at $71,878,400, approximately $6,000,000 less than was requested but comparing with a net appropriation of $47,070,588 for the current year. Commerce was given $79,372,000, $7,894,000 less than asked for, compared with current funds of $72,567,524.

Under the bill, increased funds will be provided for both the tele-communications division of the State Department, which handles motion pictures, and the Bureau of Foreign and Domestic Commerce, which also has a motion picture unit. The State Department film activities are administered by Francis C. DeWolf, while Nathan D. Golden heads the Department of Commerce unit.

The same bill carried the appropriation for the Department of Justice, including $1,700,000 for the anti-trust division, an increase of $160,000 over the present fund.

Actually, however, by reason of overtime pay included in this year's fund but not in that for 1945 and through transfers, the division will have an additional $320,000, which will permit the prosecution of the 22 anti-trust suits suspended during the war at the request of the military.

Testimony taken during committee hearings, submitted to the House with the legislation, showed that the Bioff-Browne case was discussed with both Attorney General Francis Biddle and FBI Director J. Edgar Hoover.

Mr. Biddle explained that no "deal" was made with the two union leaders whereby their sentences would be shortened if they talked, and said that as a result of their disclosures a number of other racketeering convictions were obtained. The department did not initiate the move for their release from prison but, in view of their having turned state's evidence, it did not oppose it.

Mr. Hoover told the committee his bureau thoroughly investigated the cases involving Bioff and Browne in 1939. No Federal violation under the primary jurisdiction of the bureau was developed, but another investigation in 1941 led to the cases which sent the two to jail for violation of the Federal anti-racketeering statute. The bureau was not consulted about the parole of the two men, he said.

National Screen Announces Changes in Cincinnati

Changes in the Cincinnati branch of National Screen Service, announced jointly by Herman Robbins, president, and Arthur L. Manheimer, branch manager, include a preview service for theatres in the Cincinnati area, heretofore served by New York and Washington. Also effective March 26, the Cincinnati branch will service theatres previously handled by Washington and Cleveland. William Filger, former salesman recently discharged from the Armed Forces, has been appointed Ohio salesman, succeeding Edward Sonz, who has been transferred to Chicago.

"Corn" to Open March 29

Warner Bros. has set the world premiere of "The Corn Is Green," starring Bette Davis, for March 29 at the Hollywood theatre on Broadway. The film version of the Broadway stage play will follow "Roughly Speaking," which will have had a run of eight weeks and one day at the Hollywood.

Admiral Wilkinson To Be Luncheon Guest of WAC

Vice Admiral T. S. Wilkinson, U.S.N., commander of the Third Amphibious Forces in the Pacific, who last week received the Navy Gold Star in lieu of a Third Distinguished Service Medal for his service in the Philippine invasion, Monday, March 19, will be guest of honor at a luncheon at the Hotel Astor given by leaders of the industry.

The luncheon will precede a preview showing at the Preview Theatre of "Fury in the Pacific," at which the Admiral will discuss the Pacific War. "Fury in the Pacificc" is a 20-minute film depicting the invasion of the Palaus Islands, an engagement which Admiral Wilkinson directed as commander of the Amphibious Forces. This film is the first to be produced jointly by the Army, Navy and Marine Corps. It will be released March 22 by the Office of War Information, through the War Activities Committee.

"Fury in the Pacific" is a realistic report on a typical combined amphibious attack, strikingly similar to the current Iwo Jima campaign. The action recorded in the subject centers exclusively on the capture of Peliliu and Angaur, and includes the now-historic battle of Bloody Nose Ridge. The film was prepared under the supervision of the Navy Photographic Services, headed by Captain Gene Markey, USNR.

CIAA Interested In Riskin Plans

Nelson Rockefeller, Assistant Secretary of State, Wallace K. Harrison, director of the Office of the Coordinator of Inter-American Affairs, and Francis Alstock, head of the CIAA film unit, are interested in the proposed post-war industry-supported company to produce and distribute worldwide documentary films, a CIAA official in New York indicated Monday.

The plan, suggested last week by Robert Riskin, director of the overseas film unit of the Office of War Information, is a matter of considerable interest to the CIAA, particularly in the light of the agency's operations in South America during the war period, it was said.

The CIAA, however, is only a temporary organization which would be liquidated after the war and any post-war project would be tempered with uncertainty as to which of its functions may be taken over and continued by the State Department or other organization.

Recently the Bureau of the Budget approved the CIAA budget for the fiscal year July 1, 1945, to June 30, 1946; which awaits Congressional approval. It is expected that funds for motion picture operations are to remain approximately the same as for the current year, although press and radio appropriations may be cut slightly.

Immediately following Mr. Riskin's announcement that he would propose to studio heads the plan for post-war documentary production by an industry-formed company, Lester Cowan, independent producer, protested the project on the ground that "to handicap our industry by imposing the stigma of propaganda or political control is the surest way of destroying it."

In a letter to Mr. Riskin, the producer declared: "I cannot believe the war has affected you so little or so much that you should be responsible for the idea that the industry should finance a post-war OWI."

Mr. Riskin declined to comment on Mr. Cowan's letter but indicated in Hollywood last Thursday that a statement on Hollywood's reaction to his suggestion would be made shortly.

If the industry does embark upon the venture, such as outlined by Mr. Riskin, films for South America would be included in the project, the CIAA spokesman said.

Make Circus Fire Awards

Awards totaling $156,100 were made in Hartford March 5 to the estates of 20 persons who died in the circus fire July 6. The awards were made by the board of arbitration which is hearing death and injury claims. Up to now the arbitrators have passed on 103 death cases.

Films Subject to Study of Export Control Group

Washington Bureau

All exports of motion picture film other th those on direct military lend-lease hereafter have to pass the scrutiny of a new export cont committee, set up this week by War Mobilizat Director James F. Byrnes.

While the establishment of the committee hailed generally as a move to forestall the unc depletion of our food supplies, an OWM spok man told MOTION PICRURE HERALD that "practic ly everything" would come under its jurisdicti and pointed out that there was no mention food in Mr. Byrnes' announcement.

The broad scope of the committee's author was measured by Mr. Byrnes in a statement th its purpose was "to examine all of the relat factors which pertain to the capabilities of United States to export items for the support the war, other than direct military lend-lease co miments."

Chairman of the committee is Leo T. Crowle Foreign Economic Administrator, other membe being: Will L. Clayton, Assistant Secretary State; Marvin Jones, War Food Administrato Lieutenant General Brehon Somervell, chief the Army Service Forces; Captain L. H. Strau Navy Department, and Captain Grancille Co way, War Shipping Administration.

The committee will not assume the responsib ity for the allocation of materials and foods no vested in the requirements committees of th War Production Board and War Food Admini tration, Mr. Byrnes said, but "the recommend tions from these sources will come before th committee for evaluation and consideration in rel tion to transportation, our own civilian econom and such other factors as warrant consideration.

"Our foreign commitments," he said, "must n be allowed to disrupt our own economy to such a extent that its capabilities to meet its own neec as well as the needs of others will be reduced. Th must include consideration of our own reconversic needs after the defeat of Germany."

Just how extensive was the authority given t the group was indicated by Mr. Byrnes in statement that "no agency of the Government ma enter into formal or informal commitments for th export of supplies other than for essential militar purposes such as direct military lease-lend an supplies in the wake of battle, to foreign countrie without first receiving the approval of this com mittee."

Disney Petition Awaits Supreme Court Ruling

The U. S. Supreme Court Monday failed to an nounce whether it would accept the petition o Walt Disney Productions, filed last week, for review of a decision of the Ninth Circuit Court o Appeals, affirming a National Labor Relation Board order for reinstatement of an animator al legedly discharged for union activities.

The petitioning company contended that whil the animator, Arthur Babbitt, had engaged in union activities, he was not discharged for tha reason and, in fact, had been reinstated following a strike in 1941 when the studio was reorganized It also said that Mr. Babbitt was laid off only when production dropped, necessitating curtailmen of the staff.

Mr. Babbitt is now in the Army, and for that reason the board ordered his reinstatement upon discharge from military service.

England Bars Chevalier from Entering to Stage Shows

Maurice Chevalier has been denied a visa to enter England for a series of shows in London and the provinces at a reported salary of $4.000 weekly, the British Home Office disclosed Monday. The French actor recently was reported exonerated of collaborationist charges.

THE HOLLYWOOD SCENE

OMPLETED

C

ighway to Hell

O RADIO

alcon in San Francisco
irst Man Into Tokyo
ost Dangerous Game
visible Army

EPUBLIC

rls of the Big House

TH CENTURY-FOX

aptain Eddie

UNITED ARTISTS

Paris — Underground (Bennett)

UNIVERSAL

Naughty Nineties

WARNERS

Too Young to Know
Mildred Pierce

STARTED

MONOGRAM

Here Comes Trouble

PARAMOUNT

Blue Dahlia
Our Hearts Were Growing Up

UNIVERSAL

Serenade for Murder

SHOOTING

COLUMBIA

Rhythm Roundup
Over 21
Kiss and Tell (Siegel)

MGM

They Were Expendable
Dangerous Partners
Early to Wed
Yolanda and the Thief
Harvey Girls

MONOGRAM

Divorce

PARAMOUNT

Well Groomed Bride
Masquerade in Mexico
You Came Along (Hal Wallis)

PRC

Why Girls Leave Home (Sam Sax)

RKO RADIO

George White's Scandals of 1945
Man Alive
Bells of St. Mary's (Rainbow Productions)

REPUBLIC

Trail of Kit Carson
Amazing Mr. M

20TH CENTURY-FOX

Within These Walls
Dragonwyck
Junior Miss
Dolly Sister
State Fair
Ten Little Indians (Popular Pictures)

UNITED ARTISTS

Captain Kidd (Bogeaus)
Young Widow (Stromberg)
Duel in the Sun (Vanguard)

UNIVERSAL

Pillow of Death
Men in Her Diary
Lady on a Train
Night in Paradise

WARNERS

Stolen Life
Shadow of a Woman

Paramount Starts 2 Films; 37 Currently in Work

ollywood Bureau

A total of 11 pictures were completed last week, and only four were started. The shooting index dropped to 37, a new low for the year.

Paramount trained cameras on two: "The Blue Dahlia" and "Our Hearts Were Growing Up." "Dahlia" is based on an original written for the screen by Raymond Chandler, author of such best-selling mysteries as "Farewell, My Lovely" and "The Big Sleep." The cast is headed by Alan Ladd, Veronica Lake, William Bendix, Billy DeWofe and Doris Dowling. George Marshall is directing; John Houseman producing.

Sequel to "Hearts Were Young" Stars Same Players

"Our Hearts Were Growing Up" is a sequel to "Our Hearts Were Young and Gay." Gail Russell and Diana Lynn again are cast as the two feather-pated young ladies who "attract incident as blue serge attracts lint." They are assisted in their adventures by Brian Donlevy, Bill Edwards, James Brown, William Demarest and Billy DeWolfe. The picture marks the directorial debut of William Russell, who has been dramatic coach at the studio for six years. Danny Dare is producing the comedy.

At Universal, work started on a melodrama called "Serenade for Murder," presenting Jess Barker, Lois Collier, Fuzzy Knight and George Dolenz. William Beaudine is directing; George Blake is the associate producer.

Republic launched a Roy Rogers Western titled "Man from Oklahoma," in which Gabby Hayes, Dale Evans and Maud Eburne have featured roles. Lou Gray is the associate producer, and Frank McDonald the director.

Personnel Intelligence About Hollywood

Actors Richard Loo and Keye Luke have formed a Chinese-American film company whose aim is to reestablish in post-war China outlets for Chinese versions of American films. The company's first venture will be such a version of RKO Radio's "First Man Into Tokyo," which J. Robert Bren produced. . . . Joan Leslie will play the title role in future films of the "Janie" series, which Warners has decided to continue.

Eddie Ryan has been selected for the male lead in "High School Hero" at Twentieth Century-Fox. The picture will mark James Tinling's directorial debut, and William Girard is scheduled to produce. . . . Bob Haymes and Leslie Brooks have had their Columbia contracts extended. . . . Paramount has purchased an unfinished novel by Ernest K. Gann. Titled "Blaze of Noon," the story deals with the pioneer days of flying. . . . Universal has renewed George Dolenz' contract. . . . The five principal parts in Republic's "Love, Honor and Goodbye," which Al Rogell will direct, have been assigned to Virginia Bruce, John Loder, Victor McLaglen, Helen Broderick and Nils Asther.

Joe Kaufman will produce "The Purple Hour" for Monogram. It's an original psychological drama by John Faxon. . . . Paramount has exercised its option on the services of Katina Paxinou. . . . Cameron Mitchell, formerly with the Lunt-Fontanne repertory company, has signed a new contract with MGM, and been given a featured role in "They Were Expendable."

Mary Pickford Signs Noted Designer for "Venus"

James S. Burkett has acquired exclusive footage of Shanghai and Hong Kong background, which he will use in his next "Charlie Chan" picture for Monogram. . . . Mary Pickford has signed Mainbocher, the noted couturier, to design the costumes for her forthcoming Technicolor production, "One Touch of Venus."

Paramount Producers William Pine and William Thomas will make "Redwood Highway," an original screen story to be written by Geoffrey Homes. Robert Lowery will be starred in the picture. . . . Dick Haymes and June Haver will co-star in Twentieth Century-Fox' musical adaptation of O. Henry's famous short story, "Gift of the Magi."

William Farnum has been signed by Benedict Bogeaus for an important role in "Captain Kidd." . . . Cindy Garner has had her Vanguard contract renewed. . . . RKO Radio has exercised its option on the services of Tom Conway, who plays the title role in that studio's "Falcon" series. . . . Producer Jules Levey will appear in a bit part in his next production, tentatively titled "The Homesteaders."

Gloria Alvord has been signed to a long term contract by MGM, and given a role in "Yolanda and the Thief." . . . Victor Francen has been selected for a featured role in the forthcoming Warner production, "The Adventures of Don Juan," which will star Errol Flynn. . . . Alexis Thurn-Taxis will produce the next in Columbia's "Boston Blackie" series, tentatively titled "The Lady of Mystery."

Pandro Berman will produce "The Sea of Grass" for MGM. . . . Lew Borzage has been promoted to associate producer, and will work with his brother, Frank Borzage, director, on all the latter's Republic pictures. . . . Lambert Hillyer has been signed to direct "The Lost Trail," next Monogram Western to star Johnny Mack Brown with Raymond Hatton. . . . Alexis Smith has been selected for one of the top feminine leads in "The Two Mrs. Carrolls." which Mark Hellinger will produce for Warners.

Deighton Casting Head At Universal Studios

Howard Deighton has been named as casting director of Universal Studios, replacing Robert Speers, who was recently named to the studio's new advisory board as executive in charge of players and directors. . . . Ross Hunter has had his Columbia contract renewed. . . . Directors Frank McDonald and Lesley Selander have signed new term contracts with Republic.

Fred Kohlmar will join Twentieth Century-Fox as a producer upon completion of his current Paramount picture, "The Well Groomed Bride." . . . Dennis O'Keefe has been signed by William Goetz to appear opposite Sonja Henie in the forthcoming International picture, "Countess of Monte Cristo." . . . Lou Edelman will produce and Peter Godfrey direct "The Ghost of Berchtesgaden," forthcoming Warner production in which Faye Emerson, Helmut Dantine and Andrea King will have leading roles.

Selznick Continues Casting For "Duel in the Sun"

Marie McDonald is set for one of the supporting roles in Hunt Stromberg's "Young Widow," which William Dieterle is directing. . . . Steve Dunhill has been assigned an important featured part in David O. Selznick's current production, "Duel in the Sun." . . . Eva Novak, star of silent films, will return to the screen in "The Bells of St. Mary's," now shooting at RKO Radio.

S. Z. Sakall has been selected for a principal role in the forthcoming Warner production, "The Time, the Place and the Girl." . . . Edward Huson has been signed to a long term contract by Twentieth Century-Fox. . . . Ann Dvorak has been signed to a contract by Republic.

RKO'S HAPPY-GO-LATIN M

Roaring with rhythm!... *Rosy* with romanc

Introducing ALL THESE ACE ENTERTAINERS OF NIGHT-CLUB, STAGE AND RADIO.

ROSARIO and ANTONIO
World-famed wizards of the dance!

MIGUELITO VALDES
Top-flight Cuban night-club star!

HAROLD and LOLA
Sensational in their "Snake Dance"!

LOUISE BURNETT
Amazing voice—hits C above high C!

CHINITA MARIN
Porto Rican queen of sultry song!

CHUY CASTILLON and PADILLA SISTERS
Mexico's marvelous singing trio!

NESTOR AMARAL and BRAZILIAN SAMBA BAND
See why his records are best sellers!

CHUY REYES and his ORCHESTRA
Keyboard king of the Rhumba!

RKO RADIO PICTURES

Pa Americ

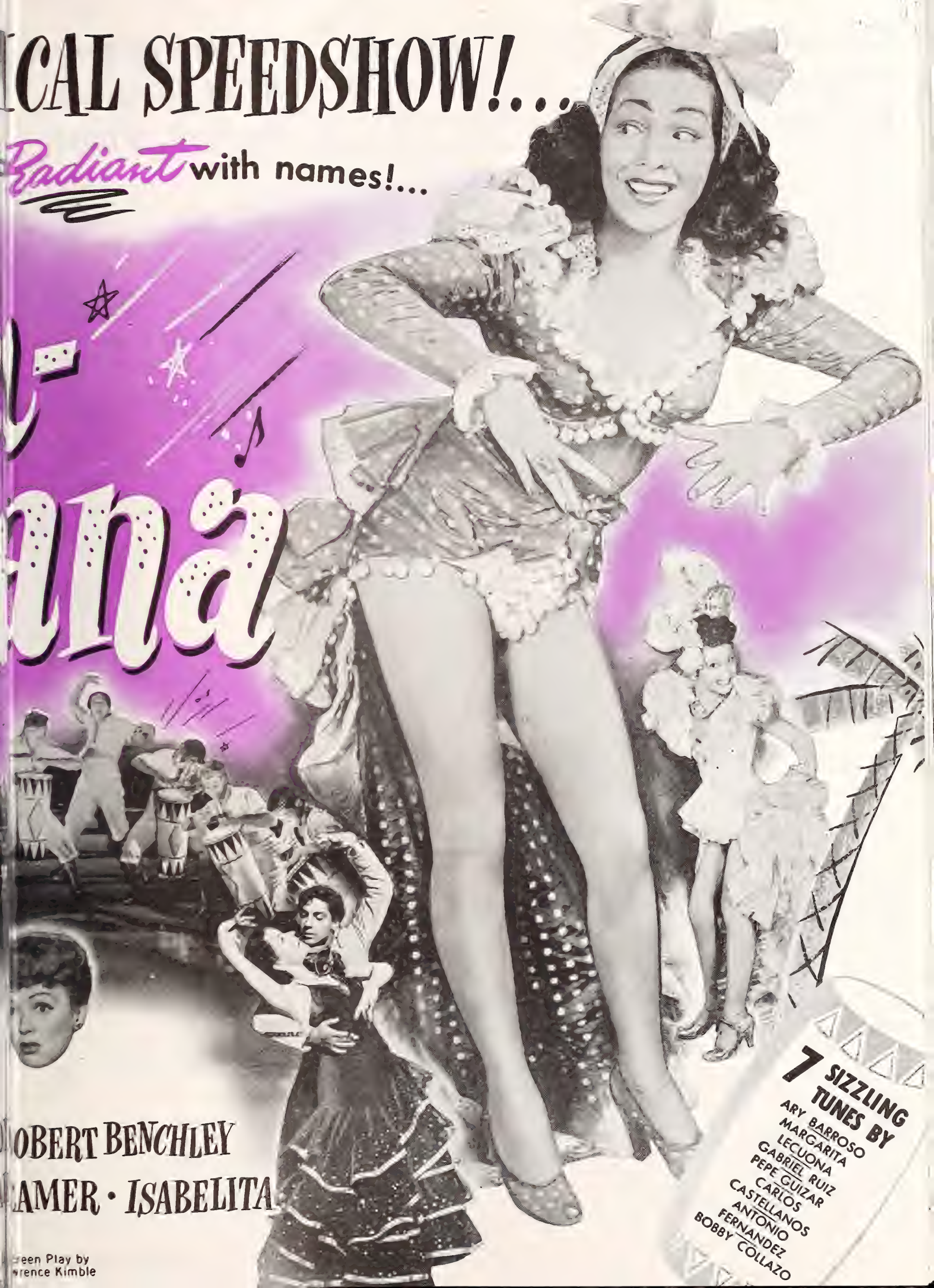
with

PHILLIP TERRY · AUDREY LO

EVE ARDEN · ERNEST TRUEX · MA

Produced and Directed by JOHN H. A

COLLECT AT EVERY SHOW! RED CROSS WEEK — MARCH 15-2


CAL SPEEDSHOW!...
Radiant with names!...
ana
OBERT BENCHLEY
AMER · ISABELITA
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7 SIZZLING TUNES BY
ARY BARROSO
MARGARITA LECUONA
GABRIEL RUIZ
PEPE GUIZAR
CARLOS CASTELLANOS
ANTONIO FERNANDEZ
BOBBY COLLAZO

Columbia Starts "Montague" Drive For Sales Force

Beginning Friday and continuing through June 28, Columbia's 1945 billing campaign will be called the "Montague Twentieth Anniversary Campaign," as a tribute to A. Montague, general sales manager, for his years of association with Columbia, the company announced this week.

Mr. Montague, in commenting on the 15-week campaign, said, "In 20 years I have seen Columbia grow from a modest, humble position in the industry to one of distinction and importance."

"A Song to Remember," the Sidney Buchman Technicolor production starring Paul Muni and Morle Oberon, which is sold apart from any Columbia program, will be in general release during the campaign, and "Tonight and Every Night," Technicolor dramatic musical starring Rita Hayworth, will be available following its coast-to-coast pre-release showings, the company announced.

Among the outstanding films which also will be released during the drive are "Counter-Attack," starring Paul Muni with Marguerite Chapman and Larry Parks, and directed by Zoltan Korda; "Over 21," the film version of Ruth Gordon's stage play, which stars Irene Dunne, Alexander Knox and Charles Coburn, under Charles Vidor's direction; "A Thousand and One Nights," the Technicolor film with Cornel Wilde, Evelyn Keyes, Adele Jergens and Phil Silvers, which Alfred E. Green directed, and "The Fighting Guardsman," with Willard Parker, Anita Louise, Janis Carter, John Loder, Edgar Buchanan and Ted Donaldson.

Also available to exhibitors during the campaign will be the latest in "Whistler" series, "The Power of the Whistler," starring Richard Dix with Jeff Donnell, Loren Tindall and Janis Carter; "Rough, Tough and Ready," an adventure film co-starring Chester Morris and Victor McLaglen, and the latest Boston Blackie film, "Boston Blackie Booked on Suspicion."

Name Catholic Charities Committee for 1945

John J. O'Connor, chairman of the motion picture committee of the 1945 Catholic Charities Committee, has announced the personnel of the committee which will serve for the current drive.

The Committee includes: Bert Sanford, vice-chairman; Jack Alicoate, Martin F. Bennett, Major Edward Bowes, Samuel Broidy, Harry Buckley, Patrick Casey, T. J. Connors, H. M. Doherty, G. S. Eyssell, S. H. Fabian, E. C. Grainger, J. R. Grainger, Al Hovell, John Kane, Austin C. Keough, Leo J. McCarthy, Joseph McConville, Charles B. McDonald, Joseph P. McLoughlin, Joseph E. McMahon, James A. Mulvey, John Murphy, William P. Murphy, William J. Murray, Leon Netter, John Nolan, Dennis F. O'Brien, Thomas F. O'Connor, Charles L. O'Reilly, P. A. Powers.

Also: Martin Quigley, Charles Reagan, Phil Reisman, Herman Robbins, William F. Rodgers, George J. Schaefer, William A. Scully, E. H. Seifert, George Skouras, Spyros Skouras and William White.

Utah Governor Attends Republic Film Opening

Governor Herbert B. Maw of Utah and Mayor Earl J. Glade of Salt Lake City headed a list of prominent personalities on a broadcast over Mutual station KLO and the Intermountain network that was to emanate from the lobby of the Lyric theatre Saturday, when Republic's outdoor musical, "Utah" starring Roy Rogers, was to have its premiere. This was but one of the highlights of the campaign arranged by Joseph Rosenfield of the Lyric, assisted by Jerry Ross, manager.

Governor Maw proclaimed March 17 as "Utah" or Roy Rogers day, in honor of the opening. Both KLO and the Intermountain network used transcriptions heralding the film a week in advance of the opening.

Defendants Appeal in Jackson Park Case

Attorneys for Lowe's, Paramount, RKO, Twentieth Century-Fox, Warner Bros. Pictures, Warner Bros. Theatres, Warner Circuit Management Corporation and Balaban and Katz last week filed briefs in the Jackson Park Theatre anti-trust suit in the U. S. Circuit Court of Appeals, Chicago. A jury verdict was returned against the defendant last March awarding the plaintiffs $360,000 in triple damages.

The plaintiffs, Mrs. Florence Bigelow, Mrs. Marion Kerber, John E. and William E. Bloom and the children of Edward Bloom, owners of the Jackson Park, charged inability to obtain sufficient product and unfair clearance in favor of other theatres.

The plaintiffs have 30 days in which to file answers to the appeal, and the defendants have 10 days thereafter for their reply.

Decides St. Louis Stagehand Fight

A recommendation that one stagehand be dropped from each of five first run theatres and one second run house has been made to the Regional War Labor Board in Kansas City by Jules E. Kohn, Kansas City attorney, who has served as special arbitrator in the dispute between the AFL Theatrical Brotherhood, Local No. 6 and St. Louis theatre owners.

If the arbitrator's report is accepted by the board it will mean a reduction in theatre payrolls of $450 a week. One man each would be dropped from the Ambassador, Missouri, Shubert, Loew's State and Loew's Orpheum, first run houses, and from the Empress. All but the Empress now employ five stagehands and the Empress has three.

No reduction would be made at the 5,000-seat Fox theatre, which now has six stagehands. The arbitrator also recommends that no change be made in the number of stagehands employed in 41 neighborhood houses. He did, however, recommend that the men at all theatres work in two shifts, one from 8 A.M. to 4 P.M. and the other from 4 P.M. till closing time. This change was sought by the theatres to enable the men to do maintenance work while the theatres were closed.

In his report the arbitrator made this significant statement: "The title 'stagehand' in the light of present duties is a misnomer. Because of changed conditions, these men have assumed and performed through the years, new and additional duties. The job might now be classified as theatre stagehand-carpenter-electrician-maintenance-property man."

Murray Asks Chicago Court To Vacate Dismissal

Thomas A. Murray, former owner of the Thalia theatre, Chicago, and plaintiff in an anti-trust suit against distributors, this week filed a motion before Federal Judge William H. Holly in the U. S. District Court, Chicago, to vacate the orders the judge issued last month. The orders included the dismissal of the remaining defendants, Loew's and Twentieth Century-Fox, and the granting of a new trial to the remaining defendants.

A hearing on the motion, scheduled for March 12, has been postponed to March 19 due to the illness of Miles Seeley, attorney for the defense.

Last January 24, a jury found eight of the defendants guilty of anti-trust violations and ordered payment of damages totalling $105,000.

Trade Showings Set on Three MGM Pictures

Trade showing dates for three new MGM pictures have been set by William F. Rodgers, vice-president and general sales manager. "The Clock" will be screened in all exchange areas March 21. On March 22, "The Picture of Dorian Gray" will be shown in all territories except New York and Los Angeles, which held screenings February 23. "Without Love" will be shown March 26 in all areas, including New York, where a previous screening was held March 8.

Majors in Court Brief Contend Decree "Final"

The five Consent Decree companies last wee filed a 39-page memorandum with Federal Judg Henry W. Goddard in New York, contending th the Decree "is final." In it, they flatly contradicte the Justice Department's stand that its arbitratio provisions were in force since November, 194 "by agreement of the parties pending a judici determination of such additional relief as the la may warrant."

The defendants' brief answered the Govern ment's application to enjoin "unreasonable clear ance," made orally last Monday in the New Yor District Court.

Griffith Trial Off to May 7

Meanwhile, trial of the Government's anti-trus suit against the Griffith circuit in Oklahoma Cit previously set for Monday, stood postponed unt May 7 on motion of the Department.

Other points made by the defendants in the Ne York brief are:

1. The nature and extent of the proof on whic the Government relies is wholly inadequate t justify the temporary injunction it seeks.
2. Reduction of clearances by arbitrators an Appeal Board is no proof that clearances grante were illegal restraints of trade.
3. An injunction prohibiting the granting o clearance between theatres charging substantiall the same admission price should not be granted
4. There should be no injunction against th granting of clearance to theatres affiliated with distributor.
5. An agreement between a distributor and a exhibitor fixing the admission price to be charge the public during the exhibition of the distributor' picture is legal.

On the last point, the memorandum quotes th Government's brief in the Interstate case, saying "The copyright law authorizes the owner of copyrighted work to determine the terms upo which it will be published, performed or presented to the public. The owner of a motio picture film of a copyrighted production may therefore license its exhibition on the conditio that the exhibitor charge a given price for admission to performances at which this film i exhibited . . ."

In asserting that the Decree is final, the defendants contend that the references to a three yea trial period do not apply to its arbitration provisions. They simply restrict the right of the defendants to apply for modification of the decree during that period, and the Government to bring the divorcement and dissolution issues to trial during the same period, the memorandum says.

Clearance Separate Factor

The defendants also point out that the arbitrators and the Appeal Board are not concerned with the question whether the Sherman Anti-Trust Act had been violated when dealing with clearance disputes. "The Appeal Board itself has drawn a sharp distinction between its function and those of a court determining violations of the Anti-Trust Laws," the brief says.

Elsewhere the companies comment that the Government has not and cannot make out a *prima facie* case showing that the existence of unreasonable clearance is a violation of the Sherman Act.

Two appendices, one containing answers by each of the five companies to Government allegations, the oher containing a digest of Appeal Board decisions, were attached to the memorandum. The Government's replying brief is due to be filed with Judge Goddard by March 26.

Hochstein Trial Delayed

The trial of Harry Hochstein, former Chicago morals inspector, and the sentencing of Isadore Zevin, former bookkeeper for George E. Browne, former IATSE president, both of whom were indicted for alleged perjury by a Federal grand jury, were postponed again Monday to September 12 in the U. S District Court, New York, by Judge Alfred C. Coxe.

'WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1914. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

letro-Goldwyn-Mayer

ARBARY COAST GENT: Wallace Beery, Binnie nes—Wallace Beery portrays an interesting and hum-us character in the days of the old West—a gentle-n swindler. As usual he puts on a very good show, ich the audience enjoys. Business good. Played Fri-, Saturday, Feb. 23, 24.—B. Schmitt, Ewing Theatre, dlothian, Ill. Suburban patronage.

ATHING BEAUTY: Red Skelton, Esther Williams—eryone enjoyed this and Skelton made many new nds for himself. Think he was slipping before this ne along. His take-off of a woman dressing is one the most hilarious acts ever brought to the screen.—V. Bergtold, Westby Theatre, Westby, Wis.

ISMET: Ronald Colman, Marlene Dietrich—This is a ry of Bagdad in beautiful Technicolor with many lav-scenes, costumes, etc. We heard a number of good narks and it was evidently well liked by the audience. siness was good. Played Friday, Saturday, March 3.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Sub-an patronage.

AISIE GOES TO RENO: Ann Sothern, John Hodiak As always Maisie went over with a big bang. She er fails to please everyone and put them in a good od. In this picture, Maisie is a tired war worker on vacation. We would like to have more of the "Maisie" ies. Business good. Played Wednesday, Thursday, b. 28, March 1.—B. Schmitt, Ewing Theatre, Midlothian, Suburban patronage.

ARRIAGE IS A PRIVATE AFFAIR: Lana Turner, n Hodiak—This is a very good story. Those who it seemed to like it very well. The response on the ond and third nights was rather disappointing. Played nday-Tuesday, Feb. 25-27.—B. Schmitt, Ewing Thea-, Midlothian, Ill. Suburban patronage.

RANDOM HARVEST: Ronald Colman, Greer Garson—played this late but it is still a fine picture and we l good business. Played Wednesday, Thursday, Feb. March 1.—E. M. Freiburger, Paramount Theatre, wey, Okla. Small town patronage.

THIN MAN GOES HOME, THE: William Powell, yrna Loy—Did good business. It was well liked. Played nday-Tuesday, Jan. 28-30.—H. B. Ram, Patricia Thea-, Aiken, S. C. City, Army and rural patronage.

THIRTY SECONDS OVER TOKYO: Van Johnson, encer Tracy—A very exciting picture which drew big siness at the box office. It is breath-taking, well made d there is plenty of comedy, romance, action and sus-nse. It couldn't have been improved upon. And you ve got to hand it to Leo the Lion for putting Spencer acy in the cast to put the proper punch and appeal one of the roles. Played Sunday, Monday, Feb. 18, —Thomas di Lorenzo, New Paltz Theatre, New Paltz, Y. Small town patronage.

THIRTY SECONDS OVER TOKYO: Van Johnson, bert Walker, Spencer Tracy—Broke house records spite heavy rain for three days. Played Sunday-esday, Feb. 4-6.—H. B. Ram, Patricia Theatre, Aiken, C. City, Army and rural patronage.

THIRTY SECONDS OVER TOKYO: Van Johnson, bert Walker, Spencer Tracy—This is undoubtedly an cellent picture with a lot of good acting on the part of e principals and one or two of the other characters. or a small house this film is too long to get any turn-er. In a neighborhood house in a city where it has ayed several weeks downtown, five days is asking too uch of it, as "Thirty Seconds Over Tokyo" nosed over the fifth day and barely got any box office altitude the fourth day The SRO sign was up almost every ow for the first three days. As to the picture itself, me of the sequences are a bit on the usual Hollywood aggerated side. A light cutting here and there could ve shortened it up and still not taken anything away om what Joe and Jane Public want in a good picture. nagine six "zeros" flying overhead and not spotting an emy plane and attacking. We don't get it. Oh, well! e give Van Johnson a lot of credit for business in is community. He has made the girls and the older omen, too, forget Sinatra. Played Friday-Tuesday, eb. 23-27.—Sid J. Dickler, Belmar Theatre, Pittsburgh, a. Neighborhood patronage.

aramount

FRENCHMAN'S CREEK: Joan Fontaine. Arturo de ordova—Business good but nothing special. Played Sun-ay, Monday, Jan. 14, 15.—H. B. Ram, Patricia Theatre iken, S. C. City, Army and rural patronage.

HENRY ALDRICH'S LITTLE SECRET: Jimmy Ly-n, Charlie Smith—I doubled this with "Gildersleeve's host" and it made a swell Friday and Saturday double l which gave the biggest twin bill business in several months. Best "Aldrich" to date.—L. V. Bergtold, Westby Theatre, Westby, Wis.

MARSHALL BAILEY

Strand Theatre
Dryden, Ont.

A loyal contributor to the "What the Picture Did for Me" department for many years is Mr. Marshall Bailey, proprietor and manager of the Strand theatre, Dryden, Ontario, Can.

He started his motion picture career as an exhibitor in Dryden, January 5, 1913, at the Star theatre. In 1914, he built the Strand theatre and has operated it ever since with the exception of one year. That year was 1915, during which he went to Russia with the Canadian Railway Builders as a locomotive engineer. He worked on the building of the A.B.C. Railway from Murmask, at the mouth of the Kolo River, to Kandalaska on the White Sea.

Mr. Bailey returned to Canada the following year and has continuously operated the Strand theatre in Dryden. He has held an Ontario projectionist's license for 31 years. This experienced exhibitor remarked, "We have always operated the theatre in our own family and we have never had to employ anyone. One of my daughters is my assistant projectionist."

HERE COME THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—Not a big Crosby picture but it did big business. Played Sunday, Monday, Feb. 26, 27.—H. B. Ram, Patricia Theatre, Aiken, S. C. City, Army and rural patronage.

NATIONAL BARN DANCE: Jean Heather, James Brown—Here is one they loved—that is especially those from the rural sections. However, I didn't hear any squawks from the other element. Best draw since "Going My Way." Am glad I used my best playing time for this.—L. V. Bergtold, Westby Theatre, Westby, Wis.

ONE BODY TOO MANY: Jack Haley, Jean Parker—An average murder-mystery done the funny way. It registered O.K. here with an audience which came to see "Rainbow Island." Average business. Played Friday, Saturday, Feb. 16, 17.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—Average business with a below-average picture. Some of the Technicolor scenes were not as clear as others. There's a little dirt here and there, too. I wouldn't get excited about its possibilities. Paramount should do better than this. Played Friday, Saturday, Feb. 16, 17.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—This seemed to be like several of the Dorothy Lamour island pictures, but it made a hit here. People seem to enjoy carefree comedy. Played Tuesday, Wednesday, Feb. 12, 13.—J. C. Balkcom, Jr., Gray Theatre, Gray Ga. Small town patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—This picture was as screwy as any we have shown on our screen. Don't let anyone tell you that the public are tired of Dottie and her sarong. We had the best midweek business we have had in many months. Come again, Dottie. Played Wednesday, Thursday, Ftb. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RKO Radio

HEAVENLY DAYS: Fibber McGee and Molly—Good picture for a small town. Business was good also. Played Sunday, Monday, Feb. 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HEAVENLY DAYS: Fibber McGee and Molly—The picture drew well but it was disappointing. It would fill in as one end of a double bill. We played it on Sunday and were ashamed to put on such a weak offering. One more like this and Fibber McGee and Molly will lose most of their screen following.—L. V. Bergtold, Westby Theatre, Westby, Wis.

NIGHT OF ADVENTURE, A: Tom Conway, Jean Brooks—This was used on the top half of a double bill and it went over satisfactorily. There is plenty of action and suspense and not a dull moment. Played Friday, Saturday, Feb. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NONE BUT THE LONELY HEART: Cary Grant, Ethel Barrymore—Played one day with a matinee. Business fair. Nearly everyone said that it was the poorest picture we have played in a long time. It was too long drawn out and very vague.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. Small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Disney Cartoon Feature—I was rather surprised to find that this film did fine business. Played Sunday-Tuesday, Feb. 4-6.—H. B. Ram, Patricia Theatre, Aiken, S. C. City, Army and rural patronage.

WOMAN IN THE WINDOW, THE: Edward G. Robinson, Joan Bennett—An unusual picture that gave us poor business. Played Wednesday, Thursday, Feb. 14, 15.—H. B. Ram, Patricia Theatre, Aiken, S. C. City Army and rural patronage.

Republic

GOOD NIGHT, SWEETHEART: Bob Livingston, Ruth Terry—Little program picture which got by on Pay Night. Played Tuesday, Feb. 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry, Smiley Burnette—What price super-lupers? Had a bigger gross with this one night than we usually get from the latest "hotshots" on a two-day weekend playing time. What does this prove, if anything? Played Wednesday, Feb. 28.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

Universal

FOLLOW THE BOYS: Stage and Screen Entertainers—Some thought it O.K. Personally, I didn't care for it at all. Looked like Universal made most of it from shots taken at Army training centers. They sold it on percentage and it probably did not cost them as much to make as an ordinary "B" production.—L. V. Bergtold, Westby Theatre, Westby, Wis.

RIDERS OF SANTA FE: Rod Cameron, Fuzzy Knight—Average Western which pleased the kids and farm boys on Friday and Saturday. Played March 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SINGING SHERIFF, THE: Bob Crosby, Fay McKenzie

(Continued on page 38)

"A rugged and hard-hitting espionage picture. Easily takes rank as a top-line production in its field." —*Hollywood Reporter*

"Swift, turbulent and exciting melodrama of Jap espionage. Calculated to fire audiences against the race which planned war against the U. S."—*Hollywood Variety*

"Moving at a neat pace, and with good performances, it is a good entry for the top half or as a single where exploitation can pull it through." —*The Exhibitor*

TRADE PRESS

RKO's New Exp

BETRAYAL

COLLECT AT
EVERY SHOW!
RED CROSS WEEK
—MARCH 15-21

A DOUBLE-THRILL *SENSATION* —bringing to the screen that famous and fearless radio commentator and newspaper columnist— **DREW PEARSON**

"This potent melodrama of Jap espionage in U. S. will jar fans out of complacency. Authenticity is imparted by Drew Pearson." *—Film Daily*

"Powerful, well-paced drama of Jap treachery . . . Will hold its own . . . Forceful, suspenseful and believable." *—Motion Picture Daily*

"Drew Pearson's introduction...gives a sobering air of authenticity. Good melodrama with satisfactory suspense." *—Motion Picture Herald*

"Exploitable...timely and intensely melodramatic...Should do good business generally and clean up in action spots!" *—Film Bulletin*

GOES BIG FOR

tation Special!

ROM THE EAST

EE TRACY • NANCY KELLY

in

BETRAYAL FROM THE EAST

with **RICHARD LOO**
REGIS TOOMEY

Produced by **HERMAN SCHLOM**
Directed by **WILLIAM BERKE**
Screen Play by Kenneth Gamet and Aubrey Wisberg

(*Continued from page 35*)

—Used on the second half of a double bill with negligible results. Very weak. Played Friday, Saturday, Feb. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—Not a good draw. But it received a vast amount of fine compliments. If you can get them in, most of them will be highly pleased. All in all, a very fine production.—L. V. Bergtold, Westby Theatre, Westby, Wis.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—This feature did not draw here. We had a poor house the first night and quite a few walkouts. The basic complaint seemed to be that it was too far fetched. Played Sunday, Monday, Feb. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—Opinion divided on this. The majority, however, panned it. Business was very good as we played it day and date with first run in La Crosse and had the advantage of their newspaper advertising. Think it will do better in the larger situations.—L. V. Bergtold, Westby Theatre, Westby, Wis.

CONSPIRATORS, THE: Hedy Lamarr, Paul Henreid—A very good picture whose cast makes an unbelievable story very easy to understand. Thoroughly enjoyed here. Played to better than average Friday and Saturday business. Played Feb. 23, 24.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MR. SKEFFINGTON: Bette Davis, Claude Rains—City people said "fine." Army people said "fair." Rural people said "rotten." And I say we had fair business. —H. B. Ram, Patricia Theatre, Aiken, S. C. City, Army and rural patronage.

TO HAVE AND HAVE NOT: Humphrey Bogart, Lauren Bacall—They all came to see Miss Bacall on the opening day. Business was not so good on the second day. Played Sunday, Monday, Feb. 18, 19.—H. B. Ram Patricia Theatre, Aiken, S. C. City, Army and rural patronage.

Short Features

Metro-Goldwyn-Mayer

SCREWBALL SQUIRREL: Technicolor Cartoons—Amusing cartoon in Technicolor with a squirrel who seems to be imitating Bugs Bunny.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

ANVIL CHORUS GIRL: Popeye the Sailor—Popeye in Technicolor with the usual tricks of strength which make children marvel.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

BOMBALERA: Musical Parade—Two-reel musical in Technicolor. Fair entertainment but not worth what I paid for it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

TIGER TROUBLE: Walt Disney Cartoons—Good cartoon in Technicolor by Walt Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

GANDY'S DREAM GIRL: Terrytoons—A pleasant cartoon in Technicolor. The cat is jealous of Gandy's ability to dream about a lovely girl and demands they share the illusion.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THREE SISTERS OF THE MOORS: Two-reel Special—I don't know why the producer should ask us to play a 20-minute dramatic subject a full season after he has released it. Well done for class houses and thoroughly enjoyable.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

MELODY PARADE: Name-Band Musicals—Entertaining two-reel musical short.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ONE MAN NEWSPAPER: Person-Oddities—A good oddity reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PAINTER AND POINTER: Lantz Color Cartunes—Good cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

"Bernadette" at Rivoli

Twentieth Century-Fox's "The Song of Bernadette" returned to the Rivoli theatre, New York, March 10 for a two-week popular-priced engagement before going into general release.

Short Product in First Run Houses

NEW YORK—Week of March 12

ASTOR: First Aiders .... ***RKO***
Feature: The Princess and the Pirate .... RKO

CAPITOL—Dog, Cat and Canary ...... ***Columbia***
Screen Snapshots .... ***Columbia***
Feature: Picture of Dorian Gray .... MGM

CRITERION: King of the Fairway ...... ***Columbia***
Cap'n Cud .... ***Film Classics***
Feature: Keep Your Powder Dry .... MGM

HOLLYWOOD: Stage Door Cartoon ... ***Vitaphone***
Pledge to Bataan .... ***Vitaphone***
Jammin' the Blues .... ***Vitaphone***
Feature: Roughly Speaking .... Warner Bros.

MUSIC HALL: Donald's Off Day .... ***RKO***
Iron Master .... ***Columbia***
Feature: Tonight and Every Night .... Columbia

RIALTO: Home Defense .... ***RKO***
Five Star Bowlers .... ***RKO***
Feature: Nothing but Trouble .... MGM

ROXY: Ants in Your Pantry ...... ***20th Cent.-Fox***
Feature: A Tree Grows in Brooklyn ..... 20th Cent.-Fox

STRAND: Navy Nurse .... ***Vitaphone***
Birds and Beasts Were There .... ***Vitaphone***
Draftee Daffy .... ***Vita***
Feature: Hotel Berlin .... Warne

CHICAGO—Week of March 12

APOLLO: Report on Italy ....
Feature: Ministry of Fear .... Para

GARRICK: Port of Missing Mice..20th Cen
Feature: Sign of the Cross .... Para

ORIENTAL—Parallel Skiing ....
Heather and Yon .... ***Col***
Glamour in Sports .... ***Vita***
Way Down Yonder in the Corn .... ***Col***
Feature: Rough, Tough and Ready .... Col

PALACE: Story with Two Endings
20th Cent.-Fox -
Power Unlimited ....
Features: The Three Caballeros ....
Night Club Girl .... Uni

STATE LAKE: Jammin' the Blues ...... ***Vitap***
Feature: To Have and Have Not .... Warne

UNITED ARTISTS: In the Public Eye..Paran
Feature: Mrs. Parkington ....

WOODS: Kickapoo Juice .... ***Colu***
Screen Snapshots, No. 7 .... ***Colu***
Feature: Belle of the Yukon ....

"Blood on the Sun" Opening Sponsored by Press Club

The William Cagney production, "Blood on the Sun" will open under the sponsorship of the San Francisco Press Club during the world Security Conference which opens in San Francisco April 25. This arrangement assures the film an audience of statesmen, diplomats, newspapermen and radio commentators. Exact date of the opening has not yet been set.

The production was directed by Frank Lloyd for United Artists release and co-stars James Cagney and Sylvia Sydney, both of whom will be the club's guests of honor at a fete preceding the premiere.

Bernerd Given Producer Status with Monogram

With Jeffrey Bernerd converting his arrangement from independent status to a straight studio producer, Monogram is moving toward a completely company-controlled policy. The acquisition recently of Philip Krasne's interest in the "Cisco Kid" and "Jimmy Wakely" series was indicated as a step in the same direction. Once taking product from 10 independent producers, Monogram is now utilizing only three outside sources: Banner Productions, King Brothers and James Burkett.

Matsoukas Edits Nobel "Peace" Publication

"Towards a Permanent Peace," a symposium, edited by Nick John Matsoukas of Skouras Theatres, New York, is the first publication issued by the American Nobel Center, an organization established to promote peace. It is a computation of addresses and comments occasioned by the 48th anniversary observance of the death of Alfred Nobel held at the Hotel Astor, New York, December 10, 1944, staged under the auspices of the American Nobel Anniversary Committee.

"Affairs of Susan" To Open March 28 in New York

Releasing plans for "The Affairs of Susan," first Hal B. Wallis production for Paramount release, were disclosed last week by Charles M. Reagan, vice-president in charge of distribution, at the company's regional sales meeting at the Biltmore Hotel in Atlanta.

The film, starring Joan Fontaine and George Brent, will have its world premiere at the Rivoli theatre, New York, March 28 to be followed by premieres in five or six selected situations. National release will be May 25 as a day-and-date Decoration Day holiday week attraction in 1
200 houses throughout the country.

A campaign using every channel of advert
publicity and exploitation will herald the
York premiere, it was revealed by R. M. Gil
advertising publicity director. Similar camp
will be used in advance of every key opening

Nick and Weston Paroled From Federal Prisons

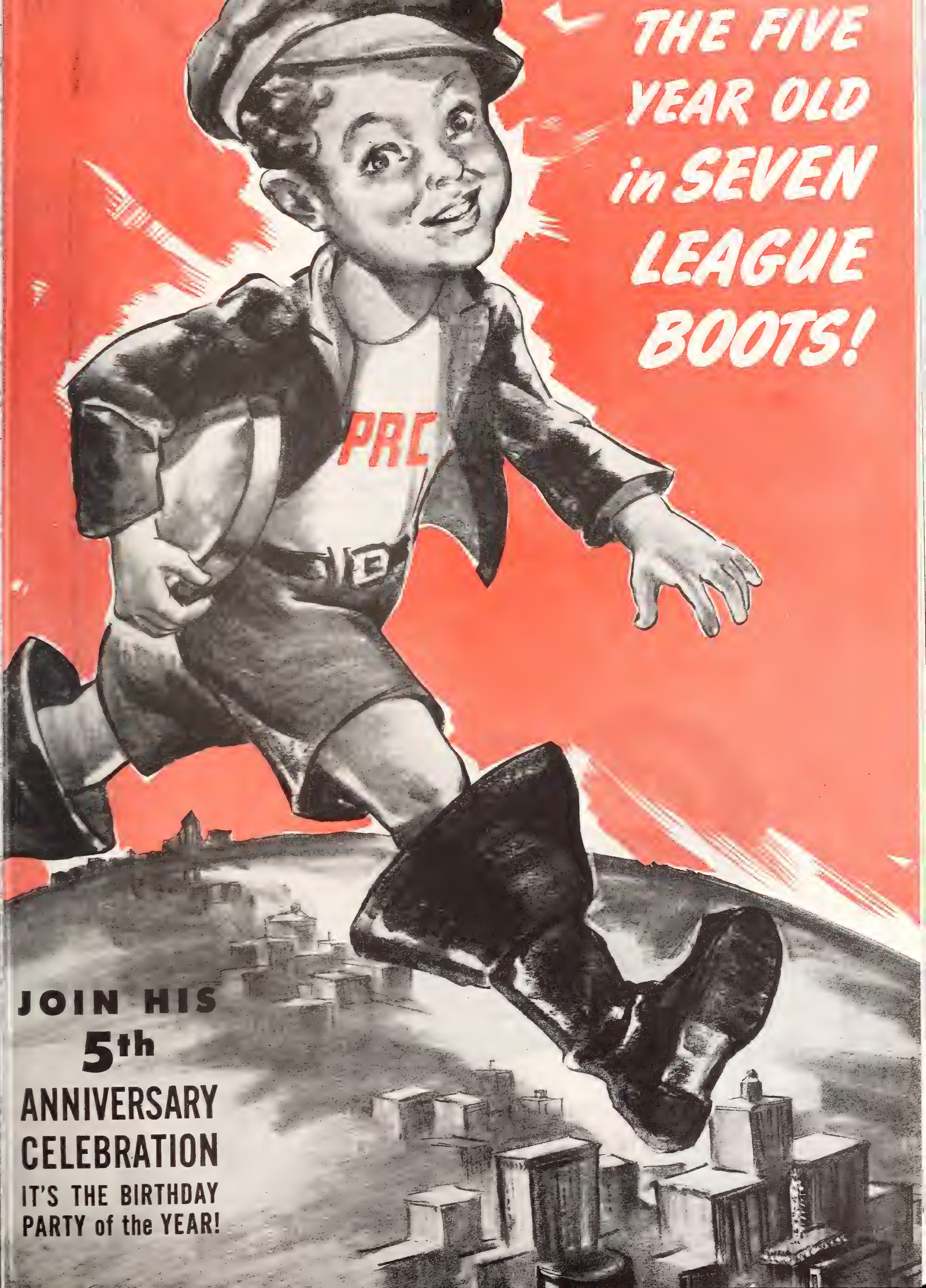
Word was received in St. Louis last week
John P. Nick, former international vice-pres
of the International Alliance of Theatrical S
Employees and Motion Picture Operators,
Clyde A. Weston, business agent of the unic
St. Louis, have been paroled from their five-
Federal prison sentences on charges of racke
ing. Nick was in the Federal prison at Lea
worth, Kan., and Weston was at Terre Haute,
Both men were convicted in 1942 in the U
District Court, St. Louis, of extorting $6,500
theatre owners in 1937 on the promise of drop
a union demand for increased wages for pro
tionists. The men would have been eligible fo
lease in about six months with their time off
good behavior.

"Blimp" Premiere Will Be Benefit Show March 29

A new program for the rehabilitation of wour
servicemen will be inaugurated by the Society
Illustrators, Inc., New York, with a benefit
miere of the United Artists film, "Colonel Blin
at Brandt's Gotham theatre, New York, March
it was announced Monday by Arthur Will
Brown, president of the Society. The premiere
mark a campaign to carry on a larger progr
of rehabilitation work for wounded men, in wh
those interested in the graphic arts will be gi
an opportunity to study. Members of the Soci
have contributed time and effort to tours of ho
tals and service camps in which they have sketc
thousands of wounded service men.

"It's A Pleasure" To Have National Easter Release

"It's A Pleasure," starring Sonja Henie
fourth of the productions by International Pictu
which RKO Radio is distributing, will be relea
nationally in key cities during the Easter holid
Robert Mochrie, RKO Radio general sales ma
ager, announced last week. More than 50 day a
date openings already have been set for th
period, among which are: Boston, Lowell, Pro
dence, Rochester, Syracuse, Cincinnati, Columb
Dayton, Cedar Rapids, Davenport, Des Moin
Dubuque, Marshalltown, Waterloo, Kansas Ci
Los Angeles, New Orleans, Omaha, Sioux City.


THE FIVE YEAR OLD in SEVEN LEAGUE BOOTS!
PRC
JOIN HIS
5th
ANNIVERSARY
CELEBRATION
IT'S THE BIRTHDAY PARTY of the YEAR!

'CRIME' does PAY!

at the BOX OFFICE when it is exposed as realistically...and dramatically...as in this sensational EXPLOITATION SPECIAL!

★

"BEST CONTEMPORARY FILM IN ITS CATEGORY" • *M. P. HERALD*

"SUSPENSEFUL, EXCITING AND FAST MOVING . . . WILL BE A TOP BILL STANDOUT" • *BOX OFFICE*

"ROUSING MELODRAMA . . . UNFOLDING AT A FAST AND EXCITING PACE . . . EXCELLENT PRODUCTION INVESTITURES" • *DAILY VARIETY*

"GOOD NAME CAST AND HIGH-POWERED EXPLOITATION" • *HOLLYWOOD REPORTER*

"LEON FROMKESS HAS LET FIRE WITH BOTH BARRELS...THE RESULT IS FAST, FORCEFUL MELODRAMA" • *M. P. DAILY*

"RED HOT FOR EXPLOITATION" • *BOX OFFICE DIGEST*

"BLINDING IN ITS REVELATIONS OF MUNICIPAL GRAFT" • *GRACE KINGSLEY, L. A. TIMES.*

"THE GREATEST EXPOSURE OF CRIME RACKETS TO HIT THE SCREEN" • *EXHIBITOR*

PRC Presents

Crime inc.

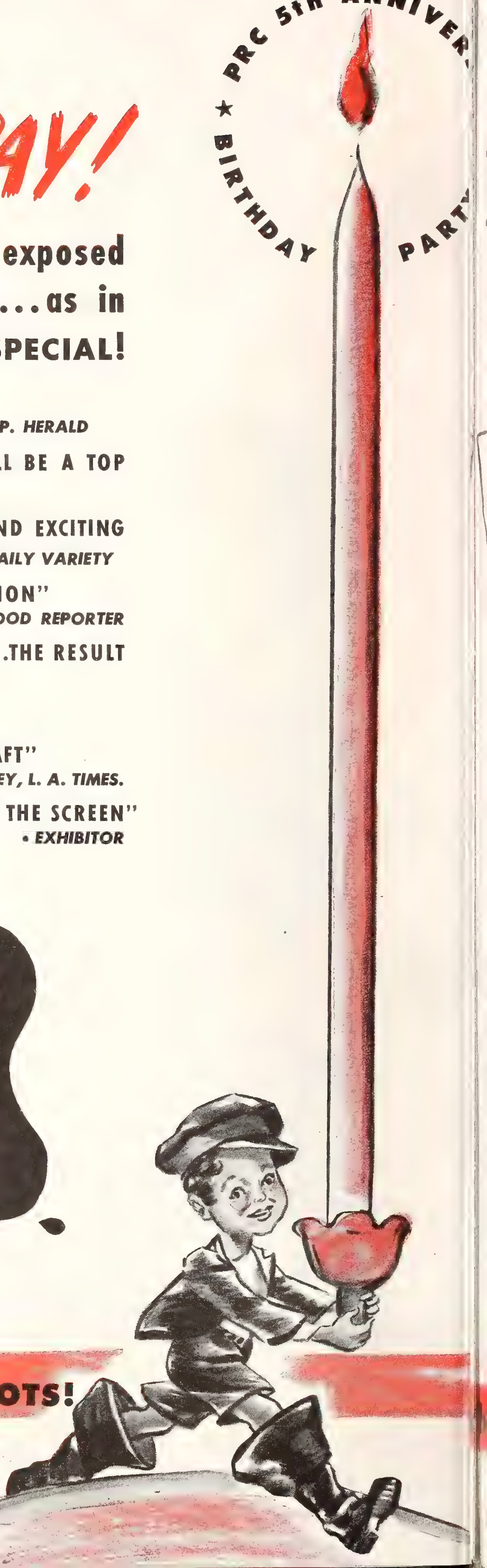
LEO CARRILLO · TOM NEAL · MARTHA TILTON

with

LIONEL ATWILL · GRANT MITCHELL
SHELDON LEONARD
HARRY SHANNON · DANNY MORTON

Screen Play by . . . RAY SCHROCK
From the Book by MARTIN MOONEY
Produced by LEON FROMKESS
Directed by LEW LANDERS
Associate Producer MARTIN MOONEY

The 5 YEAR OLD IN 7 LEAGUE BOOTS!



There's *NO ILLUSION* about These Raves!

BOX OFFICE

PRC's outstanding best to date, a production upon which any major company would be proud to put its trademark . . . The cast, impressive enough to lend magnetism to the marquee, performs excellently under the sensitive direction of Edgar G. Ulmer, and in every other detail the offering is definitely big league.

HOLLYWOOD REPORTER

This Leon Fromkess production is PRC's undisputed entrant in major league competition . . . a big and handsome production . . . reflecting its unlimited budget—even better than that—reflecting infinite pains and care to make a good picture. Certainly no theatre can close its booking calendar to it. It is an excellent subject for any and all runs, including preferred time.

PRC PRESENTS

James **LYDON** ★ *Sally* **EILERS** ★ *Warren* **WILLIAM**

in

Strange Illusion

with

REGIS TOOMEY • CHARLES ARNT • GEORGE H. REED • JAYNE HAZARD • JIMMY CLARK • MARY McLEOD • PIERRE WATKIN • JOHN HAMILTON • SONIA SOREL • VIC POTEL

Produced by **LEON FROMKESS** • Directed by **EDGAR G. ULMER**

Screen Play by ADELE COMANDINI • Based on an Original Story by FRITZ ROTTER

PRC 5th ANNIVERSARY ★ BIRTHDAY PARTY ★

he 5 YEAR OLD IN 7 LEAGUE BOOTS!

Blizzards or Brownouts . . . it's the *HOLDOVER HIT!*

"BLUEBEARD" MADE A BOX-OFFICE KILLING in PHILADELPHIA! Biggest business in many months...despite WORST *blizzard in years...*

"Bluebeard,'" excellent, distinctive class film, the kind of picture any company would be glad to release."

★ *Hollywood Reporter*

"More suspense per minute than has been created by all the zombies, mummies and ghosties let loose in the theatres." ★ *Motion Picture Herald*

"Leon Fromkess continues to boost PRC's stock sky high with 'Bluebeard.'" ★ *Daily Variety*

"One of the most ambitious offerings to bear the PRC label...packs plenty of excitement and suspense."

★ *Film Daily*

P R C PICTURES presents

JOHN CARRADINE

in

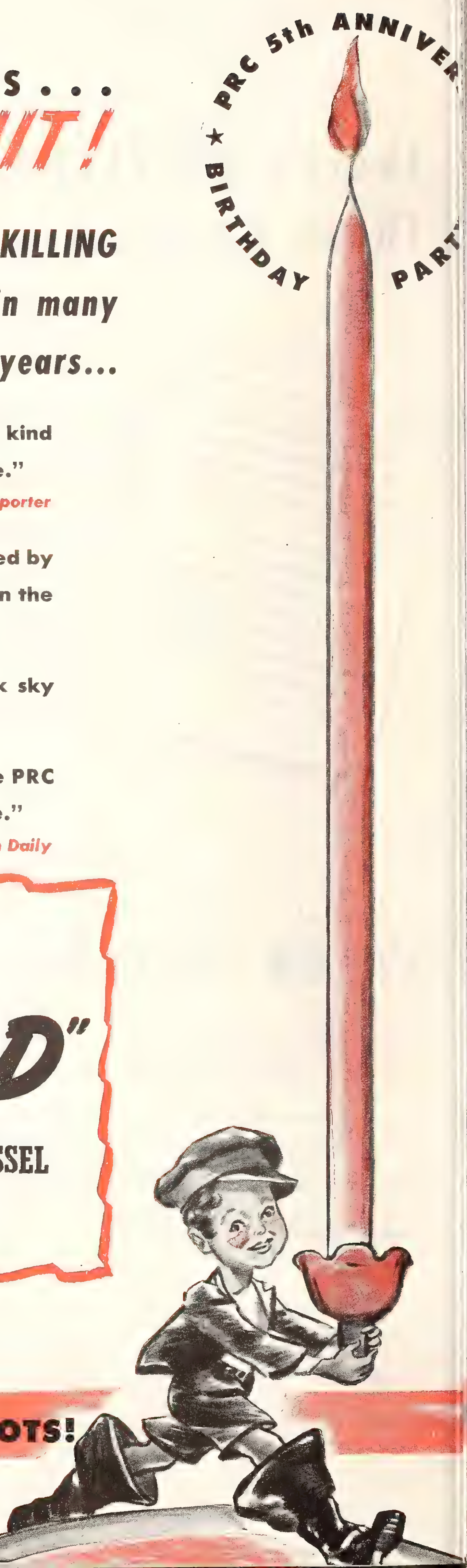
"BLUEBEARD"

The Most Sinister Love Story Ever Told!

with

Jean **PARKER** • Nils **ASTHER** • Ludwig **STOSSEL**

Produced by LEON FROMKESS • Assoc. Prod. MARTIN MOONEY
Directed by EDGAR G. ULMER • Screenplay by Pierre Gendron
Original Story by Arnold Phillips & Werner H. Furst



The 5 YEAR OLD IN 7 LEAGUE BOOTS!

The Nation's Gone Wild . . .
about "THE TOWN WENT WILD"

"SPLENDID DIRECTION" Film Daily

"SEASON'S SLICKEST SLEEPER" Hollywood Reporter

"VERY GOOD!" Harrison's Reports

"TOP LAUGH-GETTER!" L. A. Times

"HILARIOUS INCIDENTS" M. P. Herald

"CERTAINLY A BELL RINGER" Hollywood M. P. Review

"A RIOTOUS SLEEPER!" Hollywood Reporter

"ANOTHER STEP UP THE QUALITY LADDER" Box Office

"BEST COMEDY IN MANY YEARS" Daily Variety

"A LIVELY SLEEPER" Liberty

PRC...presents

THE TOWN WENT WILD

A ROTH-GREENE-ROUSE *Production*
with

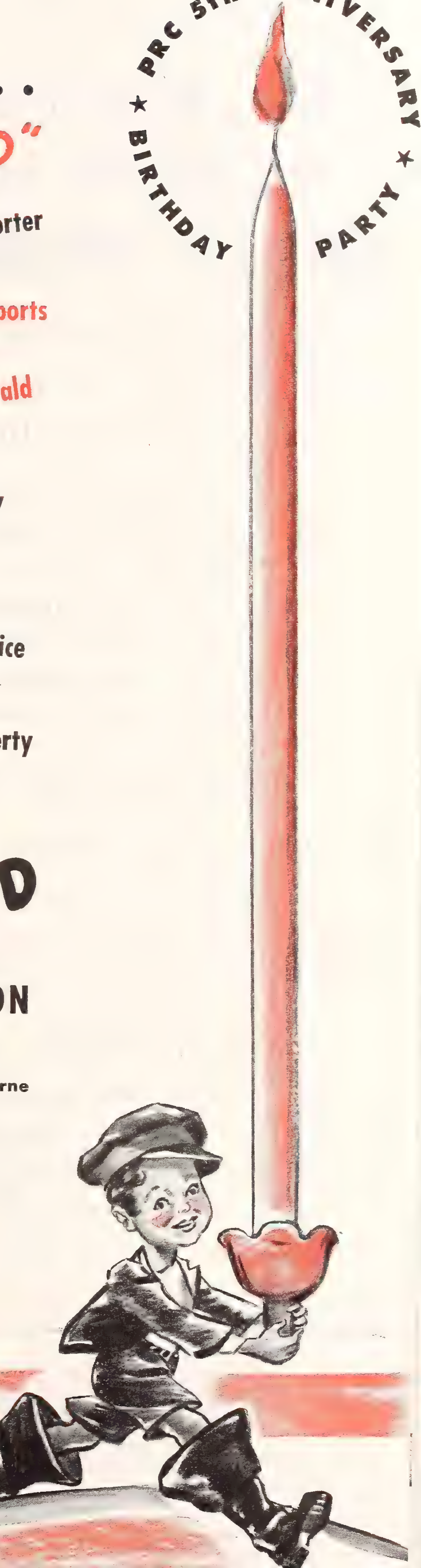
Freddie BARTHOLOMEW • James LYDON

Edward Everett HORTON • Tom TULLY

Jill Browning • Minna Gombell • Ruth Lee • Roberta Smith • Maude Eburne
Charles Halton • Ferris Taylor • Jimmy Conlin • Monte Collins
Charles Middleton • Emmett Lynn • Dorothy Vaughan

Written and Produced by
Bernard R. Roth • Clarence Greene • Russell Rouse
Directed by RALPH MURPHY

he 5 YEAR OLD IN 7 LEAGUE BOOTS!


★ PRC 5th ANNIVERSARY ★ BIRTHDAY PARTY

Every Home in America is living this DRAMA of TOMORROW!

TIMELIEST PICTURE of the YEAR

It's headed for the title of "THE BOX OFFICE SLEEPER OF THE YEAR"...HELD OVER in

DETROIT • BROOKLYN • LOS ANGELES • PROVIDENCE

★ ★ ★

"If Director William K. Howard had never made another fine picture he could say with justifiable pride, 'I stand or fall by this one.'" ★ *Los Angeles Examiner*

"P R C is entitled to an armistice celebration all its own over 'When the Lights Go On Again.'" ★ *Hollywood Reporter*

"Leon Fromkess does it again...a strong PRC bid to show producers it's possible to make good pictures...as well as good money.'" ★ *Daily Variety*

"Even the majors could be proud of this one." ★ *Box Office*

THREE STARS IN THE NEW YORK DAILY NEWS... Biggest Circulation in the World

PRC PRESENTS

WHEN THE LIGHTS GO ON AGAIN

starring

Jimmy **LYDON** ★ *Barbara* **BELDEN**

George CLEVELAND ★ Dorothy PETERSON ★ Regis TOOMEY

Directed by **WILLIAM K. HOWARD**

Original Story by FRANK CRAVEN • Screen Play by MILTON LAZARUS

Produced by **LEON FROMKESS**

PRC 5th ANN
★ BIRTHDAY
P

The 5 YEAR OLD IN 7 LEAGUE BOOTS!

5,250 Theatres obilized for ed Cross Drive

Incomplete returns showed 15,250 theatres dged to all-out participation in the industry's 5 Red Cross War Fund Week, March 15 ough 21, Leon J. Bamberger, national camign director, said Tuesday evening in New York. This figure exceeds the 1944 total of 13,434 eatres by more than 1,800, and covers all expt eight territories which have made no report ice the end of last week. Mr. Bamberger disosed that the total number of territories to ach 100 per cent enrollment was 10, with Cincinti, New Haven, Pittsburgh, and Portland added Albany, Buffalo, San Francisco, northern New rsey, Rhode Island and Delaware.

Meanwhile, assurances of increased support were ported from various sections of the country.

creases Are Promised

In Seattle, distributors and exhibitors promed an increase of 25 per cent in collections roughout Washington. In San Francisco, B. V. urdivant, North California chairman for the drive, sured the Red Cross that theatres in his region ould surpass last year's figures, while in New ork television gave its support in a telecast in half of the campaign Wednesday evening over BS television station WCBW. Arrangements ere made by Ralph B. Austrian, RKO Televion Corporation vice-president and Television airman of the drive.

New York film theatres jumped the gun one day, heduling a mammoth Red Cross parade and lly for Wednesday in Brooklyn, with screen and age stars, 1,000 uniformed Red Cross voluners, 60 pieces of Red Cross motorized equipent and five service bands participating.

The stars taking part in the parade and rally ere to include Frank Fay, Jane Wyatt, Franchot one, Miriam Hopkins, Robert Benchley, Florence ice, Wendy Barrie, Mady Christians, Oscar omolka, Hugh Herbert, Skeets Gallagher, James llison, Roscoe Karns, Harvey Stevens, Victor oore and Michael O'Shea.

Arranged with the cooperation of the Brooklyn hapter of the Red Cross, the parade was to arch from Schermerhorn Street and Flatbush venue at 11 A. M., to Borough Hall for review y Borough President John Cashmore, representng the City of New York, and members of the ar Activities Committee headed by N. Peter athvon, national chairman of "Red Cross War und Week," in motion picture theatres.

ome Office Rally at Warners

The Warner home office planned a rally there n behalf of the drive under the joint auspices of he company, the Warner Club and the Office Employees' Union, providing for a recess at 4 P. M. o permit all employees to attend. The rally was o be addressed by a wounded Marine from the Pacific, a Red Cross worker from the European heatre, and a Warner official, while the Red Cross was to present a citation to Warner employees who had donated to the blood bank.

The drive among Paramount employees in the metropolitan New York area was set to start Wednesday with a rally in the home office recreation room, sponsored by the Paramount Pep Club, Barney Balaban, Paramount president, who has been appointed chairman of the Paramount campaign, announced last week.

Arthur Mayer, deputy commissioner for the Red Cross in the Pacific area, who recently returned from the South Pacific, was scheduled as principal speaker, bringing a greeting from Stanton Griffis, chairman of the Paramount executive committee, now serving as Red Cross commissioner for the entire Pacific area.

Condon Pact Renewed

Frank Rosenberg, director of advertising and publicity for Columbia, announced this week that Columbia had renewed its contract with Richard Condon, Inc., public relations, for special publicity and exploitation services on major releases.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 55—Allied armies push to Rhine and cross in big offensive. . . . Allied air power pulverizes Nazis. . . . Troopship brings wounded home from the war. . . . Lighter side of G.I. news. . . . Winter sports.

MOVIETONE NEWS—Vol. 27, No. 56—Corregidor retaken. . . . Obliteration bombing in Germany. . . . Stettinius returns from peace talks, hails progress. . . . Freighter blazes after explosion in Vancouver harbor. . . Cowboy camera artist switches to pin-up girls. . . . Golden Gloves held in Chicago.

NEWS OF THE DAY—Vol. 16, No. 253—Allies in big Rhine push. . . . British fleet busy in Pacific. . Angels of Bataan back. . . . Report from the front by a fighting American. . . . Wounded home from Europe kiss U. S. soil.

NEWS OF THE DAY—Vol. 16, No. 254—Corregidor taken again. . . . Allies' obliteration bombing cuts off German path of retreat. . . . Midwest war plants crippled by Ohio River spring floods. . . . All wool and a mile wide.

PARAMOUNT NEWS—No. 56—Home for 1,000 heroes. . . . Super-stork brings two animal babes. . . . Germany—two-way smash—fall of Cologne—Red Cross saves many lives as Nazis fire on Allied wounded.

PARAMOUNT NEWS—No. 57—Floods—Ohio River gives 1945 preview. . . . Navy launches midget fighter. . . . Back from Bataan. . . . Corregidor, the rock.

RKO PATHE NEWS—Vol. 16, No. 58—British Canadians smash into Germany. . . . RAF blasts Dresden in path of Red army. . . . First pictures of Allied jet-propelled planes. . . . Henry Wallace is Secretary of Commerce. . . . Wounded veterans return to U.S.

RKO PATHE NEWS—Vol. 16, No. 59—Biggest air assault hits Germany. . . . Return to Corregidor.

UNIVERSAL NEWS—Vol. 18, No. 379—Allies cracking the West Wall. . . . B-29 assembly line. . . . Wounded G.I.'s return. . . . Allied jet planes. . . . Patton's men talk.

UNIVERSAL NEWS—Vol. 18, No. 380—Corregidor avenged. . . . Midwest ravaged by floods. . . . Air smashes devastate Germany.

ALL AMERICAN NEWS—Vol. 3, No. 125—Buddy Young, famed athlete, trains as bluejacket. . . . War plant rally starts Red Cross drive. . . . Burma Road G.I.'s pick Harriet Wright pin-up girl. . . . State Dept. official tells of coming United Nations meet. . . . Waves training as Nurses' Aides. . . . Brig. Gen. Benj. O. Davis visits Belgium.

Dimes Total in Philadelphia Reached Record $139,020

A total of $139,020.40 for the 1945 March of Dimes was collected in Philadelphia's 220 film houses, according to an announcement made by Sidney Samuelson, head of Eastern Pennsylvania Allied, Independent Theatre Owners, was co-chairman of the theatre phase of the drive with Ted Schlanger, Warner circuit zone head here. The collection was 20 per cent greater than last year, when the total was $115,391.42.

The total represented a per capita collection of seven cents in the Philadelphia area. Sixty-five cents was collected from every film theatre seat in this city. Merit certificates were presented to 50 women who were captains of teams.

"Wilson" Gets Spring Release At Advanced Admission

Jack Lorentz, Twentieth Century-Fox midwest manager, last week in Chicago announced that "Wilson" would be released in neighborhood houses this spring at advanced admissions, to be sold on similar percentage terms as "The Song of Bernadette." The distributor will pay for the extra projectionist required by the local union of all theatres playing at advanced admissions. It was indicated that the "Wilson" dates would be tied in with the company's 30th anniversary celebration.

20th Century-Fox Shares Are Offered to Public

A block of 28,571 shares of common stock of Twentieth Century-Fox at 28⅜, less a commission to dealers of 50 cents a share, was offered last Thursday on the New York Stock Exchange by E. F. Hutton & Company and Shields & Company. The offering was quickly oversubscribed. Bids were received for 34,870 shares and allotments were made on a basis of 94 per cent. There were 251 purchases by 35 companies.

Kalmenson Sets Series of Warner Sales Meetings

Plans for a series of district sales meetings, in which branch managers will participate, to be followed by local meetings for the entire sales personnel in the respective exchanges to avoid excess travel, were outlined by Ben Kalmenson, general sales manager for Warner Bros. at the conference of district managers and home office executives held in New York last weekend.

Other topics discussed at the sessions included forthcoming product, special merchandising campaigns, the company's annual sales drive and various distribution matters.

This year's sales drive, designated as "Warner's Heap Big Powwow of 1945" will run from April 1 to July 28, with the Indian motif employed in the promotional accessories. War Bond prizes will be presented the winners.

Blumenstock Outlines Plans

Mort Blumenstock, head of Warner advertising and publicity in the east, outlined special campaigns on "Hotel Berlin," "Roughly Speaking," "God Is My Co-Pilot" and other films and said separate campaigns applying particularly to large and small cities were being mapped

Samuel Schneider, vice-president, discussed some of the current problems relating to prints, as well as increased film costs. Norman H. Moray, short subject sales manager, appointed by Mr. Kalmenson to serve again as captain of the annual sales drive, presented the details to the gathering, and will do the same at later district meetings.

First of these meetings, for the eastern group, was held last Saturday, with Jules Lapidus, eastern division sales manager, presiding. Others participating included: Norman Ayers, Robert Smeltzer, George W. Horan, Fred Beiersdorf, Al Herman, Ray Smith, Carl Coe, W. C. Mansell, Clarence Eiseman, Art Moger, George Fishman, Franklin Fisher and others.

The next meeting was held in Pittsburgh Tuesday with meetings following in Chicago, Memphis, on the west coast of Canada.

District managers who took part in the New York conference included Mr. Ayers, Robert Smeltzer, Charles Rich, Harry Seed, R. L. McCoy, Doak Roberts, Hall Walsh, Henry Herbel, Ralph Clark.

Among the home office executives who addressed the sessions were: I. F. Dolid, Ed Hinchy, Stanley Hatch. New York men attending included Bernard Goodman, William Brumberg, Charles Baily, Al Brauninger.

Kalmenson to Toronto

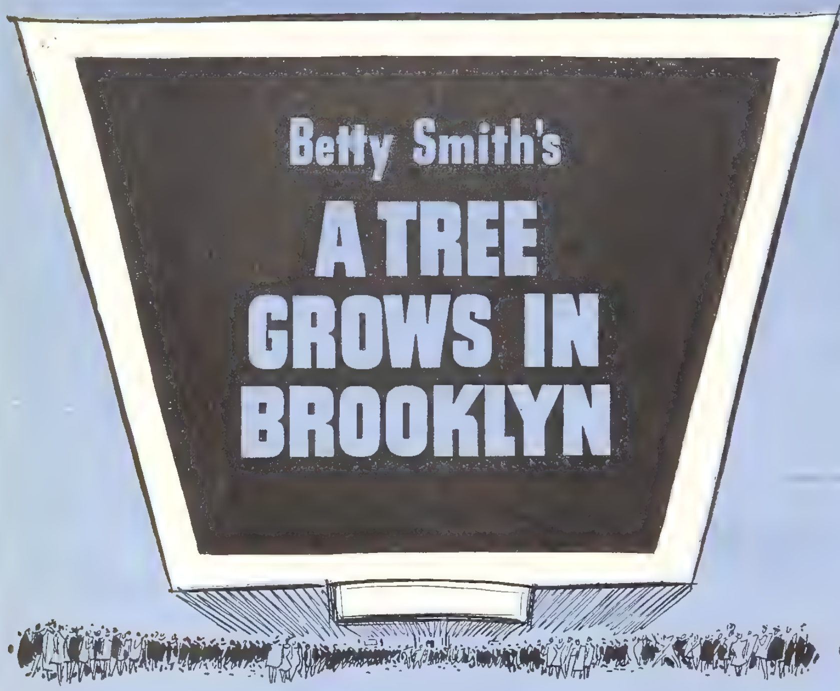
Wednesday Mr. Kalmenson, accompanied by Mr. Hinchy, head of the playdate department, left for Toronto to conduct the meeting of sales executives. In addition to Ralph H. Clark, Canadian district manager, the following branch managers were to participate in the sessions: Joseph Plottel, Samuel Pearlman, Grattan Kiely, L. McKenzie, G. A. Matthews, E. H. Dalgleish and Glenn Ireton.

Roy Haines, western and southern division sales manager, also left Wednesday for Chicago for the three-day regional meeting in connection with the 1945 drive. Two-day sessions for the midwest and prairie districts were scheduled to take place Thursday and Friday at the Hotel Blackstone. In Chicago Mr. Haines was to be joined by Mr. Brumberg, arriving from Pittsburgh where a similar meeting concluded Tuesday. Also slated for participation in the Chicago sessions were Harry A. Seed, Hall Walsh, midwest and prairie district managers, respectively, and the following branch managers: A. J. Shumow, R. H. Dunbar, Don Woods, A. W. Anderson, E. J. Tilton, R. C. Borg, F. J. Hannon and Lester Bona. Others were: George Lefko, Ted Tod, Lucia Perrigo, Stanton Kramer, Don Walker, George Wood and Edward Johnson.

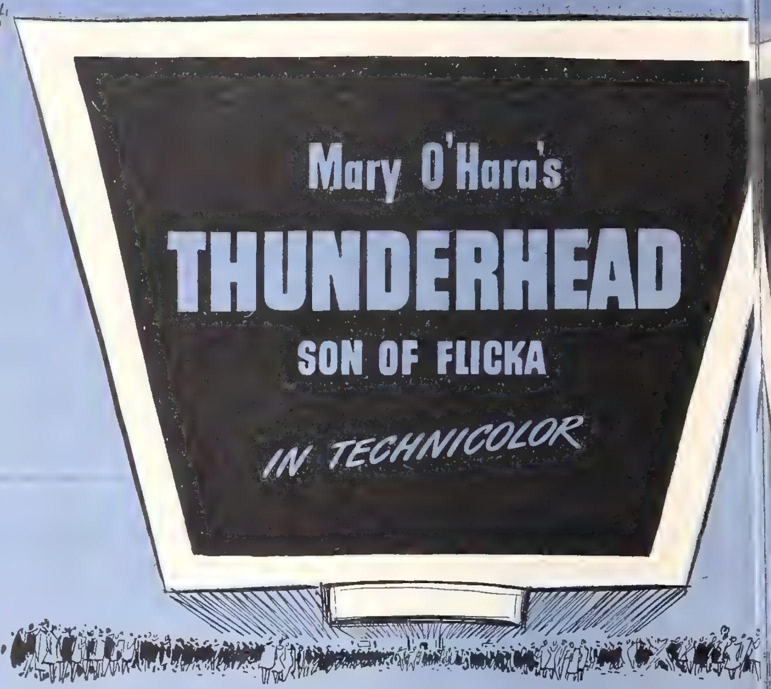
Following the Chicago meeting, Mr. Haines was scheduled to conduct two-day sessions in Memphis, March 18-19, and Los Angeles, March 24-25.

30th
ANNIVERSARY
20th
CENTURY-FOX

DRESS UP YOUR THEATRE


Betty Smith's
A TREE GROWS IN BROOKLYN

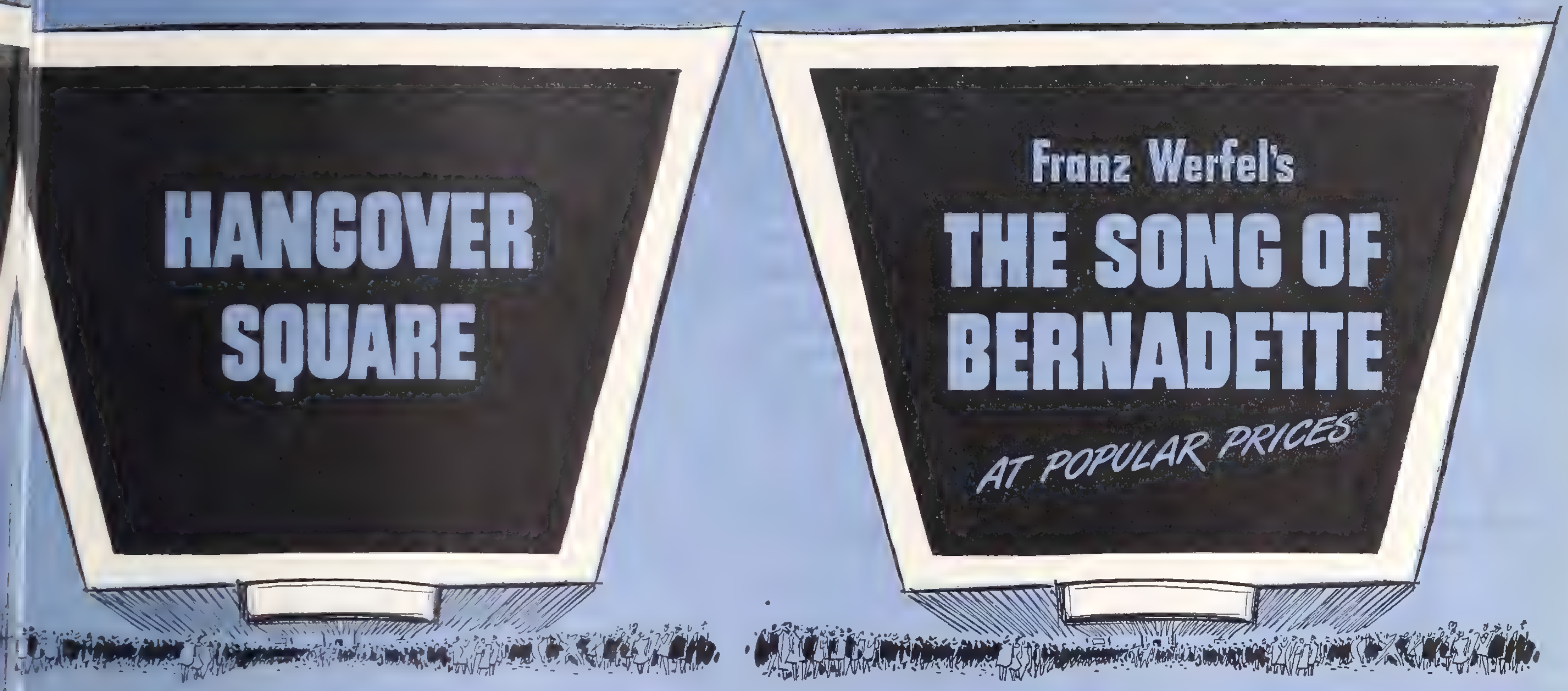
A nationwide sensation grows! 3rd SRO week New York! All-time records Los Angeles, Cincinnati — everywhere!


Mary O'Hara's
THUNDERHEAD
SON OF FLICKA
IN TECHNICOLOR

Standing 'em up in every opening! Topping "Home In Indiana"! And running 100% ahead of "My Friend Flicka"!

April's the Month! All these hits, plus Ernst Lubitsch's "A Royal Scand

R THE BIG CELEBRATION!


HANGOVER SQUARE
Franz Werfel's
THE SONG OF BERNADETTE
AT POPULAR PRICES

Milwaukee, Los Angeles, Hartford, New York and a dozen other spots have acclaimed its box-office thrills!

Watch its repeat Broadway run at the Rivoli now! Hundreds of Easter dates set to play it at popular prices!

k Gable in "Call of the Wild"—and "Molly and Me"!

30th ANNIVERSARY

CENTURY-FOX

Get your special Anniversary accessories — ads, posters etc. from your 20th CENTURY-FOX exchange

COLLECT AT EVERY SHOW! RED CROSS WEEK—MARCH 15-21

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE THREE CABALLEROS (RKO)

First Reports:

Total Gross Tabulated	$193,600
Comparative Average Gross	157,700
Over-all Performance	122.7%

BALTIMORE—Hippodrome, 1st week	107.7%
(SA) Vaudeville	
BALTIMORE—Hippodrome, 2nd week	91.1%
(SA) Vaudeville	
BOSTON—Majestic, 1st week	214.2%
BOSTON—Majestic 2nd week	285.7%
BUFFALO—20th Century, 1st week	160.0%
*BUFFALO—20th Century, 2nd week	101.6%
CINCINNATI—RKO Grand, 1st week	203.0%
CINCINNATI—RKO Grand, 2nd week	87.2%
MILWAUKEE—Warner	92.4%
(DB) What a Blonde (RKO)	
OMAHA—Brandeis	92.0%
(DB) Crime Doctor's Courage (Col.)	
WASHINGTON—Keith's, 1st week	125.0%
WASHINGTON—Keith's, 2nd week	111.1%
WASHINGTON—Keith's, 3rd week	70.0%

●

HERE COME THE WAVES (Para.)

Final Reports:

Total Gross Tabulated	$1,251,300
Comparative Average Gross	1,051,500
Over-all Performance	119.0%

BOSTON—Metropolitan, 1st week	111.5%
(DB) Dangerous Passage (Para.)	
BOSTON—Metropolitan, 2nd week	92.9%
(DB) Dangerous Passage (Para.)	
BOSTON—Fenway, MO 1st week	118.4%
(DB) Dangerous Passage (Para.)	
BOSTON—Paramount, MO 1st week	90.9%
(DB) Dangerous Passage (Para.)	
BUFFALO—Buffalo, 1st week	127.5%
(DB) Double Exposure (Para.)	
*BUFFALO—Buffalo, 2nd week	93.0%
(DB) Double Exposure (Para.)	
CINCINNATI—RKO Palace, 1st week	154.9%
CINCINNATI—RKO Palace, 2nd week	112.6%
CINCINNATI—Keith's, MO 1st week	125.0%
CINCINNATI—Keith's, MO 2nd week	89.2%
CINCINNATI—Keith's, MO 3rd week	80.3%
CLEVELAND—Loew's State	130.4%
DENVER—Denham, 1st week	163.5%
DENVER—Denham, 2nd week	112.1%
DENVER—Denham, 3rd week	84.1%
DENVER—Denham, 4th week	84.1%
INDIANAPOLIS—Indiana	142.8%
KANSAS CITY—Newman, 1st week	175.8%
KANSAS CITY—Newman, 2nd week	164.0%
KANSAS CITY—Newman, 3rd week	85.9%
LOS ANGELES—Paramount Downtown, 1st week	212.4%
LOS ANGELES—Paramount Downtown, 2nd week	147.6%
LOS ANGELES—Paramount Downtown, 3rd week	121.7%
LOS ANGELES—Paramount Downtown, 4th week	93.2%
LOS ANGELES—Paramount Hollywood, 1st week	168.0%
LOS ANGELES—Paramount Hollywood, 2nd week	138.6%
LOS ANGELES—Paramount Hollywood, 3rd week	100.8%
LOS ANGELES—Paramount Hollywood, 4th week	84.0%
MINNEAPOLIS—Radio City, 1st week	148.1%
(DB) The Fighting Lady (20th-Fox)	
MINNEAPOLIS—Radio City, 2nd week	103.7%
(DB) The Fighting Lady (20th-Fox)	
MINNEAPOLIS—Century, MO 1st week	114.0%
(DB) The Fighting Lady (20th-Fox)	
MINNEAPOLIS—Century, MO 2nd week	91.2%
(DB) The Fighting Lady (20th-Fox)	
NEW YORK—Paramount, 1st week	169.9%
(SA) Woody Herman's Orchestra, others	
NEW YORK—Paramount, 2nd week	111.4%
(SA) Woody Herman's Orchestra, others	
NEW YORK—Paramount. 3rd week	97.4%
(SA) Woody Herman's Orchestra, others	
NEW YORK—Paramount, 4th week	91.7%
(SA) Woody Herman's Orchestra, others	
NEW YORK—Paramount, 5th week	90.5%
(SA) Woody Herman's Orchestra, others	
NEW YORK—Paramount, 6th week	89.1%
(SA) Woody Herman's Orchestra, others	
OMAHA—Omaha	105.9%
OMAHA—Paramount	132.1%
PHILADELPHIA—Stanley, 1st week	181.1%
PHILADELPHIA—Stanley, 2nd week	153.5%
PHILADELPHIA—Stanley, 3rd week	90.8%
PROVIDENCE—Strand, 1st week	139.4%
(DB) Dangerous Passage (Para.)	
PROVIDENCE—Strand, 2nd week	105.5%
(DB) Dangerous Passage (Para.)	
PROVIDENCE—Strand, 3rd week	96.1%
(DB) Dangerous Passage (Para.)	
*SAN FRANCISCO—Fox	123.6%
ST. LOUIS—Fox, 1st week	163.7%
(DB) Dangerous Passage (Para.)	
ST. LOUIS—Fox, 2nd week	152.0%
(DB) Dangerous Passage (Para.)	
ST. LOUIS—Shubert, MO 1st week	189.6%
(DB) Dangerous Passage (Para.)	
ST. LOUIS—Shubert, MO 2nd week	94.8%
(DB) Dangerous Passage (Para.)	

●

HANGOVER SQUARE (20th-Fox)

First Reports:

Total Gross Tabulated	$373,900
Comparative Average Gross	335,100
Over-all Performance	111.5%

BALTIMORE—New, 1st week	110.6%
BALTIMORE—New, 2nd week	81.7%
BOSTON—Fenway	131.5%
BOSTON—Paramount	123.3%
DENVER—Denver	70.0%
DENVER—Esquire	73.7%
DENVER—Aladdin, MO 1st week	70.0%
KANSAS CITY—Esquire	130.4%
KANSAS CITY—Uptown	92.0%
*MILWAUKEE—Palace	93.2%
(DB) Crime Doctor's Courage (Col.)	
NEW YORK—Roxy, 1st week	135.5%
(SA) Milton Berle, others	
NEW YORK—Roxy, 2nd week	110.5%
(SA) Milton Berle, others	
NEW YORK—Roxy, 3rd week	110.5%
(SA) Milton Berle, others	

●

HERE COME THE CO-EDS (Univ.)

First Reports:

Total Gross Tabulated	$164,100
Comparative Average Gross	158,400
Over-all Performance	103.5%

CINCINNATI—Palace	104.1%
CINCINNATI—Lyric, MO 1st week	92.6%
KANSAS CITY—Esquire	103.2%
KANSAS CITY—Uptown	87.3%
NEW YORK—Criterion, 1st week	141.1%
NEW YORK—Criterion, 2nd week	98.0%
NEW YORK—Criterion, 3rd week	70.5%
PITTSBURGH—Harris	107.6%
PITTSBURGH—Senator, MO 1st week	121.6%
PROVIDENCE—Albee	117.6%
(DB) Her Lucky Night (RKO)	
ST. LOUIS—Fox	90.9%
(DB) Night Club Girl (Univ.)	

●

MURDER, MY SWEET (RKO)

First Reports:

Total Gross Tabulated	$102,500
Comparative Average Gross	107,900
Over-all Performance	94.9%

CHICAGO—Palace, 1st week	114.8%
(DB) Her Lucky Night (Univ.)	
CHICAGO—Palace, 2nd week	80.0%
(DB) Her Lucky Night (Univ.)	
CINCINNATI—RKO Palace	97.2%
INDIANAPOLIS—Circle	70.0%
MILWAUKEE—Riverside	100.6%
(SA) Vaudeville	
ST. LOUIS—Fox	101.1%
(DB) Girl Rush (RKO)	

**Post-midnight performances discontinued because of curfew.*

Production Still Stymied by Figh In Mexican Unio

by LUIS BECERRA CELIS

in Mexico City

Production in Mexico, suspended since Febru 15, last weekend was still stymied as confl among factions in the six sections which h broken away from the National Cinematograp Industry Workers Union blasted hopes of imr diate resumption.

Charges of fascist domination were made four sections against Cantinflas, Mario More Mexico's Charlie Chaplin and biggest money mak heading the players, and against Fidel Velazqu secretary general of the Confederation of Mexic Workers, Mexico's strongest labor leader, w authorized the split.

Recently, Mr. Velazquez authorized the membe of section two (technicians and studio and labor tory workers), to form an independent union w section 7 (players), section 8 (musicians), secti 9 (musical composers), section 45 (scenarists a adapters) and section 47 (directors).

Mr. Moreno has been charged by four sectio with attempts to establish a fascist group usi actors as a beachhead to dictate production proc dure. He answered that he was merely seeking protect players' interests and prevent them fro being pushed into the background by the aggressiveness of other labor leaders.

The breaking away of the six sections from tl original union has left the National film union wi only those representing exhibition and section (business), the newest.

Clasa and Azteca have charged in advertisements that they are not responsible for section 50 not working, as the members themselves staye away from work. The laborites blamed the producers for the work stoppage.

The new union seems to be a very independer outfit. Its organization provided that each of th six sections composing it must be autonomous, wit the right to manage its own funds and to mak contracts with producers. However, the ne union belongs to the Confederation of Mexica Workers, Mexico's strongest labor organizatior The new union has formed a central committe supported by a monthly levy of $10 on each of th six sections.

The National's chiefs have asked President Manuel Avila Camacho to forbid Government recognition to the new union formed by the six sections Mr. Moreno has declared that when the new unior receives recognition from the authorities, production would resume since the union was in a position to control production.

▽

"The Three Caballeros," Disney-RKO film scored a new high in length of run in Mexico, with 10 consecutive weeks at the Cine Alameda, prominent first run local theatres, grossing $185,000.

▽

The first ceiling prices for cinemas in Mexico have been ordered by Governor Antonio Sanchez Cano of Oaxaca State, a southern region. He has fixed the admission charge for the two cinemas in Oaxaca City, the state capital, at 12 cents, every day, including Sundays and holidays.

The Governor said that the fixed rate was a fair one, for all concerned. It compares with the general standard charge of 85 cents for the first run theatres here. The Oaxaca City exhibitors have accepted the ceiling price. But they are exhibiting only old pictures, some of them very old, Mexicans as old as 12 years, claiming that they cannot afford to exhibit new pictures for 12 cents.

350,000 See "Henry V" in 17 Weeks in London

Following a 17-week run at the Carlton theatre, London, "Henry V" has been moved to the Marble Arch Pavilion, where J. Arthur Rank anticipates continuing its engagement until general release in September. It was estimated that 350,000 people saw the film at the Carlton.

A PICTURE THAT CAN TOP "GOING MY WAY"

Discovered!

WHAT'S YOUR GUESS?...

COLLECT AT EVERY SHOW!
CROSS WEEK—MARCH 15-21

Paramount's

"FOR WHOM THE BELL TOLLS"

"GREAT...GIANT...LUSTY...SMASH," SAYS VARIETY

19% Over "Going My Way"
26% Over "Story of Dr. Wassell"
70% Over "Lady in the Dark"

"FOR WHOM
THE BELL TOLLS"
IN TECHNICOLOR
starring
GARY COOPER
INGRID BERGMA
From the celebrated novel by
ERNEST HEMINGWAY
with AKIM TAMIROFF • ARTURO de C
JOSEPH CALLEIA and KATINA PA
Executive Producer B. G. DESY
Produced and Directed b
SAM WOO
Screen Play by Dudley Ni

First Time At Regular Prices

AT SEATTLE'S PARAMOUNT • AND MUSIC HALL

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
MOTION PICTURE HERALD *for mutual aid and progress*
HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Planning Tomorrow

Lately, we find there is an increasing number of managers who are looking around with the intention of buying a theatre.

It is the natural ambition of all theatremen to become exhibitors nd it is likely that there are a lot of people around with surplus cash to invest who are readily impressed with the way movie goers are amming the theatres.

The truth is that there are few exhibitors who are anxious to sell their properties while the boom is on. Consequently there are a ot of disappointed managers who are unable to "buy in," several of whom are hopefully waiting until the war is over.

The post war era does not look too bright for exhibitor aspirants either, because too many of the circuits, especially the localized concerns, have already purchased theatre sites and are only waiting for the "go ahead" signal to begin a great period of expansion. From this it would appear that the managers' future propects of becoming theatre owners are problematical and not wholly encouraging.

At this time every ambitious showman should have a secondary objective in mind. When the circuits do start to expand there will be increased demand for additional supervisors, district managers and home office personnel.

△ △ △

A Bow to "Whodunnit"

Aside from the fact that there is plenty of excitement, novelty and suspense to recommend RKO's current release, "The Woman in the Window" to movie patrons, there is another obvious element which is contributing to the film's success in most places where it has been shown.

The advertising campaign prepared by the distributor is responsible for the fact that large numbers of patrons paid their admissions, attracted by the skillful manner in which the ending is represented.

The display ads, trailers and other material announcing that no one would be seated during the last five minutes, reinforced through the injection of a personal note, not to reveal the ending "even to your wife, or sweetheart," combine to arouse interest and create word-of-mouth comment that reaches exceptional proportions.

Another device which has been strengthening the general theme of the campaign is the practise of inviting police officials, officers from the district attorney's office and the press to an advance screening. The picture is stopped five minutes before the end and the guests are invited to guess at the outcome. News stories and feature articles which follow, generally lend added credence to the fact that the ending of the film is really something by way of surprise.

There have been other films of course where theatremen have attempted to conspire with patrons to keep them from giving away a picture's ending; but there have been few occasions where the imagination and curiosity of theatre-goers has been so stimulated by proficient adverfising.

△ △ △

Out for a Walk

One of the Round Table members who has sort of a genius for getting publicity in the local papers visited New York recently.

We went to lunch with the theatremen and casually asked him how he was able to maintain such excellent relations with the newspapers and his merchants.

"Travel is the answer" he said, "You'd really be surprised how much of that publicity results from a habit I developed of spending at least an hour and a half each day just traveling around the city."

"For instance, take the day I started out to the city park. I didn't know I was going to run into the Park Commissioner out there. He invited me to look at his favorite pond, which was stocked with some of the most beautiful gold fish in the country. It was really something, and I sensed that the commissioner was rather proud.

"I recalled the huge empty aquarium in the theatre lounge, covered over for years by an institutional sign board.

"In ten minutes the Commissioner had agreed to give us all the gold fish we needed and help in transforming the abandoned aquarium into one of the city's finest points of interest.

"The resulting publicity was of course a result of our taking our drama editor on a little travel trip the next time he came to the theatre.

"For several weeks after we fixed up the aquarium, our business was considerably better than normal and there was a constant crowd of patrons at the exhibit.

"Yes, Sir," he continued, "I manage to make my little trips every day. I have a regular list too, I stop in to see the Mayor and the City Hall Officials regularly; visit the merchants, the newspapermen and the radio stations.

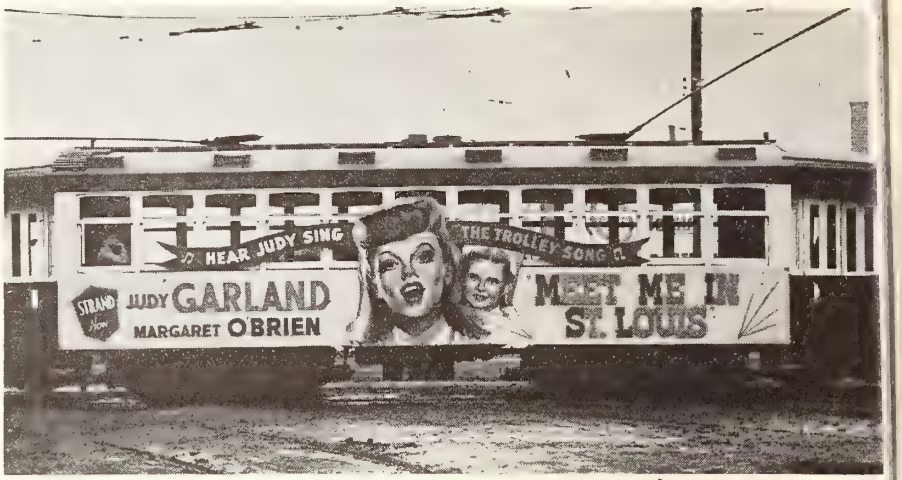
"Just social visits mind you, swapping small talk, maybe going out for coffee or a 'coke' but it really is surprising how many times during these visits that something pops up that leads smack into a tieup or newspaper story."

—CHESTER FRIEDMAN

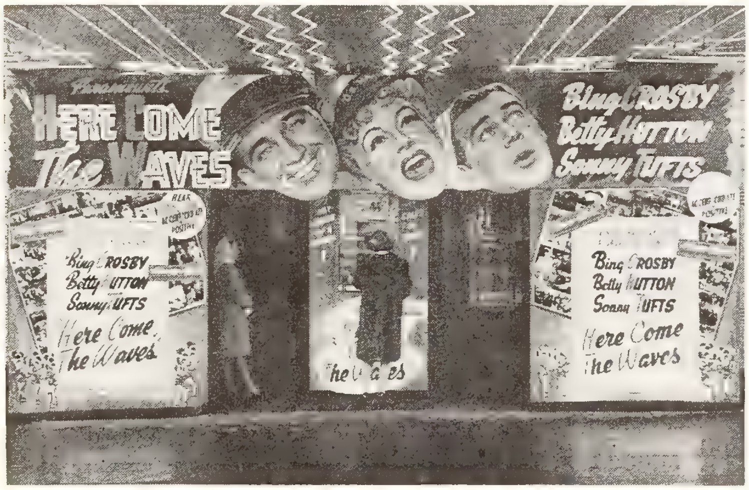
OUTSIDE EXPLOITATION

HOUSE of FRANKENSTEIN
SEE HOUSE of FRANKENSTEIN

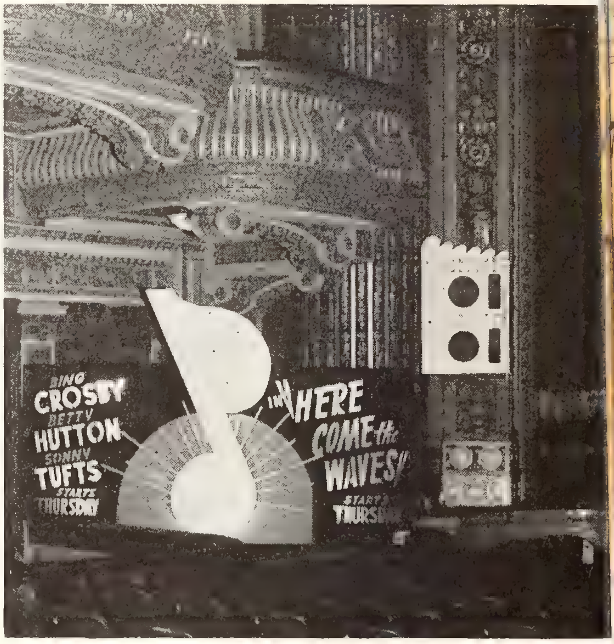
Street ballyhoo employed by Rita Morton, publicist at the RKO Albee, Providence, R. I., was good attractor for horror show in advance and during current engagement of the show.

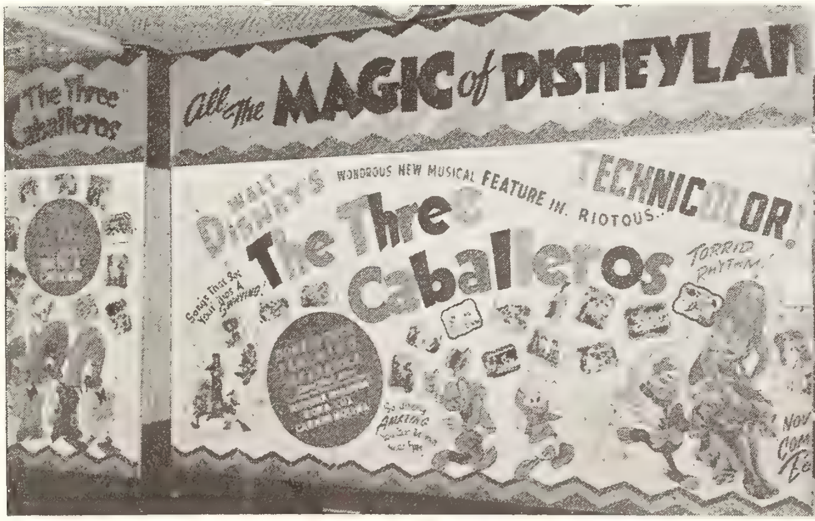

HEAR JUDY SING
THE TROLLEY SONG
STRAND Now
JUDY GARLAND
MARGARET OBRIEN
MEET ME IN ST. LOUIS

Byron Linn, manager of the Strand, Scranton, Pa., advertised his date on "Me
Me in St. Louis" by means of this street car ballyhoo which was fitted wi
public address system plugging hit tunes from the picture. Car toured the ci
and attracted considerable attention.

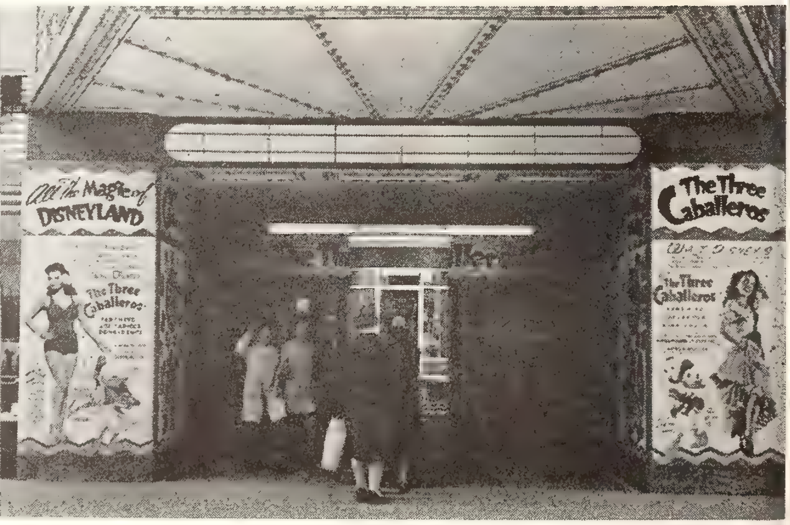

Paramount
HERE COME THE WAVES
Bing CROSBY
Betty HUTTON
Sonny TUFTS
Here Come The Waves

At right is manager Charles Pincus' flash display announcing his date on "Here Come The Waves" at the Utah, Salt Lake City. The 12 ft. neon note was illuminated during the intermission. At left is the front Pincus created for current showing of the attraction.


BING CROSBY
BETTY HUTTON
SONNY TUFTS
STARTS THURSDAY
IN HERE COME the WAVES
STARTS THURSDAY


The Three Caballeros
All the MAGIC of DISNEYLAN
WALT DISNEY'S
WONDROUS NEW MUSICAL FEATURE IN RIOTOUS TECHNICOLOR!
The Three Caballeros
TORRID RHYTHM!

William T. Hastings, manager of the RKO Grand theatre in Cincinnati, Ohio, had these mammoth displays built to promote "The Three Caballeros".


All the Magic of DISNEYLAND
The Three Caballeros
The Three Caballeros

At left is a view of one side of his colorful lobby exhibit and at right is the front which extends deep into the outer vestibule of the theatre.

Beautiful Girls

Romance

Top Orchestra

Comedy

Hit Tunes

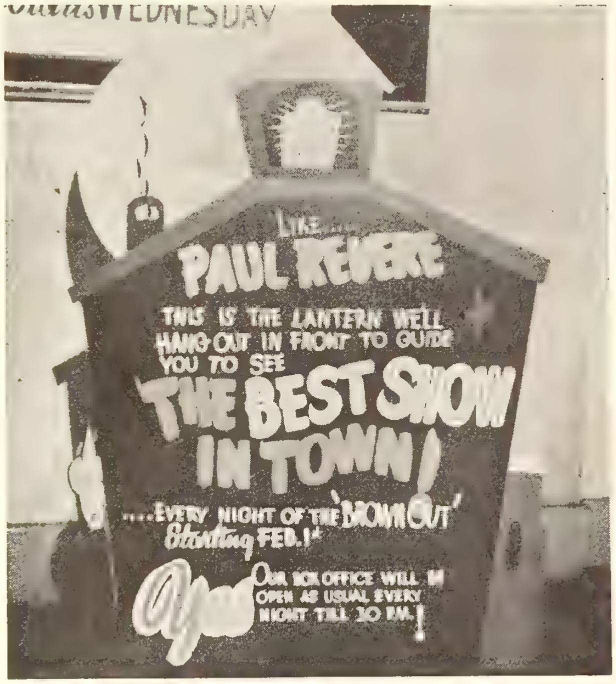
Novelty Numbers

EARL CARROLL VANITIES

Starring
Dennis O'KEEFE · *Constance* MOORE
featuring EVE ARDEN *with*
OTTO KRUGER · ALAN MOWBRAY
STEPHANIE BACHELOR
and
PINKY LEE · PARKYAKARKUS · LEON BELASCO
BEVERLY LOYD · EDWARD GARGAN
and
WOODY HERMAN and his ORCHESTRA
Directed by JOSEPH SANTLEY
Screen Play by FRANK GILL, JR.
Based on Original Story by CORTLAND FITZSIMMONS

A Republic Picture

Theatremen's Promotions

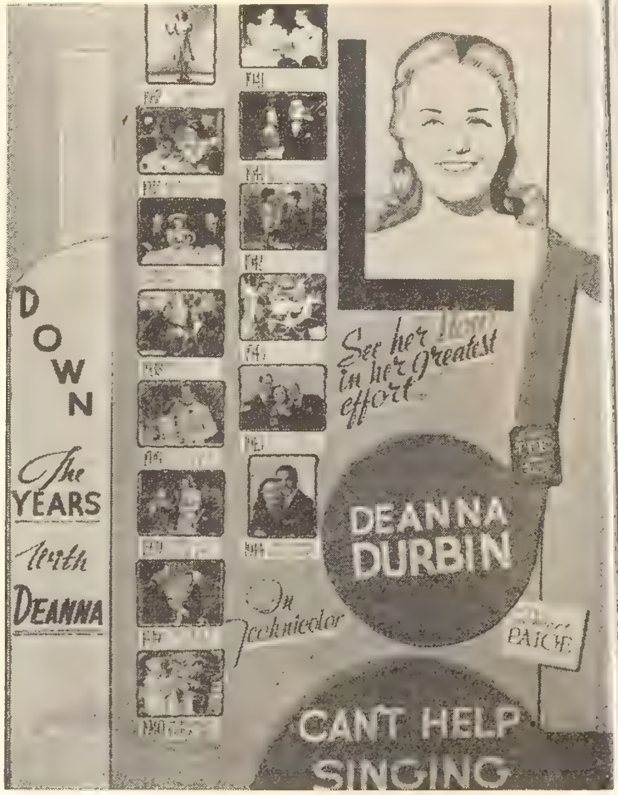

WEDNESDAY
LIKE
PAUL REVERE
THIS IS THE LANTERN WE'LL HANG OUT IN FRONT TO GUIDE YOU TO SEE
THE BEST SHOW IN TOWN!
...EVERY NIGHT OF THE 'BROWN OUT' Starting FEB. 1st
Yes
OUR BOX OFFICE WILL BE OPEN AS USUAL EVERY NIGHT TILL 10 P.M.!

Left, Bill Eagen, manager of the Princess, Sioux City, Iowa, devised this clever lobby display telling patrons the theatre will continue regular hours during the brownout.

Left, an unusually attractive window display for "Belle Of Yukon" which had day and date engagement at the State, man's Chinese and Uptown theatres, Los Angeles.

free! FAN PHOTO
of
VAN JOHNSON
HOLLYWOOD'S Outstanding NEW STAR
VAN JOHNSON · ROBERT WALKER
SPENCER TRACY
THIRTY SECONDS OVER TOKYO
LOEW'S
WALKER

Michael Stranger, manager of Loew's theatre, White Plains, N. Y., tied up with local cosmetic shop to distribute free fan photos of Van Johnson to promote his date on "30 Seconds".

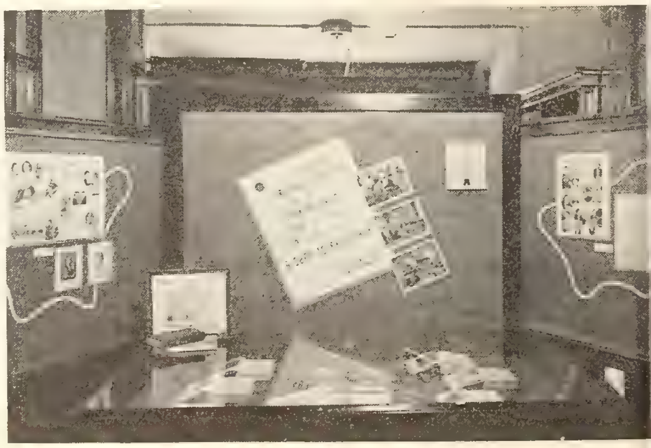

DOWN
The YEARS
With
DEANNA
See her now in her greatest effort
DEANNA DURBIN
In Technicolor
PAIGE
CAN'T HELP SINGING

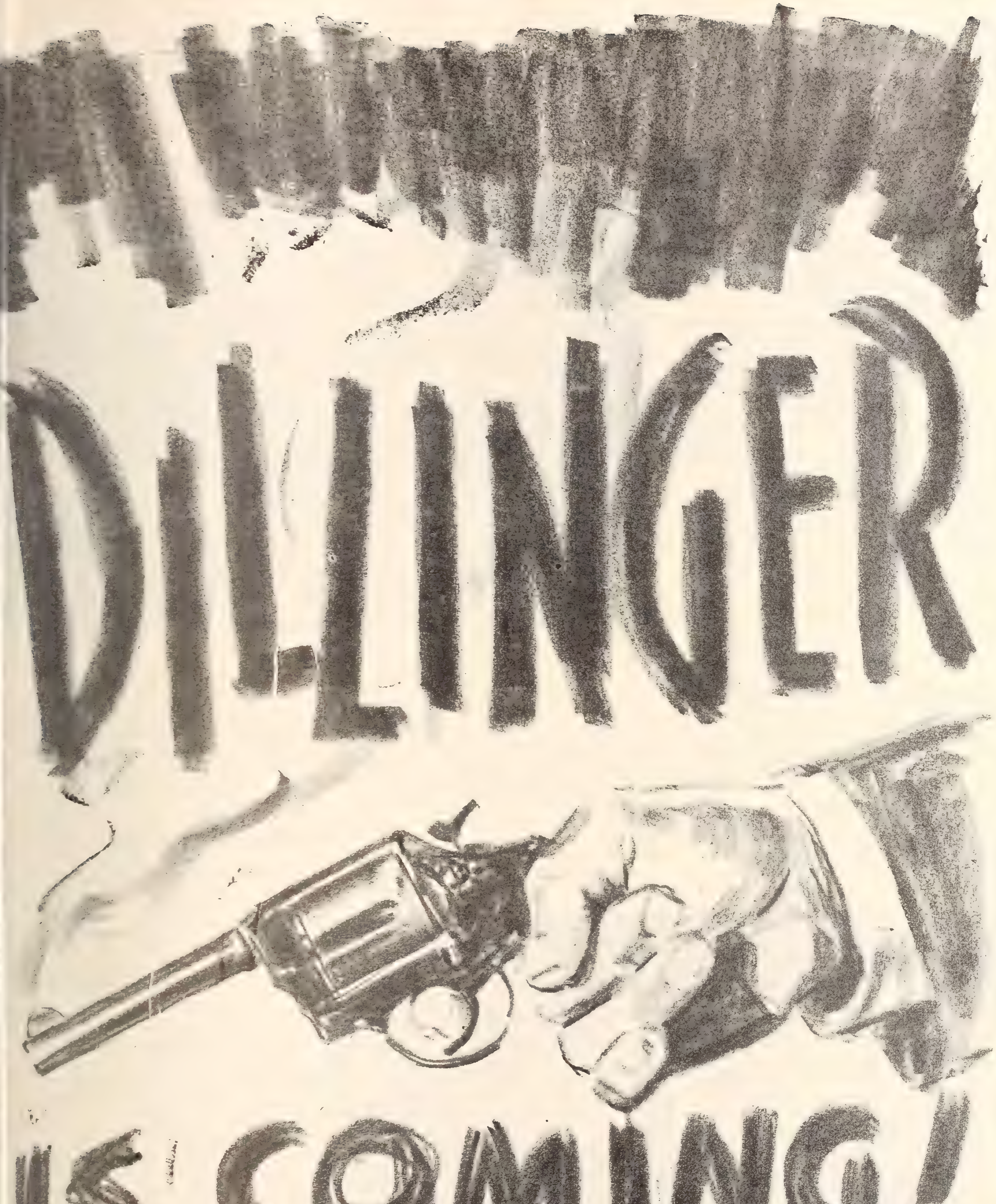
Kathleen Lamb Whalen, publicist for Lucas & Jen theatres in Macon, Ga., traced career of Deanna Dur from 1937 to her most recent vehicle which happened be booked at the Grand on this attractive lobby boa

I STUCK MY NECK OUT I STUCK M
TO HAVE AND HAVE NOT
SINNOTT
NEWS CO.
LTD.
TORONTO

Publicity director B. Brereton promoted this library display for "Song to Remember" date at the Lafayette, Buffalo, N. Y.

Left, Canadian showmen are also taking advantage of news truck tieups. This one was made at the Imperial theatre, Toronto.




DILLINGER
IS COMING!

The Greatest Gangster Picture Ever Made!

ON ITS WAY FROM MONOGRAM

Exploiting the New Films

How the recent pictures are being sold
the first run and pre-release date showi

OBJECTIVE, BURMA

Seven straight days of newspaper publicity, in featured layouts headed "Heroes of the Home Front," was the highlight of the campaign put over by Charles A. Smakwitz for the showing of Warner's "Objective, Burma," at the Strand theatre, Albany.

On each of seven successive nights during the first week of the "Burma" run in Albany different groups of home front war plant workers, mostly with relatives in the service, were honored by citations from the local War Manpower Commission. Presentations were made on the stage of the Strand, and the guests were entertained for the evening through the courtesy of Errol Flynn, star of "Objective, Burma."

All of the presentations received newspaper stories and pictures in next day's Albany papers. In addition to this highly favorable publicity and the goodwill created by the recognition conferred on the deserving home front workers, the series of citations promoted much word-of-mouth talk about "Burma" throughout Albany's war plants and had a very stimulating effect on the morale of the workers in these plants.

To advertise the picture's engagement at the RKO Orpheum theatre in Des Moines, manager Walter H. Ahrens used a 1200 line newspaper campaign and received several publicity stories and art photos in the *Tribune* and *Sunday Register*.

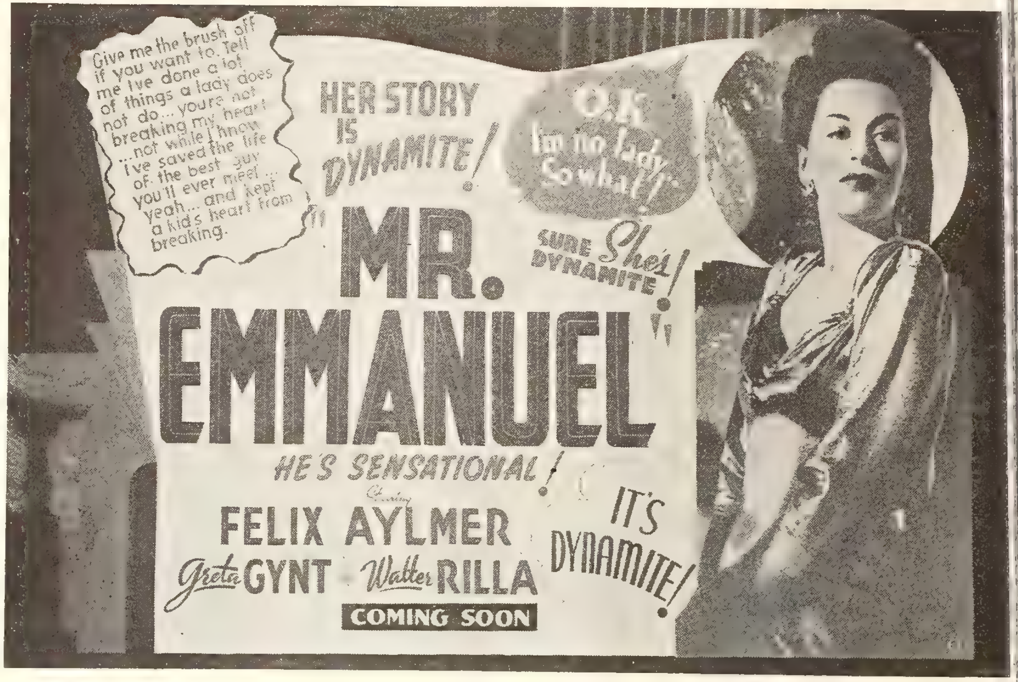
One hundred six-color processed window cards were spotted in prominent downtown stores and a special lobby display was built by the sign shop to augment regular panels.

The local Motorola distributor bought extra newspaper space with prominent picture and theatre credits and arranged for displays in several of their outlet stores in the city.

Harry MacDonald, manager of the Warner theatre in Milwaukee, arranged an excellent tieup with the Signal Battery Co. to promote the film's engagement in that city. The firm, which manufactures accessories for the portable radio equipment which figures in the plot of the film, purchased 5,000 theatre tickets to see "Objective Burma" and distributed them free to all employees.

Blowups of a Western Union telegram sent by Errol Flynn, star of the picture, to the general manager of the plant congratulating the employees on their war effort were posted throughout the plant. The Signal Battery Co. also sponsored large display ads plugging film on the day before opening.

At a press screening of the picture, A
officers gave a demonstration of the port
radio equipment for the reviewers, which
sulted in fine publicity breaks.


Give me the brush off if you want to. Tell me I've done a lot of things a lady does not do... you're not breaking my heart ...not while I know I've saved the life of the best guy you'll ever meet... yeah... and kept a kid's heart from breaking.
HER STORY IS DYNAMITE!
O.K. I'm no lady. So what!
SURE She's DYNAMITE!
MR. EMMANUEL
HE'S SENSATIONAL!
Starring
FELIX AYLMER
Greta GYNT · Walter RILLA
COMING SOON
IT'S DYNAMITE!

Lobby display created by Gertrude Tracey, manager of the Ohio theatre in Cleveland, has s
copy lines to promote the date on "Mr. Emmanuel."

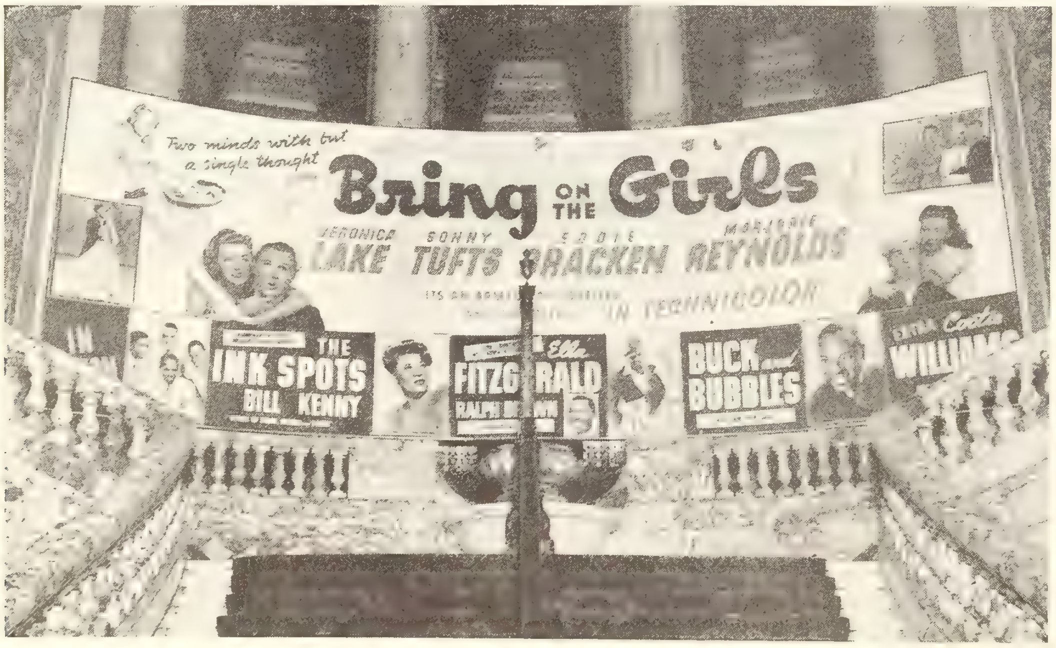
MR. EMMANUEL

"Mr. Emmanuel" received exceptional ne
paper reviews and an enthusiastic recep
from such societies and organizations as
Board of Education, League for Hu
Rights, Jewish Center, Jewish Commu
Council, Cinema Club and Motion Pict
Council during early engagements of the fil
Loew's Ohio in Cleveland and the Roger S
man theatre in New Haven.

In Cleveland, Loew's publicity chief,
Fischer, and manager Gertrude Tracey
with all motion picture groups and all c
and religious groups active in the fight aga
intolerance and, after discussing the merits
"Mr. Emmanuel," received 100 per cent
operation from everyone. The entire public
facilities of the above organizations—stor
house organs, bulletins, talks before group
were swung into action for the campaign. J
ish agencies, especially, greeted the pict
warmly, with Rabbis using "Mr. Emmanu
for sermon topics, and such newspapers as
Jewish Forward, Jewish Freiheit and *Jew*
World making the picture the subject of e
torials and feature stories.

An exceptional radio campaign on statio
WTAM, WGAR, WHK and WJW also fe
tured the Cleveland campaign, with stro
plugs accorded the film by Dorothy Fuldhe
of WJW and Sidney Andorn of WGAR.
book tieup with the 26 branches of the Clev
land Public Library system was landed for t
Louis Golding best-seller, and similar tieu
promoted with such downtown bookstores

(Continued on following page)


Two minds with but a single thought
Bring on the Girls
VERONICA LAKE
SONNY TUFTS
EDDIE BRACKEN
MARJORIE REYNOLDS
IN TECHNICOLOR
THE INK SPOTS BILL KENNY
Ella FITZGERALD
BUCK and BUBBLES
Cootie WILLIAMS

Robert M. Weitman, managing director of the Paramount theatre on Broadway in New York, used this especially attractive set-piece atop the main stairway in the Paramount lobby to exploit his booking of "Bring on the Girls." This display, as may be seen from the photograph above, was unusually large, measuring 40 feet in width.

mart Promotions or "Emmanuel"

(Continued from preceding page)

roughs, May Co., Halle Bros. and Higbee Special lobby displays featured the ex- tation at the theatre itself.

t Warner's Roger Sherman theatre in New ven, manager Edgar Lynch teamed with Engel of United Artists, staging a special ening of the picture for clergymen of all hs, prominent merchants and heads of vari- organizations. The Jewish Centre cooper- with a feature story on the picture in its)00-circulation weekly organ, and recom- ded "Mr. Emmanuel" to its entire mem- ship. Inserts were made in all Jewish pe- dicals sold in the city, and several types of rowaways" circulated in drug stores, res- rants, cigar stores and hotels.

reta Gynt, highly praised glamor-discovery "Mr. Emmanuel," was featured in the news- er ad campaign, which started a week in ance of opening. Other highlights of the paigns included a strong radio spot an- ncement campaign on station WELT, un- al newspaper publicity space, and co-op ad window tieups with leading jewelry, fur hions and florist establishments. A 40 x 60 mor photo of Greta Gynt was spotlighted in Roger Sherman lobby, with a blow-up of reviews from the New York critics; and el lobby-cards and special window cards re distributed widely in the New Haven a.

reet Ballyhoos Highlight eschner's "St. Louis" Date

As part of his advance campaign on "Meet e in St. Louis" at Loew's Valentine, Toledo, d Teschner promoted the full fleet of Buck- e News Trucks for the bannering of three- eets advertising the picture. All Commun- Traction buses and trolleys carried one- eets on the outside. One of the highlights of e campaign was a trolley excursion sponsored the Toledo Rail Fans Association, whereby trolley was rented for four hours and song ts from the picture were played and sung members attending the ride.

Numerous window displays were promoted, cluding a full window from Kresge's Five and en and Grinnell's Music Store, each of which atured song sheets of hits from the picture.

llard Serves Drinks to Patrons Vaiting to See "Bell Tolls"

Through a tieup arranged by Ray Allard of e Interstate Centre theatre in Fall River, ass., in exchange for courtesy cards which ere placed in the lobby, patrons who had to and in line to see "For Whom the Bell Tolls" ere treated to hot chocolate through the co- eration of nearby Walgreen's Drug Store.

Assistant manager Maurice Feldman pre- nted each ticket purchaser with a yellow inted slip of paper on which was inscribed: Why wait? Visit Walgreen's soda fountain d have a de luxe hot chocolate. Free."

For...
SPECIAL TRAILERS
As You Want Them
...And When You Want Them
Send Your Next Order To
FILMACK
1327 S. WABASH AVE. CHICAGO 5, ILL.

Matlack Lands Tieups With "Summer Storm"

A summary of the promotional campaign instituted by Jack Matlack for the date of "Summer Storm" at the Mayfair theatre in Portland, included a street ballyhoo of a young man dressed exaggeratedly in large fisherman's hat, huge raincoat slicker, wearing hip boots and carrying an umbrella with copy: "I'm on my way to see Linda Darnell and George Sanders in 'Summer Storm' at the Mayfair theatre".

A special over-all beaver front was constructed for the occasion, utilizing two six-sheet and two three-sheet cutouts from the pressbook. Special selling copy included such catch phrases as: "The most beautiful women God ever forgot to put a soul into" and "Nothing so beautiful was ever so deadly." Tack cards were printed up, reading: "To insure a Summer Storm of bombs for Hitler, Buy War Bonds and then see 'Summer Storm' now playing at," etc., etc. 600 of these cards were placed throughout the downtown district.

Through a tieup with Royal Crown Cola, 20 of their trucks toured the area with signs: "See Linda Darnell in 'Summer Storm'," etc. Bookstore tieups included copy to this effect: "Did you know that 'Summer Storm', now playing at the Mayfair theatre, was adapted from Anton Chekov's famous story, 'The Shooting Party'? See," etc. These placards were placed with a grouping of books by Russian authors.

Wabbe Promotes Full Page On "Tall in the Saddle"

For her date on "Tall in the Saddle" at the RKO Golden Gate, San Francisco, Helen Wabbe landed a full-page color break in the *Call Bulletin* and numerous other breaks which included art and stories. A special feature story on the front page of the *Shopping News* resulted from a tieup with Meadowbrook Hats and Lois Andrews, who appeared on the stage with the Condos Brothers. Special interviews were transcribed over KYA plus six free plugs and KLX had a back-stage interview with the stars.

Special Lobby Display Sells "Winged Victory" for Taylor

To start things rolling for his date on "Winged Victory" at the Capitol theatre, Logan, Utah, Ray G. Taylor promoted the local radio station for the use of music from the picture on one of their half-hour transcribed programs.

A special lobby wall panel was constructed for the date by Ray measuring 22 by 37 feet with a dark blue velvet background with cutout letters in red, white and blue. The letter "V" in the title was done in solid metallic flitter for extra attention.

Blair Overcomes Brownout Order with Lanterns

When the brownout regulation recently came in, Merle Blair at the Regent theatre, Cedar Falls, Ia., ran a two-column ad in the paper reading: "We need light. We will pay ceiling prices for several good (Barn Yard variety) lanterns to be used in front of the Regent theatre for lighting purposes. Bring lanterns to the Regent theatre. No brownout of good shows. Our regular programs are being presented inside the theatre on the usual schedule the same as before."

Blair reports getting more than his share of the lanterns as a result of which he crashed the local papers with a two-column cut of his engineer shown hanging the lanterns across the marquee.

Puppy Giveaway Aids Campaign On "My Pal Wolf"

WED
"MY PAL WOLF"
COCKER SPANIEL PUPPY
Free
To Some
Who Doesn't Have A Dog
I'm a full blooded Cocker Spaniel PUPPY Two Months Old
MAR. 1

Sam Fitzsimmons at Schine's Medina, Medina, Ohio, for "My Pal Wolf" promoted a cocker spaniel for giveaway and displayed it in a green and white dog house in the lobby ten days in advance.

The highlight of Sam Fitzsimmons' campaign on "My Pal Wolf" at the Schine Medina, Medina, Ohio, was the promotion of a two-month-old cocker spaniel puppy for giveaway on the opening day. The promotion was made through Porthole Lunch, a restaurant, the owners of which paid for the dog.

The giveaway was started through a 10-day advance advertising campaign with a special trailer and a 60 by 80 lobby display board plugging the pup and sponsor. Fifteen hundred heralds were printed and distributed in Medina and stuffed in Akron papers. All schools were covered at breaks. In addition, the city school superintendent was contacted and announcements made in all classes. The PTA also heartily endorsed the picture.

Newspaper coverage included extra space given in the ads and both papers gave readers, the *Gazette* coming through with a small front-page break announcing the winner.

Usherettes in WAVE Costumes Distribute Contest Blanks

Directing her campaign on "Here Come the WAVES" at the Loew Poli Palace, Meriden, Conn., to the bobby-sock brigade, Mollie Stickles dressed her usherettes in WAVE outfits and had them distribute contest blanks to the high school students. The heralds carried a list of jumbled song hits and titles from the picture in which they were sung. Guest tickets went to those correctly assembling the list.

Since the picture opened during a severe snow storm, Mollie placed 100 "snow birds" around the city where the snow was piled high along the highways. As part of her advance newspaper campaign a series of one-column one-inch ads were placed at random throughout the newspaper. 5,000 menu stickers were used in all downtown confectioners plugging a Navy sundae and all soda shops cooperating in the tieup used 14 by 22s in their windows announcing the fountain special for the week with copy on the poster plugging the picture.

TIMELY NEWSPAPER BREAKS PUBLICIZE "FIGHTING LADY"

Schools and Organizations Also Cooperate to Promote Film Attraction

Theatremen across the country who are opening with "Fighting Lady" are reporting some excellent campaigns to put over the date, as witness that of William Egan at the Princess theatre, Sioux City, Ia., who tied the opening into the advent of the nationwide brownout.

About a week in advance of playdates, Bill held a screening to which press, radio, school, women's organizations, key store executives and Army and Navy representatives were invited. This led to the expected word-of-mouth advertising, plus the use of selected quotations in newspaper ads and radio spots.

For newspaper coverage, Egan was liberal in the use of quotes from *Time Magazine,* well-known news and trade papers and localities who had seen the film. An additional break was had when a local boy was discovered in the film by his parents who attended the opening day. This too was good for further newspaper breaks. Extra space was also garnered since Lt. Robert Nelson, Sioux City's first air ace, appears in the film too. Stage announcements were made in this connection, advising the audience to watch for the flyer in his plane No. 5.

Stresses Brownout Propaganda

All ads carried a note about the brownout or box office times for brownout propaganda. For his street ballyhoo, also tied to the brownout, Bill constructed a "light machine" by which a couple of small boys turned a wagon wheel and activated a generator into producing a light to splash against the marquee to make it look like a reach machine. A packing case, an auto headlight, generator, small lights, etc., combined with a stovepipe made this a real attraction as it toured the streets a week prior to the opening. When the picture was on, Egan had the machine out front with the boys working the light all the time. Signs on the side stated that they were generating their own electricity so that patrons could be sure to see," etc., etc.

Lt. Snyder, Recreation Officer, erected this effective display for the screening of the Nav production, "The Fighting Lady", when it was shown to officers and enlisted men of th U. S. Naval Air Training Station at the base theatre, Quonset Point, R. I.

William Egan, Princess, Sioux City, Ia., used a light-machine ballyhoo which he tied directly to his "Fighting Lady" date and the brownout.

Through the efforts of local Navy recruiters, two windows were landed right on the busiest corner in town. The tieup was made by the Navy on radar recruiting. For radio coverage, Stations KTRI and KSCJ plugged the picture and quoted persons who had attended the screening. Miscellaneous advertising included posting of trash cans around the busiest corners and special art work cards were planted on bulletin boards of schools.

Also to put over the brownout, Bill built a display with a compo board lantern hanging in a church belfry and shining flitter for embellishment. Paul Revere's horse was shown looking around the corner of the church a la comic, with copy reading: "Like Paul Revere, this is the lantern we'll have out front to guide you to the best show in town every night of the Brownout," etc. In addition, Egan held a brownout party and lighted his canopy with Chinese lanterns and had flares burning at the curb. He also rigged up an old-fashioned kettle with tripod with a flare furnishing the fire. A sign alongside read: "We are cooking up all sorts of fun, entertainment," etc., etc.

Navy Delegation Attends

In Bridgeport, Conn., Harry A. Rose at the Majestic theatre held a Friday morning screening which was attended by most of the city's industrial heads, radio, press, Chamber of Commerce, Navy officials, etc. Station WIIC came through with plugs.

On the opening night of the film the theatre front was decorated with American flags and a delegation of Navy heads attended. Lt. Com. Brendel introduced from the stage a real Fighting Lady, Ensign Norris, a Navy nurse just returned from the Pacific. He also introduced a local lad just returned from overseas.

In Fox News No. 47, the last shot shows Admiral Nimitz urging every American to see the picture. Harry arranged with the circuit's theatre next door to run this shot all week.

To boost "Fighting Lady" manager Lou Cohen, Loew's Poli theatre, Hartford, Conn., landed a photo and feature story on the theatre page of the *Hartford Times* concerning a local lad, Lt. Joseph Meotti, who was decorated with the Distinguished Flying Cross and the Gold Star by Admiral Davidson in the film for bravery in action.

Capitalizes on Local Boy Angle

Since Burgess Waltmon at the Princess theatre, Columbus, Miss., was currently playing "Fighting Lady" when the Tokyo bombing recently took place, the local radio stations mentioned in their newscasts that Admiral Marc A. Mitscher, who was leading the carrier attack on Tokyo, was in the picture.

Newspaper coverage included four editorials, special stories, extra newspaper space, etc. And since William Murray, a local Marine photographer, home on leave, was one of three shown in the trailer of the picture, Burge played this up to the limit with a special newspaper story, 15-minute interview over WCBI, and talks before local schools. Burge also planted a lobby display of the Marine's Pacific photographs, which was good for breaks.

Birney Imes, local editor, saw the picture at a private Navy screening six week's previous to its engagement at the theatre, and while on a tour as a guest of the Navy. Mr. Imes lauded the picture and mentioned its playdates in talks before four civic clubs.

SHOWMEN PERSONALS

In New Posts: Jack Pratt, Paramount theatre, ortland, Ore. Harold Knudson, district manager, lliance Theatres, Pullman, Ill. Harry F. Wilson, apitol theatre, Chatham, Ontario, Can. Dick oore, Casino, Sac City, Ia. Al Hanson, Perry, erry, Ia. Ray Walters, Iowa, Jefferson, Ia. Garlon Swift, Dunlap, Midlothian, Tex. Kathine Morgan, Star, San Antonio. Gene DuBarry, ate, Torrington, Conn. C. W. Harrison, Fenkell eatre, Detroit. Robert De Fino, Warner's Nix-; Ray Rendleman, Warner's Lane; Victor Chatld, Warner's Lansdowne, and William Bedell, tating manager, Warner's Wynne, all in Philalphia. Jean Walsh, manager, Rosedale theatre, etroit, Mich. Evelyn Burke, Liberty, Exeter, enna. Harry Papadopoulos has taken over the ex theatre, Apalachicola, Fla. Katherine Morgan, tar, San Antonio, Tex. Garlon Swift, Dunlap, idlothian, Tex. Joseph Allard, Osage, Kansas ity, Kan. Lucius McKibbon, Ensley, Ensley, Ala. Jimmy Pepper, Paramount-Wilby-Kincey city anager, Kingsport, Tenn. Dunlap Henry, Empire eatre, Montgomery, Ala. Alfred M. Wohl, pubcity manager, Skouras' Grand theatre, Astoria, . I. Milton Jacobson, Stone, Detroit, Mich. awrence Cowen, Fabian Theatres.

Junior Showmen: Donna, to Mr. and Mrs. Herb ordon. The proud father manages the Forum heatre, Philadelphia. Daughter to Mr. and Mrs. ed Markoff. Proud daddy manages the Colchisr theatre, Colchester, Conn. A son to Mr. and rs. Carl Floyd of the Floyd Theatres, Atlanta.

Birthday Greetings: Sam Wheeler, Henry A. Steibing, Hobson S. Johnson, John W. Kniseley, J. M. Nix, Theodore K. Kraft, Ernest Sanzo, Dave Williams, Sydney J. Gates, Abraham A. Goldstein, Charles Silver, Morris Robertson, John Matis, Walter Tooley, Marion B. Shepherd, Bert Henson.

Melvin Jolley, George A. Gookin, John J. O'Connor, Larry J. Carkey, Joseph Weiss, Ross A. Jones, Gerald M. Paulmier, Lorne K. Dunham, Frank Boga, Edward J. DeCosma, Max R. Griffin, Elmer W. Cupp, Jack E. Austin, Gene Kearney, J. H. Voerster, A. J. Matthews, Edward A. Bazaras, Henry F. Lake.

J. R. Smith, Samuel Schecter, George Heeley, Jr., Thomas J. Bogan, Joe R. Wills, Karl Schmidt, Joseph Liss, Max Davey, J. J. Kalix, Harold L. Jones, Harold P. Midgley, Raymond L. Jones, El Perruzzi, Harry Greenman, E. E. Seibel, Eli H. Arkin, Sidney W. Blumenthal, Frank Burton, Walter Leach, Fred E. Baldwick, Ronald Friedman.

Irving M. Ginsberg, Sidney A. Holtz, Dick A. Raub, J. F. Bradshaw, S. L. Masden, Bill Headstream, Lige Brien, Robert W. Baier, James D. Denny, David Weinstein, J. Noble Arnold, Peter Broadhead, Arthur R. Morley, Harry Rose, Albert C. Detwiler, Howard Kahn.

Leo A. Schuessler, Rei Terry, Leonard Kraska, Harold D. Van Vorst, Allan Claypool, Harold W. Frakes, Jane Meisel, Henry Bettendorf, Emerson L. Carter, John Esposito, Edward Purcell, Leslie C. McEachern, Jack Van Borssum, Benjamin J. Smart, William J. Hamborsky.

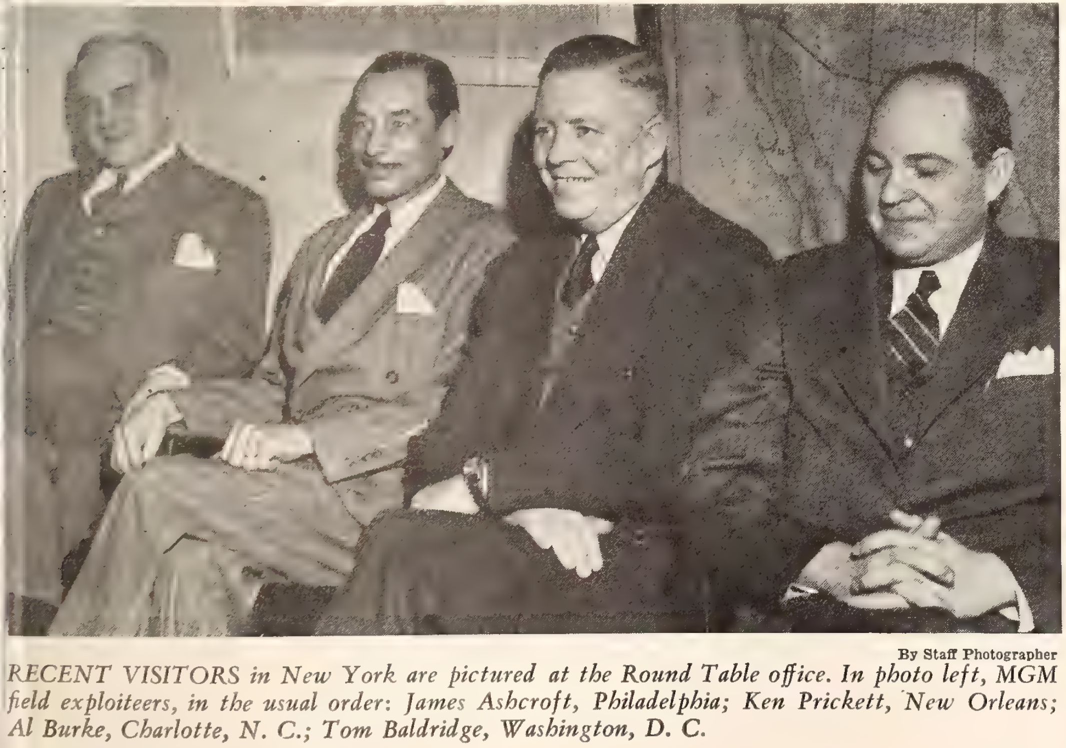
ffective Window Display ells "Winged Victory"

An eye-arresting window display was pronoted in advance of "Winged Victory" at oew's Palace in Washington, by Hank hields, Jr., who arranged for a ticket box o be set up in the window at which was osted a mannequin dressed as Loew's doornan. The figure was ostensibly taking tickets rom other dummy models dressed to repreent patrons.

Mineographed bulletins were posted on over 000 boards in various government agencies nd office buildings; 250 dash cards on street ars; 100,000 milk bottle collars and 22 by 28 igns on the backs of 2700 taxis. A special meeting and broadcast of the Washington Advertising Club was held in honor of the picture; 75 spot announcements landed over the radio and a 60 by 10 foot sign planted on the side of the Treasury Building. A special lobby cutout was used in advance.

Lobby Canteen Helps "Canteen" in Omaha

Tieing in with the Kansas City Canteen and the Royal Crown Bottling Works, the Orpheum in Kansas City set up a miniature canteen in its lobby and served free cokes to all servicemen during the engagement of Warner's "Hollywood Canteen." Two hostesses nightly were assigned to preside over the theatre canteen.



By Staff Photographer

RECENT VISITORS in New York are pictured at the Round Table office. In photo left, MGM field exploiteers, in the usual order: James Ashcroft, Philadelphia; Ken Prickett, New Orleans; Al Burke, Charlotte, N. C.; Tom Baldridge, Washington, D. C.

Arstein Has Inaugurated a "Take It from Us" Show

As a business builder at the Heights theatre, Cleveland, Ohio, H. B. Arstein has developed a "Take It From Us" quiz show, which is conducted every Friday night from the stage during the break in the show, with Dick O'Heron of the local radio station as master of ceremonies.

Ushers pass through the audience with microphones. Cash prizes go to winners and a pair of passes to the losers. A pair of passes for four weeks is presented to the author of an accepted biographical sketch.

The novelty of the stunt is the second part of the quiz show, called "The Scene on the Screen," when a trailer of a forthcoming picture is flashed on the screen and a member of the audience selected is asked to answer spot questions relating to the trailer. Interest in coming attractions is thus heightened.

The NATION'S Goods pass through a Railway Expressman's hands!

The Railway Expressman is an integral part of the commercial and social life of the nation. That's one reason why, prior to the war, over 65% of all employes had been in the Express Service from 10 to 50 years. Few sought other work. The compensation, interest of the work—in short, being a Railway Expressman—offered a way of life satisfying to most.

Today, over 22,000 highly trained Expressmen are serving in the armed forces. The enormous increase in shipments, mostly of war goods, requires over 75,000 men and women, an increase of 50%. These new Express employes are performing their work well under trying conditions.

We look forward to the end of this war and the return of our veterans. We shall welcome them back. Old and new Expressmen will be ready to meet the shipping needs of an ever-expanding America.

RAILWAY EXPRESS AGENCY

NATION-WIDE RAIL-AIR SERVICE

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

AKELEY SINGLE SYSTEM NEWSREEL SOUND Recording Camera, modernized WE type; filtered flywheel; new variable intensity Galvanometer; portable amplifier; two 1000′ magazines; 40/50/75 mm. Astro F2.3 lenses with matched finder lenses; friction head tripod; 12V motor; power supply; RCA 50A microphone; all new cases and cables. Original cost $10,000, with added new equipment represents $13,000 value, special at $6,995; Duplex 35/16 Reduction Printer, $2,250. Send for list of recording and laboratory equipment. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.50 per thousand, $22.50 for 10,000. S. KLOUS, care of Motion Picture Herald.

SIGN PAINTING

SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

NEW EQUIPMENT

HAND OPERATED AUTOMATICKET MACHINES, three unit, $155; four unit, $185; five unit, $210; (plus excise) Johnson Coinmeters $110; silver screen coating, $8.95 gal.; handsome Sand Urns, $8.95; complete Stage Settings, $95.00 up; soundman's Test Instruments, $28.40; Army surplus RCA PA systems, $125; Flextone washable soundscreens, 30½c sq. ft.; 5/16″ curtain cable, 13c ft. Send for Spring Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

FOREST TWIN 65 RECTIFIER, $150; PEERLESS Magnarc Motor, rebuilt, $39.50; Candy Machine, $98.50; Advance Cornpopper, $98.50, 1000W electric Heaters, $7.95; Suprex 50A Generators, rebuilt, $397.50. Come to New York—make your selection here—enough equipment for 10 theatres. Complete Simplex rebuilt Sound Projection including lenses, lamphouses and soundscreen, $1,500. S. O. S. CINEMA SUPPLY CORP., New York 18.

BELL & HOWELL 16mm. AUDITORIUM SOUND Projector, 1000-1200 watt, separate amplifier, 30 watt will operate dual Projectors, 2 cases, cables, reels, screen. Ampro 16mm. sound Projector, extra pair Torpedo Speakers, extra Amplifier. Pair DeVry 35mm. sound Projectors. Amplifier, Converter, 6 Lenses, Cables, extra $475. CAMERA MART, 70 West 45th St., New York City.

FOR SALE SEVERAL THOUSAND OPAL MARquee Letters and Frames, including numbers and word plates, both flat and round type letters, average 13″ frame. BOX 1833, MOTION PICTURE HERALD.

500 HEYWOOD-WAKEFIELD INSERTED PANEL heavy back, box spring cushion Chairs, excellent condition, $5.95; 200 Irwin inserted panel heavy back, squab cushion Chairs, excellent as is, $4.75; 565 American Chairs, recently reupholstered, prewar quality leatherette 7-ply panel backs, box spring cushions, $7.50; 700 American veneer chairs 3-ply backs and seats, reconditioned, $4.50; Aislelites, $2.97; 50″ good quality lightweight leatherette, 100 yard rolls, $1.25; cut lengths $1.37½ yard. Wire us now. S. O. S. CINEMA SUPPLY CORP., New York 18.

AIR WASHER SUITABLE 750 SEATS, 25,000 CFM, complete $750. One heavy duty Blower complete with motor and drives, 35,000 CFM, $600. Two 12,500 Blowers with single phase motors, complete $250 each. Two 48″, 15,000 CFM, slow speed noiseless Fans, excellent for small houses or can be used as roof ventilators to relieve balcony hot pockets. THEATRE SUPPLIERS, INC., 304-306 South Davie St., Greensboro, N. C.

FOR SALE: FOUR ROW (HORIZONTAL) KEYS Brandt Coin Changing Machine. Good order. $60. subject to prior sale, f. o. b. Canton. BEAUMONT EQUIPMENT CO., P. O. Box 846, Canton, Ohio.

SERVICES

FIRE EXTINGUISHERS AND DOOR CLOSERS. ALL types, all sizes. MINNESOTA FIRE EXTINGUISHER CO., 2476 University Avenue, St. Paul 4, Minn.

POSITIONS WANTED

PROJECTIONIST, EXPERIENCED, DESIRES POsition in Southern California area. Age 29, married, draft exempt. Available immediately. BOX 1834, MOTION PICTURE HERALD.

AT LIBERTY: THEATRE MANAGER—ENERGETIC and aggressive showman. Experienced all types of operation and responsible in every respect. Reliable, references. Desires connection with individual operator as close associate or with leading corporation. ADDRESS BOX 1843, MOTION PICTURE HERALD.

DISTRICT MANAGER NOW EMPLOYED DESIRES change. Will consider high class managerial proposition in New York territory or East generally. WRITE BOX 1844, MOTION PICTURE HERALD.

THEATRES

INTERESTED IN BUYING OR LEASING THEATRE in Eastern states. Will consider small circuit. BOX 1838, MOTION PICTURE HERALD.

FOR SALE—300 SEAT THEATRE IN ILLINOIS town. 3,000 population, 25 miles from Chicago. BOX 1839, MOTION PICTURE HERALD.

TO BUY OR LEASE 500 SEAT MOTION PICTURE theatre fully equipped within 100 miles of New York City. BOX 1842, MOTION PICTURE HERALD.

HELP WANTED

MANAGER WANTED—MIDWEST CITY—GIVE EXperience, references and salary desired. BOX 1845, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEAtre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE SHOOTING - CHARTS. THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BUSINESS OPPORTUNITIES

ENTIRE BUSINESS BLOCK, FIREPROOF CONstruction, containing theatre and following income producing properties, Postoffice, Drugstore, Pool Hall, Restaurant, Hotel (thirty rooms with natural hot mineral baths), Liquor Store, will be sold on reasonable terms to right party. On account of age owner wants to retire. Owner operating part, renting others. CHAS. F. RUMBAUGH, Pagosa Springs, Colo.

OBITUARIE

Lucille La Verne, 72, Noted On Stage and Screen, Dies

Lucille La Verne, veteran actress of stage screen, died in Culver City March 8 at the of 72. Born in Memphis, she made her debu 1888 in "La Tosca." During her career she command performances before the kings of I land and Belgium and the German Kaiser. last appearance in films was in Walt Disr "Snow White," in which her voice was hear the witch. Theatrical productions of recent y in which she appeared included "The House Bondage," "East of Suez" and "Seven Days."

M. John Smith

M. John Smith, 70, pioneer exhibitor in northeast section of Philadelphia, and the fa of Ulrick F. Smith, Philadelphia Param branch manager, died March 6 in the Episc Hospital in that city, after an illness of 10 days. 1910, Mr. Smith opened his first house, and w he retired in 1929, was operating the Liberty Northeastern theatres. Funeral services were March 10. Also surviving is his wife, Evelyn

W. A. Smith

W. A. Smith, owner of the Majestic thea Akron, Ohio, died suddenly March 9 of a h attack. His wife and two children survive. Smith, for the past two years, was president of Akron Independent Exhibitors Association.

Sinclair-Hill

General Sinclair-Hill, 48, Wing Commander the British Royal Air Force, and for 20 ye prior to the war a leading British film produ has been killed in action. His son, Pilot Offi Nigel Sinclair-Hill, was killed similarly last ye

Albert Oldfield Brown

Albert Oldfield Brown, 73, Shepherd of Lambs Club from 1922 to 1933 and husband Edna Wallace Hopper, died last Monday in N York. He was stock broker by profession.

Three Paramount Employees Reported Lost in Action

Word of the death of Private Lawrence Hend son as a result of wounds sustained in action Germany has been received at Paramount's Alba exchange. He was employed there as a shipper the time of his enlistment at the age of 18. Ensi Frank La Grande, Jr., son of the manager of Pa monut's Long Island Laboratory, has been report overdue on a flight from his carrier. Pilot Offic James Donald of the Royal Australian Air For formerly of Paramount's Sydney (Australia) offi has been reported missing on his 39th combat m sion over Europe.

Decency Legion Reviews Fifteen New Pictures

The National Legion of Decency this we classified 15 new films, approving all. In Class A unobjectionable for general patronage, ar "Enemy of the Law," "Fashion Model," "Holl wood and Vine," "Keep Your Powder Dry "Navajo Train," "Stranger from Santa F "There Goes Kelley" and "Utah." In Class A unobjectionable for adults: "Bring on the Girls "Crime Doctor's Courage," "Crime, Inc.", "Hot Berlin," "High Powered," "It's a Pleasure "Sudan."

Issue Brochure on "Roughly"

A "see the picture—read the book" poster ar a brochure on "Roughly Speaking" have bee prepared by Warner Bros. with the cooperatic of the publishers, Simon & Schuster, who are als engaged in a book-and-film advertising campaig They are being distributed to the Warner mailin list of schools, colleges, libraries, communit groups, etc., throughout the country and also wi be made available to the sales force of the pub lishers.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
SHORT SUBJECTS CHART
ADVANCE SYNOPSES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

llinger

onogram—Career of a Killer

This is a gangster picture in all the original and ent meanings of the term, produced by Maurice Franklin King without restraint or reserva- n in any quarter, and packing a wallop possessed no picture of its kind in years. In it Dillinger, killer, the gangster so bad that even the gang- s of his era wanted him done away with, roams mid-country with guns blazing and victims his savagery falling like tenpins until, his ap- rance changed by surgery and his money gone, marksmen of the FBI mow him down outside a icago movie house. It's a flaming item of nericana—hot as a firecracker in today's flow controlled product—full of everything that kes a gangster picture sizzle.

The story of Dillinger's depredations, still famil- to all Americans on either side of the law he raged, requires no synopsis here. Philip Yor- 's screenplay tells it swiftly and for just what is, offering no extenuation and softening no ails. The script gets into the thing by a device ich presents the gangster's father as telling the ry to a theatre audience in order to get money his son's burial expenses. From that point to conclusion, the film's a riot of action and con- t directed by Max Nosseck with impressive ef- t of authenticity.

There is no love story in it, save the tawdry sociation of Dillinger with the girl-in-red who he picture indicates) turned him in to the FBI, d there are no long speeches to point the obvious oral, which is pointed a good deal more potently the violence of the criminal's career and passing. It is, in effect, a case history, fraught with the old, important lesson that crime doesn't pay. d it is, in its category, terrific.

Lawrence Tierney, a newcomer, turns in a pow- ful performance as Dillinger, and a seasoned cast ves him sturdy support from start to finish.

Previewed at the Ambassador Hotel theatre, Los ngeles, to a press and public audience which lost elf completely in the film and applauded at its ose. Reviewer's Rating: Good.—WILLIAM R. EAVER.

Release date, March 22, 1945. Running time, 72 min. A No. 10511. General audience classification.

llinger	Lawrence Tierney
ecs	Edmund Lowe
elen	Anne Jeffreys

uardo Ciannelli, Marc Lawrence, Elisha Cook, Jr., alph Lewis, Ludwig Stoddel, Else Jannsen, Lou Lubin, ee "Lasses" White, Constance Worth.

Utah

epublic—Roy Rogers' Show

"Utah" is a musical Western which stars Roy ogers. The result is pleasing film fare. A estern atmosphere and a musical background of elodious songs make the setting in which Rogers emonstrates his unusual skill and talents as the ero, a singing cowboy. There is marquee value the names of the leading players. To the de- otees of the Western musical film this should fill e bill.

Jack Townley and John K. Butler wrote the creenplay, based on a story by Gilbert Wright nd Betty Burdridge. Racketeers are striving to swindle land from an inexperienced girl and the hero discovers the plot and saves the girl and solves her problems. Rogers is satisfactory in the lead and is ably supported by George "Gabby" Hayes and Dale Evans. Again "Trigger," "the smartest horse in the movies," performs remarkable stunts.

The most appealing numbers in the musical portion, which are presented by Rogers, the Sons of the Pioneers and Dale Evans, are "Beneath a Utah Sky," by Glen Spencer, and "Cowboy Blues," by Tom Spencer. Morton Scott directed the music, which is the most attractive feature of the film.

Donald H. Brown was the associate producer, and John English directed. The photography by William Bradford is exceptional and displays majestic scenery.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, March 21, 1945. Running time, 78 min. PCA No. 10668. General audience classification.

Roy Rogers	Roy Rogers
Gabby	George "Gabby" Hayes
Dorothy Bryant	Dale Evans

Peggy Stewart, Beverly Loyd, Grant Withers, Jill Browning, Vivian Oakland, Hal Taliaferro, Jack Rutherford, Emmett Vogan, Bob Nolan and the Sons of the Pioneers and Trigger.

Brewster's Millions

UA-Small—Fast-Moving Farce

Edward Small's first film since "Up in Mabel's Room" should do as well as, if not better than, the latter when it comes to the cash-register. Like "Mabel," it's a fast-moving, hilarious farce, and has the advantage of a more interesting, better integrated story.

Dennis O'Keefe gives a standout performance as the bewildered Brewster boy who must spend $1,000,000 within two months, or forfeit another $7,000,000. "Rochester" walks away with the comedy honors in the role of Brewster's factotum. Helen Walker, June Havoc and Gail Patrick are the ladies in the life of the young millionaire, and they all perform with distinction in contrasting roles. Mischa Auer deserves mention in a small part.

The story, based upon the successful stage play by Winchell Smith and Byron Ongley, which in turn is based upon George Barr McCutcheon's equally successful novel, has been brought up to date by Siegfried Herzig, Charles Rogers and Wilkie Mahoney. A relatively quiet opening presents O'Keefe as a soldier home from the wars with an honorable discharge in his pocket and two buddies at his side to act as ushers at his prospective wedding. The outlook is peaceful enough: he'll marry his sweetheart, and go back to his pre-war job.

On the day of the projected wedding, a lawyer reveals to young Brewster that he is the sole heir to his uncle's $7,000,000 fortune, on condition that he spend $1,000,000 before his 30th birthday. The uncle's intention, according to the lawyer, was to teach his nephew the value of money. Other conditions of the will are that Brewster must not reveal its terms to anyone, nor marry before his birthday.

The young man embarks upon a program of planned prodigality which alienates his friends and almost breaks his fiancee's heart. And for a time it looks as though his extravagant efforts will defeat their own purpose. He buys wildcat stocks, which immediately soar to new high levels. He buys a broken-down race horse which wins at Belmont. It takes a musical comedy, a yachting trip and a floating mine to dissipate the million at the appointed hour.

Allan Dwan's direction is keyed to the subject matter, and he drives the performers at a fast and furious pace. Small's production is suitably lavish. The musical score by Louis E. Forbes is light-hearted and unobtrusive.

Previewed at the Alexander theatre, Glendale, where the continual laughter of the audience drowned out some of the dialogue. Reviewer's Rating: Good.—THALIA BELL.

Release date, not set. Running time, 74 min. PCA No. 10416. General audience classification.

Monty Brewster	Dennis O'Keefe
Peggy Gray	Helen Walker
Jackson	Eddie "Rochester" Anderson

June Havoc, Gail Patrick, Mischa Auer, Joe Sawyer, Nana Bryant, John Litel, Herbert Rudley, Thurston Hall, Neil Hamilton, Byron Foulger, Barbara Pepper, Joseph Crehan.

A Guy, a Gal and a Pal

Columbia—Comedy of Complication

Contrived with skill and played with a light touch, this comedy of complication takes snug place in Columbia's flow of satisfying secondaries. It's for laughs exclusively.

The basic situation devised by scenarist Monte Brice has a girl in transportation distress en route to Washington and matrimony, with a Marine hero volunteering to lend assistance. When this requires that they pretend to be married, and when people begin recognizing the hero and heaping honors upon him, the affairs of the pair become complicated indeed, leading finally to the obvious and desirable conclusion.

Ross Hunter and Lynn Merrick are pleasantly proficient in the principal roles, and their support is similarly effective.

Producer Wallace MacDonald and director Oscar Boettiger, Jr., have a worthwhile credit in this offering.

Previewed at the Pantages theatre, Hollywood, where it played nicely. Reviewer's Rating: Good. —W. R. W.

Release date, March 8, 1945. Running time, 63 min. PCA No. 10672. General audience classification.

Jimmy Jones	Ross Hunter
Helen Carter	Lynn Merrick

Ted Donaldson, George Meeker, Jack Norton, Will Stanton, Sam McDaniel, Alan Bridge, Mary McLeod, Mary Forbes, Russell Hicks, Nella Walker.

The Agitator

British National - Anglo-American— Industrial Fare

In Britain's teeming industrial centres, Everyman—some way or other—will see himself reflected herein; which is the picture's major commendation and the reason it should rate rich dividends in those same industrial areas.

It's a modest, reasonably well-told tale of a young mechanic, suffering inveterately, as do millions of his kind, from a chip on the shoulder. The bosses have robbed his father; are out to rob him and so forth. By a melodramatic quirk he finds himself the owner of the plant in which he works; discovers the hard way that it isn't all honey running a giant factory.

Maybe director John Harlow and his scenarists don't face up to all the implications in their theme; maybe, they're just a sight too conscientious in holding the balance between Left and Right. But they have contrived to inject lashings of sly humor and shrewdly quiet observation into the film, which is adorned also by a near-memorable performance by Billy Hartnell as the shoulder-chipped mechanic. Mr. Hartnell promises to climb high some day. He played with inordinate skill the Sergeant in "The Way Ahead." He takes a considerable step forward here. Those two dependable stalwarts of local production, Mary Morris and John Laurie, are also to hand.

It's a solid, satisfying 95 minutes of entertainment which won't need its Quota certificate to commend it to neighborhood bookers.

Seen in a London projection room. Reviewer's Rating: Good.—Peter Burnup.

Release date, not set. Running time, 95 min. General audience classification.

Peter Pettinger	Billy Hartnell
His Fiancee	Mary Morris
Works Foreman	John Laurie
Managing Director	Frederick Leister
Company Secretary	J. H. Roberts

Strawberry Roan

British National - Anglo-American—
England's Countryside

Praiseworthy in its aim, but just lacking in ultimate acheivement is this picture. Much favored British novelist A. G. Street wrote a yarn which centered on the strawberry roan calf of the picture's title. Mr. Street contrived to depict therein not only the lush and placid glory of England's countryside—and thousands of G.I. Joes have lately learned affection for that ripe phenomenon!—but the age-old ardors also of the husbandry of land.

Unhappily, Maurice Elvey—skilled, experienced motion picture man though he be—fails to translate that gentle flowing rhythm to the screen; which is precisely the picture's failing.

The external facts of Mr. Street's story are here: the young farmer seriously dedicated to the land, marrying a fibbertigibbet from the town, thereby encompassing his own ruin; the shifty son of the soil who contrariwise achieves success.

But there's an uneasiness, a jumpiness, about it all which betokens the film cutter's anxiety and which just isn't redeemed by some exquisite camera work and by the homely and pleasing aphorisms with which the film is adorned. Billy Hartnell, whom British National are rightly intent on making a near-star, doesn't make the grade. It's Walter Fitzgerald's picture, if anyone's.

They'll market this one on the score of its agreeable photography, its picture of an England which none can fail to love. Maybe, and oddly, on that count its export to America, too, would be justified.

Seen at the Rialto, London, trade show. Reviewer's Rating: Fair.—P. B.

Release date, not set. Running time, 78 min. General audience classification.

Chris	Billy Hartnell
Molly	Carol Raye
Dibben	John Ruddock
Mrs. Morley	Sophie Stewart
Mr. Morley	Walter Fitzgerald

Ellis Irving, Wylie Watson, Petula Clark, Pat Geary, Charles Doe, Gordon Begg, Percy Coyte, Kynaston Reeves, Joan Maude, Joan Young, Charles Paton.

The Man from Morocco

A.B.P.C.-Pathe—Melodramatic
Sermonizing

To the picture's credit must be set its high intent; that the Fascist onslaught on this world's liberties was long a-planning, that even with the end of the present deadly conflict freedom-loving folk must yet be wary. All to the good that motion pictures should essay such lofty themes. Unhappily—in the present example—the eloquence is blunted, the aim unachieved, by reason of that old-time, ever recurrent, defect in Britain's films, the weakness, the banality, of the story.

Why these things should be passes belief in this time and age. For here is a film with all the essential ingredients; first rate production values; grand camera work and lighting (as well might be seeing that its director is Max Greene, in the view of many, Europe's finest camera man and choice samples of acting.

ENGLISH FILMS RELEASES "THE RANDOLPH FAMILY"

The British picture, originally released in 1943 under the title of "Dear Octopus", has been acquired by English Films for distribution here as "The Randolph Family". Margaret Lockwood, Celia Johnson and Michael Wilding head the cast of a family drama, with a measure of romance and comedy.

The review in Motion Picture Herald, issue of September 18, 1943, said in part: "The play is a charming trifle with a gentle spirit. Its dialogue is pleasant and, with a superb cast herein, it emerges as a clean and essentially British piece of escapist entertainment. A conversation piece with character flavoring it throughout, but the conversation and the characters are convincing."

The action starts with the tatterdemalion remnants of a company of the International Brigade, defeated in Europe's first clash with the Nazis and Fascists, fighting its way out of Spain and into France. Leader of the band is one Karel Langer, a Czech sculptor. Langer carries on his fight for this earth's freedom; fights, intrigues, worms his way out of a dozen ticklish situations in Vichy France, Morocco, points north and east, finds—not only to his but to the audience's amazement—that the long arm of the Gestapo reaches even to wartime London's most exclusively aristocratic confines.

The trouble is that you just don't believe a word of it. Which is a pity, for Robert Clark, production chief of A.B.P.C.; director Max Greene, all their associates—excepting, as aforesaid, the script department—have lavished an ocean of care and thought, not to speak of considerable money, on the picture's making.

Which is not to say that "Man from Morocco" won't make a deal of money for A.B.P.C. It will undoubtedly ring the bell in the neighborhood houses, for the reasons here set out. But it could have been so very much better.

All the same, Robert Clark is setting his new A.B.P.C. production team a pretty pace. Their future efforts will be eagerly awaited. And Max Greene knows how to conjure excellence out of his actors. Margaretta Scott, Peter Sinclair, Reginald Tate, turn in particularly satisfying jobs. Regretfully we cannot say the same for Anton Walbrook's contribution as Karel Langer.

Seen at the Studio One, London, trade show. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 115 min. Adult audience classification (British).

Karel	Anton Walbrook
Manuela	Margaretta Scott
Sarah Duboste	Mary Morris
Ricardi	Reginald Tate

Peter Sinclair, David Horne, Harvey Power, Charles Victor, Sybilla Binder, Josef Almas, John McLaren, Dennis Arundell, Paul Demel, David Baxter, Paul Bonifas.

The World Owes Me a Living

British National - Anglo-American—
Odd Flight of R.A.F. Fancy

Last of the trinity of pictures which constitute Anglo-American's current season's offering to the local customers, this is by long chalks the poorest. It never makes up its mind whether to be an honest-to-goodness scathing tick-off of Britain's culpable neglect of aviation between the wars, or just a light hearted gather-ye-roses-while-ye-may revelation of how certain of this country's last-war pilots deported themselves in that uneasy interim. From pub to pub those young gentlemen proceed, from club-bar to club-bar, so that you become convinced it's not gasoline that makes their aircraft go but just plain gin.

There's a story intermingled with those odd goings-on, something purporting to concern with the invention (by the gin-happy fratern of a new form of glider which helps to Britain in her hour of extremity. But it's a explicable to the everyday viewer as the res the picture's design.

Happily for the audience, although not per for her, Judy Campbell takes part. Miss Camp is a stage actress of repute, hereabouts, who essays a screen career. Miss Campbell is welcome, for she is a young lady of class wl admirably figured looks and easy accomplishn will afford this film's audiences more than a l delight.

Seen at the Rialto, London, trade show.—viewer's Rating: Poor.—P. B.

Release date, not set. Running time, 90 min. A audience classification (British).

Paul	David Fa
Moira	Judy Camp
Matthews	John La

Sonia Dresdel, Jack Livesey, Jack Barker, Anth Hawtrey, Roy Minear, Alan Keith, Howard Doug Humphrey Kent, Wylie Watson, Amy Veness.

Musicians of Heaven

English Films, Inc.—Salvation Army

"Musiciens du Ciel" or "Musicians of Heav is a stirring French drama with droll com which tells a story of the Salvation Army. T tempo is slow but Rene Lefevre, author of story and the screenplay presents an interest and heart-warming tale of the function of the S vation Army—nourishment of the body and soul.

The result of good direction by Georges I combe is shown in interesting detail and w unusual effects. These qualities plus convinci character portrayals and a Florence Nighting story should insure its acceptance by art theat patrons.

Michele Morgan as Lieut. Saulnier, a you lady who has devoted her life to good works, effective in her portrayal. Rene Lefevre as Vi tor Barthelemy, a former counterfeiter, is co verted to the ideal of the Army and joins in service. Mr. Lefevre demonstrates skill as actor as well as talent as a writer. Michel Sim as a captain gives a vital performance and r counts with a touch of humor the parable of tl prodigal son.

French dialogue limits the appeal of the fil but the English sub-titles by Charles Clement co vey the spirit and the tone.

Seen at the 55th Street Playhouse, New Yor where a matinee audience seemed interested a chuckled now and then. Reviewer's Rating: Fai—M. R. Y.

Release date, February 28, 1945. Running time, 94 mi Adult audience classification.

Lieut. Saulnier	Michele Morga
Salvation Army Capt.	Michel Simo
Victor Barthelemy	Rene Lefevi

Rough Ridin' Justice

Columbia—Western

Charles Starrett and Jimmy Wakely have th choice spots in this Western, with Betty Jan Graham adding a decorative touch. Dub Taylo is seen, too, with his not inconsiderable comed talents.

A great many things happen in Elizabeth Beecher's screenplay. In the opening sequences Starret appears as the leader of a gang which preys upo shipments sent east by the local ranchers' association. One of the ranchers, seeking to stop the constant depredations, hits upon the idea of hiring Starrett as escort for the shipments. Whereupon the cowboy goes over to the side of the law, and turns his talents to the task of rounding up and capturing his erstwhile companions.

Several songs are spotted throughout the picture. Production is by Jack Fier and direction by Derwin Abrahams.

Seen at Hollywood's Hitching Post theatre. Reviewer's Rating: Average.—T. B.

Release date, March 15, 1945. Running time, 56 min. PCA No. 10106. General audience classification.

Steve Holden	Charles Starrett
Cannonball	Dub Taylor
Gail Trent	Betty Jane Graham

Wheeler Oakman, Jimmy Wakely, Jack Ingram, Forrest Taylor, Jack Rockwell, Edmund Cobb, Dan White, Robert Kortman, George Cheseboro, Robert Ross.

SHORT SUBJECTS
eviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2364-2365.

Running times are those furnished by the distributor.

ONORABLE DISCHARGE (RKO-Pathe)

is Is America

he G. I. Bill of Rights, which has been little re than a name and an ideal to most civilians some servicemen, is carefully explained and umented in the latest "This Is America" release. hile an officer gives the final orientation lecture a group of veterans awaiting discharge, the nera picks up different phases of the demobilizan process. The material, prepared in collaboran with *This Week* magazine, is fresh and intering, although the screen presentation is often newhat academic. The camera shots made at Army Separation Center serve as brief illustions of the commentary but contain little dratic development. The scope of the program, wever, the wide range of opportunities it offers urning servicemen and the details of administion are absorbing enough in themselves to saty the majority of theatre patrons.

elease date, March 9, 1945 — 18 *minutes*

OURT CRAFT (RKO)

ortscope (54,306)

With the basketball season still going at top eed, RKO puts on a short for the fans concerng the championship team at the University of tah. Coach Peterson reveals some of the topght strategy of the game, while the team demonrates. Finally practice is put to good use in a me at Madison Square Garden, New York, been Utah and St. Johns.

elease date, January 26, 1945 — 7 *minutes*

LEEPLESS TUESDAY (RKO)

dgar Kennedy (53,403)

The trouble starts with the radio, or perhaps ith the mother-in-law. At any rate, the instruent of torture belongs to the little woman and ne insists upon listening to it at night when Edgar ust have his sleep. He tries several methods of piriting it away but to no avail. At one point e has to buy it back from his brother-in-law. In e end, however, he smashes it piece by piece and oes to bed.

elease date, February 23, 1945 — 18 *minutes*

USICAL MEXICO (WB)

elody Masters (1607)

This may not be the Mexico the tourist sees, but t is a musical version of his impressions of the olorful country. The songs are all native favortes, and the singers, including Pedro Vargas, epresent familiar figures on the Mexican landscape, organ grinders, cactus vendors, ranchers and wandering minstrels. Among the songs heard are "Amapolita," "Chiapanecas," "Huastequita," and "Mi Ranchito."

Release date, March 24, 1945 — 10 *minutes*

OVERSEAS ROUNDUP (WB)

Vitaphone Varieties (1404)

Here is a collection of shots from overseas showing the boys in action, on maneuvers and relaxing for entertainment. There's a submarine sinking in the Pacific followed by a little basketball on Bougainville. Transport work in Persia and a victory for Merrill's Maurauders in Burma gives way to front line entertainment by Ann Sheridan, Ben Blue, Ruth Denas and Mary Landa.

Release date, March 17, 1945 — 10 *minutes*

A STORY WITH TWO ENDINGS (20th-Fox - WAC)

War Information Film

Another weapon in the battle against post-war inflation, this Government release gives fair warning of what happened to prices and the value of money after World War I. To avoid this the suggestion is that we buy bonds to the limit, guard against hoarding and eliminate needless purchases of scarce goods and luxury items.

9½ *minutes*

I ONLY HAVE EYES FOR YOU (WB)

Blue Ribbon Hit Parade (1308)

The lovely lady is addicted to crooners and can't see the little iceman. He has the same difficulty with a spinster who pursues him vainly. When he tries to gain the girl's affections by posing in front of a ventriloquist she sees through him and goes off with the crooner. All that's left for the iceman is the spinster, and he makes the best of it.

Release date, March 17, 1945 — 7 *minutes*

LIFE WITH FEATHERS (WB)

Merrie Melodies (1703)

The two love birds are not running true to form. They quarrel endlessly until the male decides he can stand it no longer. He goes out to look for a cat. But the feline, hungry as she is, senses something wrong. A bird in the path, trying obviously to be caught, must be up to something.

Release date, March 24, 1945. — 7 *minutes*

SHE-SICK SAILORS (Para.)

Popeye (E4-1)

Olive Oyl has transferred her affections to Superman, and Bluto tries to masquerade as that phenomenal character. By a clever choice of tricks he almost succeeds in convincing Popeye and the lady, and Popeye nearly knocks himself out trying to duplicate the efforts. Finally spinach and truth come to the rescue, and Olive Oyl is back with her one true love.

Release date, December 8, 1944 — 8 *minutes*

JASPER'S MINSTRELS (Para.)

Puppetoons (U4-5)

Jasper is again waylaid by the Scarecrow, this time on his way to the deacon with a black frock coat. It reminds the Scarecrow of his minstrel days, which he recreates with jokes and soft shoe routines for an entranced audience of one. Scarecrow, in the black coat, bows to applause at the end and a harsh tearing sound spoils the whole effect. Mammy is wielding her broomstick as the curtain falls.

Release date, May 25, 1945 — 9 *minutes*

FLICKER FLASHBACKS, NO. 5 (RKO)

54.205

Two melodramas and some shots of old screen favorites constitute this reel, which revives the motion picture art of a former era. Rudolf Valentino, Theda Bara and Lon Chaney are pictured in the days of their former glory, while a tale of a beautiful but wronged nurse, and a train robbery complete the feature.

Release date, March 2, 1945 — 8½ minutes

MANHUNT OF MYSTERY ISLAND (Rep.)

Serial

Fifteen chapters, ranging from "Secret Weapon" to "Fatal Transformation," and including "Mephisto's Mantrap" and "Cauldron of Cremation" among other horrors on the way, promise the regular thrill-a-week standard of the chapter play. The prize in this effort is a Radiatomic Power Transmitter which is designed to supply power on a world-wide scale.

Its inventor has disappeared leaving but one clue which leads to a small and little-known island in the Pacific. Here four men, all descendants of the original malevolent governor, admit to having seen the scientist and offer to help his daughter in her search. One of them, however, must be the villain—a man who can change himself into the old governor at will. The girl and a criminologist she has interested in the case rescue the father and save the invention after a series of hair-raising adventures.

Richard Bailey, Linda Stirling and Roy Barcroft have the principal roles of the criminologist, the girl and the villain. The supporting cast includes Kenne Duncan, Forrest Taylor, Forbes Murray, Jack Ingram, Harry Strang and Tom Steele.

Six men contributed to the original screenplay: Albert DeMond, Basil Dickey, Jesse Duffy, Alan James, Grant Nelson, and Joseph Poland. Spencer Bennet, Wallace A. Grissell and Yakima Canutt shared the direction, and Ronald Davidson was associate producer.

Release date, March 8, 1945 — 15 *chapters*

SCRAPPILY MARRIED (Para.)

Noveltoons (P4-5)

Henry, the henpecked rooster, his wife Sweetie Pie, and Herman, the tough mouse, are back again. This time Henry is trying to get away for a night with the boys when Sweetie Pie pulls him back, only to be scared out of the house herself by Herman. Henry gets the idea quickly, promising good cheese if Herman will come in at the right times. Sweetie Pie tries to get rid of Herman, but the mouse is too much for her.

Release date, March 30, 1945 — 8 *minutes*

ARE ANIMALS ACTORS? (WB)

Featurette (1109)

The answer, of course, is yes, if you're speaking about Rennie Renfro's animal performers. The famous terrier, Daisy, is among them, along with dancing Doberman Pinschers, bears, stallions, seals, monkeys, lions and tigers. There's a shot at the end of two old-timers, Rin Tin Tin and Tony, Tom Mix's horse. Mr. Renfro gives some pointers on animal training and puts his pets through their routines.

Release date, March 31, 1945 — 20 *minutes*

SWING SERENADE (Univ.)

Name Band Musicals (9126)

Henry King is featured with his orchestra in two reels of musical entertainment with a thread of story. Such old favorites as "Tiger Rag," "St. Louis Blues" and "Sweet and Lovely" are mixed in with "Tico, Tico," "Is You Is or Is You Ain't My Baby," "Just Friends," "You Never Say Yes" and "Fiesta Carmencita." The Leo Diamond Quintette, Artie Wayne, the Costello Twins and Gloria Delson share the spotlight.

Release date, February 28, 1945 — 15 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, prior to August, 1944, see pages 2068 and 2069.

COLUMBIA

ALL STAR COMEDIES

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	2183
6427	Open Season for Saps (Howard)	10-27-44	2206
6428	Design for Loving (R. Sinatra)	11-3-44	2183
6409	A Knight and a Blonde (Herbert)	11-17-44	2206
6402	No Dough, Boys (Stooges)	11-24-44	2215
6429	Heather and Yon (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (V. Vague)	12-29-44	2298
6410	Woo, Woo! (Herbert)	1-5-45	2338
6403	Three Pests in a Mess (Stooges)	1-19-45	2330
6430	Snooper Service (Brendel)	2-2-45	....
6431	Off Again, On Again (Howard)	2-16-45	....
6432	Two Local Yokels (Clyde)	3-2-45	....
6404	Booby Dupes (Stooges)	3-17-45	....
6433	Pistol Packin' Nitwits (Brendel)	4-4-45	....
6411	Wife Decoy (Herbert)	5-18-45	....
6423	Judy Goes Round 'n' Round (V. Vague)	6-1-45	....

COLOR RHAPSODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6501	Dog, Cat and Canary	1-5-45	2298
6502	Rippling Romance	4-20-45	....
6503	Fiesta Time	4-4-45	....

PHANTASIES CARTOONS

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6701	Mutt'n Bones	8-25-44	2139
6702	As the Fly Flies	11-17-44	2215
6703	Goofy News Views	4-27-45	....

FOX & CROW (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6751	Be Patient, Patient	11-30-44	2240
6752	The Egg Yegg	3-2-45	....
6753	Kukunuts	3-30-45	....

FILM VODVIL

(Average 11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6951	Kehoe's Marimba Band	9-1-44	2130
6952	Al Trace's Comedy Band	10-27-44	2206
6953	Rootin' Tootin' Band	12-8-44	2206
6954	Korn Kobblers	2-2-45	....

COMMUNITY SING (Series 9)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6651	No. 1 Love, Love, Love	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo	10-12-44	2183
6653	No. 3 Swinging on a Star	11-10-44	2206
6654	No. 4 Hot Time in Berlin	12-1-44	2330
6655	No. 5 Tico, Tico	1-1-45	2338
5657	Christmas Carols (R)	12-8-44	2206
6656	No. 6 Very Thought of You	2-9-45	2351
6657	No. 7 I'll Walk Alone	3-15-45	....
6658	No. 8 Sweet and Lovely	4-27-45	....
6659	No. 9 Confession	5-25-45	....

SCREEN SNAPSHOTS (Series 24)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	2215
6855	No. 5	12-28-45	2298
6856	No. 6	1-26-45	2338
6857	No. 7	2-25-45	....
6858	No. 8	3-29-45	....

SPORT REELS

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6801	K-9 Kadets	9-8-44	2136
6802	Hedge Hoppers	10-20-44	2206
6803	Aqua-Maids	11-24-44	2215
6804	Striking Champions	12-22-44	2298
6805	Kings of the Fairway	2-2-45	2338
6806	Rough and Tumble	3-2-45	....
6807	The Iron Masters	4-27-45	....
6808	Hi Ho Rodeo	5-25-45	....

LI'L ABNER (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6601	Porkuliar Piggy	10-18-44	2167
6602	Kickapoo Juice	2-23-45	....

M-G-M

TWO REEL SPECIALS

(22 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-501	Dark Shadows	12-16-44	2258

FITZPATRICK TRAVELTALKS (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-522	Wandering Here and There	12-8-44	2240

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
T-611	Shrines of Yucatan	2-24-25	2258
T-612	Seeing El Salvador		2258

PETE SMITH SPECIALTIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-556	Sports Quiz	9-2-44	2114
S-557	Football Thrills of 1943	9-23-44	2139
S-558	Safety Sleuth	11-25-44	2215
S-559	Track & Field Quiz	3-3-45	2351

PASSING PARADE

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-573	Return from Nowhere	10-28-44	2139
K-574	A Lady Fights Back	11-11-44	2206
K-575	It Looks Like Rain	3-3-45	2351

MINIATURES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-589	Nostradamus IV	9-30-44	2139
M-590	Little White Lie	3-3-45	2351

TECHNICOLOR CARTOONS

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-538	Bear Raid Warden	9-9-44	2114
W-539	Big Heel Watha	10-21-44	2122
W-540	Puttin' on the Dog	10-28-44	2139
W-541	Mouse Trouble	12-23-44	2258
W-542	Barney Bear's Polar Pest	12-30-44	2258
W-543	Screwy Truant	1-13-45	2290
W-544	Unwelcome Guest	2-17-45	2351
W-545	Shooting of Dan McGoo	3-3-45	2351

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L4-1	No. 1	11-3-44	2139
L4-2	No. 2	1-2-45	2240
L4-3	No. 3	3-9-45	2351
L4-4	No. 4	5-11-45	....

GEORGE PAL PUPPETOONS (Color)

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139
U4-3	Hot Lips Jasper	1-5-45	2240
U4-4	Jasper Tell	3-23-45	2258
U4-5	Jasper's Minstrels	5-25-45	2363

POPEYE THE SAILOR (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E4-1	She-Sick Sailors	12-3-44	2363
E4-2	Pop-Pie-Ala Mode	1-26-45	....
E4-3	Tops in the Big Top	3-16-45	....
E4-4	Shape Ahoy	4-27-45	....
E4-5	For Better or Nurse	6-8-45	....

POPULAR SCIENCE (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-22-44	2182
J4.3	No. 3	2-16-45	2282
J4-4	No. 4	4-6-45	....
J4-5	No. 5	6-1-45	....

SPEAKING OF ANIMALS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y3-6	Monkey Business	9-15-44	2114

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
Y4-1	As Babies	11-24-44	2183
Y4-2	Who's Who in Animal Land	1-19-45	2240
Y4-3	In the Public Eye	3-16-45	2351
Y4-4	Talk of the Town	5-18-45	....

SPORTLIGHTS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R4-1	Rhythm on Wheels	10-6-44	2122
R4-2	Broncs and Brands	11-3-44	2183
R4-3	Long Shots or Favorites	12-8-44	2227
R4-4	Out Fishin'	1-26-45	2298
R4-5	Blue Winners	2-23-45	2282
R4-6	Game Bag	3-30-45	2363

MUSICAL PARADE (Color)

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-15-44	2182
FF4-3	Bombalera	2-9-45	2240
FF4-4	Isle of Tabu	4-13-45	2351
FF4-5	Boogie Woogie	6-15-45	....

LITTLE LULU (Color)

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D4-1	At the Zoo	11-17-44	2258
D4-2	Birthday Party	12-29-44	2338
D4-3	Magicalulu	3-2-45	....

NOVELTOON (Color)

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P4-1	Yankee Doodle Donkey	10-27-44	2174
P4-2	Gabriel Churchkitten	12-15-44	2338
P4-3	When G.I. Johnny Comes Home	2-2-45	....
P4-4	Scrappily Married	3-30-45	2363

COLOR CLASSICS CARTOONS (Color)

(Reissues)

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger		2351
C4-8	Snubbed by a Snob		2351
C4-9	Kids in the Shoe		2351
C4-10	Hunky & Spunky		2351

RKO

WALT DISNEY CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114
54,105	Donald's Off Day	12-8-44	2215
54,106	Tiger Trouble	1-5-45	2258
54,107	Clock Watcher	1-26-45	2258
54,108	Dog Watch		2258

SPORTSCOPE

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,301	Harness Racers	9-8-44	2114
54,302	School for Dogs	10-6-44	2183
54,303	Saddle Starlets	11-3-44	2184
54,304	Parallel Skiing	12-1-44	2240
54,305	Five Star Bowlers	12-29-44	2319
54,306	Court Craft	1-26-45	2362

Prod. No.	Title	Rel. Date	P.D. Page
	HEADLINER REVIVALS		
	(Average 17 Minutes)		
53,201	Songs of the Colleges	9-8-44	2114
53,202	Swing It	10-20-44	2183
53,203	Swing Vacation	12-1-44	2240
	EDGAR KENNEDY		
	(Average 18 Minutes)		
53,401	Feather Your Nest	10-23-44	2183
53,402	Alibi Baby	1-5-45	2258
53,403	Sleepless Tuesday	2-23-45	2363
	LEON ERROL		
	(Average 17 Minutes)		
53,701	Triple Trouble	9-1-44	2130
53,702	He Forgot to Remember	10-27-44	2206
53,703	Birthday Blues	2-16-45	2319
	FLICKER FLASH BACKS		
	(Average 9 Minutes)		
52,201	No. 1	9-15-44	2122
52,202	No. 2	10-27-44	2174
52,203	No. 3	12-8-44	2258
52,204	No. 4	1-26-45	2298
52,205	No. 5	3-2-45	2363
	THIS IS AMERICA		
	(Average 18 Minutes)		
43,113	Navy Yard	10-20-44	2167
	1944-45		
53,101	West Point	11-17-44	2194
53,102	New Americans	12-15-44	2227
53,103	Power Unlimited	1-19-45	2298
53,104	On Guard	2-9-45	2330
53,105	Honorable Discharge	3-9-45	2363

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
	(Average 8 Minutes)		
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mystic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	2183
5255	City of Paradox	3-2-45	2240
5256	Alaskan Grandeur	3-16-45	2282
5257	Canyons of the Sun	1-5-45	2282
5258	Land of 10,000 Lakes	4-27-45	2282
5259	Isle of Romance	6-22-45	....
5260	Sikhs of Patala	7-6-45	....
	SPORTS REVIEWS		
	(Average 8 Minutes)		
	(Color)		
5351	Blue Grass Gentleman	9-15-44	2139
5352	Trolling for Strikes	12-15-44	2282
5353	Nova Scotia	2-9-45	2282
5354	Down the Fairways	6-1-45	....
	(Black and White)		
5301	Girls Preferred		2258
5302	Steppin' Pretty	1-19-45	....
	TERRYTOONS (Color)		
	(Average 7 Minutes)		
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	2206
5506	At the Circus	11-17-44	2227
5507	Gandy's Dream Girl	12-8-44	2240
5508	Dear Old Switzerland	12-22-44	2240
5509	Mighty Mouse and the Pirate	1-12-45	2258
5510	Port of Missing Mice	2-2-45	2338
5511	Ants in Your Pantry	2-16-45	2351
5512	Raiding the Raiders	3-9-45	....
5513	Post War Inventions	3-23-45	....
5514	Fisherman's Luck	3-30-45	....
5515	Mighty Mouse and the Kilkenny Cats	4-13-45	....

Prod. No.	Title	Rel. Date	P.D. Page
5516	Mother Goose Nightmare	5-4-45	....
5517	Smoky Joe	5-25-45	....
5518	The Silver Streak	6-8-45	....
5519	Aesops Fable—The Mosquito	6-29-45	....
5520	Mighty Mouse and the Wolf	7-20-45	....
	MARCH OF TIME		
	(Average 17 Minutes)		
VII-1	Post-War Farms	9-8-44	2083
VII-2	What to Do With Germany	10-6-44	2122
VII-3	Uncle Sam, Mariner?	11-3-44	2167
VII-4	Inside China Today	12-1-44	2194
VII-5	The Unknown Battle	12-28-44	2240
VII-6	Report on Italy	1-26-45	2290
VII-7	The West Coast Question	2-23-45	2330
	DRIBBLE PUSS PARADE		
	(9 Minutes)		
5901	Sea Food Mamas	10-20-44	2183
	2-REEL SPECIAL		
	(Average 20 Minutes)		
5601	Three Sisters of the Moors	9-8-44	2114

UNITED ARTISTS

	WORLD IN ACTION		
	(Average 19 Minutes)		
....	Inside France		2122
....	When Asia Speaks	11-17-44	2182
....	Balkan Powder Key		2282
	DAFFY DITTIES (Color)		
	(Average 9 Minutes)		
....	The Cross-Eyed Bull		2167
....	The Flying Jeep		....
....	The Lady Says No		....
...	Pepito's Serenade		....
....	Choo Choo Amigo		....

UNIVERSAL

	LANTZ COLOR CARTUNES		
	(Average 7 Minutes)		
9232	The Beach Nut	10-16-44	2139
9233	Ski for Two	11-13-44	2183
9235	Painter and Pointer	12-18-44	2240
9236	Chew Chew Baby	2-5-45	2338
	SWING SYMPHONIES		
	(Average 7 Minutes)		
9231	Abou Ben Boogie	9-18-44	1970
9234	Pied Piper of Basin Street	1-15-45	2258
9237	Sliphorn King of Polaroo	3-19-45	2351
	PERSON—ODDITIES		
	(Average 9 Minutes)		
9371	Idol of the Crowd	9-18-44	2114
9372	One Man Newspaper	12-18-44	2227
9373	ABC Pin-Up	1-15-45	2282
9374	Pigtail Pilot	1-22-45	2282
	VARIETY VIEWS		
	(Average 9 Minutes)		
9351	From Spruce to Bomber	9-25-44	2122
9352	Dogs for Show	11-8-44	2183
9353	Mr. Chimp at Coney Island	12-11-44	2227
9354	White Treasure	1-29-45	2282
9355	Your National Gallery		2258
	NAME-BAND MUSICALS		
	(Average 15 Minutes)		
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
9123	On the Mellow Side	12-6-44	2183
9124	Jive Busters	1-17-45	2257
9125	Melody Parade	2-14-45	2338
9126	Swing Serenade	2-23-45	2363

Prod. No.	Title	Rel. Date	P.D. Page
	TWO-REEL SPECIAL		
	(21 Minutes)		
9112	Lili Marlene	12-18-44	1946
	1943-44		
8110	World Without Borders	1-17-45	2269

VITAPHONE

	TECHNICOLOR SPECIALS		
	(Average 19 Minutes)		
9006	Musical Movieland	9-9-44	2114
	1944-45		
1001	Let's Go Fishing	10-21-44	2167
1002	Beachhead to Berlin	1-6-45	2227
1003	Pledge to Bataan	2-3-45	2290
1004	Coney Island Honeymoon		....
	FEATURETTES		
	(Average 18 Minutes)		
1101	I Am an American	12-26-44	2206
1102	Proudly We Serve	9-23-44	2130
1103	Once Over Lightly	10-14-44	2167
1104	I Won't Play	11-11-44	2174
1105	Nautical but Nice	12-2-44	2227
1106	Congo	2-17-45	2338
1107	Navy Nurse	3-3-45	2351
1108	It Happened in Springfield	3-31-45	....
1109	Are Animals Actors?	3-31-45	2363
1110	Law of the Badlands	4-14-45	....
	SPORTS PARADE (Color)		
	(Average 9 Minutes)		
9512	Champions of the Future	11-18-44	2174
	1944-45		
1501	California Here We Are	12-16-44	2227
1502	Birds & Beasts Were There	12-30-44	2240
1503	Glamour in Sports	1-13-45	2282
1504	Bikes and Skis	2-10-45	2298
1505	Cuba Calling	3-10-45	2351
	MELODY MASTER BANDS		
	(Average 9 Minutes)		
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians	11-4-44	2174
1604	Sonny Dunham & Orchestra	11-25-44	2183
1605	Jammin' the Blues	12-16-44	2167
1606	Rhythm of the Rhumba	1-27-45	2282
1607	Musical Mexico	3-24-45	2363
	BLUE RIBBON HIT PARADE (Color)		
	(Average 7 Minutes)		
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	7130
1303	Sunday Go to Meeting Time	10-28-44	2167
1304	I Love to Singa	11-18-44	2174
1305	Plenty of Money and You	12-9-44	2183
1306	Fella With a Fiddle	1-20-45	2183
1307	When I Yoo Hoo	2-24-45	2298
1308	I Only Have Eyes for You	3-17-45	2363
1309	Ain't We Got Fun	4-21-45	....
	MERRIE MELODIES CARTOONS (Color)		
	(Average 7 Minutes)		
9712	Plane Daffy	9-16-44	2130
9715	Goldilocks and the Jivin' Bears	9-24-44	2130
9716	Lost and Foundling	9-30-44	2139
9717	Booby Hatched	10-14-44	2167
9718	The Stupid Cupid	11-25-44	2183
9719	Stage Door Cartoon	12-30-44	2240
9726	Odor-able Kitty	1-6-45	2240
	1944-45		
1701	Draftee Daffy	1-27-45	2282

Prod. No.	Title	Rel. Date	P.D. Page
1702	Trap Happy Porky	2-24-45	2206
1703	Life with Feathers	3-24-45	2363
	"BUGS BUNNY" SPECIALS (Color)		
	(7 Minutes)		
9726	The Old Grey Hare	10-28-44	2174
	1944-45		
1721	Herr Meets Hare	1-13-45	2282
1722	Unruly Hare	2-10-45	2298
1723	Hare Trigger	4-21-45	....
	VITAPHONE VARIETIES		
	(Average 10 Minutes)		
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	2167
1403	Outdoor Living	11-4-44	2174
1404	Overseas Roundup	3-17-45	2363
	▽		
	OFFICIAL U. S. VICTORY FILMS		
	The War Speeds Up		2080
	It's Murder		2139
	Target Japan		2167
	V.1—Robot Bomb		2183
	Brought to Action		2269
	What's Your Name		2282
	A Story with Two Endings		2363
	BRITISH MINISTRY OF INFORMATION		
	Naples at War		1946
	The Volunteer		2258
	CANADIAN NATIONAL FILM BOARD		
	Canadian Landscape		1962
	Hen Hop		1962
	UNRRA		1982
	A Friend for Supper		2206
	MISCELLANEOUS		
	Cameramen at War (Astor)		1946
	Iran (Artkino)		1982
	Moscow Circus (Artkino)		2139
	Cossacks on the Danube (Artkino)		2139
	Before They Are Six (Pictorial Films)		2139
	Labor Front (Brandon Films)		2206
	57,000 Nazis in Moscow (Artkino)		2206
	Jobs After the War (Newsreel Dist.)		2206
	Stars of Tomorrow (Artkino)		2351
	San Pietro		2351
	Seeing Them Through		2351
	WAR ACTIVITIES COMMITTEE		
....	Battle for the Marianas		2114

SERIALS

COLUMBIA

6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282
6160	The Monster and the Ape (15 episodes)	4-20-45	....

REPUBLIC

481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-8-45	2363

UNIVERSAL

9781	Raiders of Ghost City (13 episodes)	7-25-44	[illegible]
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9881	The Master Key (13 episodes)	4-25-45	....

ADVANCE SYNOPSES
and information

GEORGE WHITE'S SCANDALS OF 1945
(RKO Radio)

PRODUCERS: Nat Holt and George White. DIRECTOR: Felix Feist. PLAYERS: Joan Davis, Jack Haley, Phillip Terry, Gene Krupa, Martha Holliday, Ethel Smith.

MUSICAL COMEDY. A dancer whose father is an English nobleman is prevented from appearing in a musical show for fear her appearance may create an international incident. She appeals to a comedian and his fiancee who are also slated to appear in the same show. Matters are finally cleared up and the girl goes on with great success.

TEN CENTS A DANCE
(Columbia)

PRODUCER: Michel Kraike. DIRECTOR: Will Jason. PLAYERS: Jane Frazee, Jimmy Lloyd, John Calvert, Robert Scott, Joan Woodbury, Dorothea Kent.

ROMANTIC COMEDY. Two soldiers on furlough, one of whom is the son of a millionaire, go into a dance-hall. One of them falls in love with a singer who works there. The owner of the dance-hall, upon discovering that one of the soldiers is wealthy, entices him into a crooked crap game. The girl, however, reveals the dishonest scheme. The soldier gets his money back, and all ends well.

DUEL IN THE SUN
(UA - Vanguard Films)

PRODUCER: David O. Selznick. DIRECTOR: King Vidor. PLAYERS: Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish.

WESTERN. This Technicolor feature is laid in the Texas Panhandle in the 19th century, at a time when the cattle-barons of the old west were trying to prevent the railroads from crossing their property. Tho brothers fall in love with a half-breed Indian girl and, eventually, one of them wins her.

BOSTON BLACKIE BOOKED ON SUSPICION
(Columbia)

PRODUCER: Michel Kraike. DIRECTOR: Arthur Dreifuss. PLAYERS: Chester Morris, Lynn Merrick, Steve Cochran, Richard Lane, George E. Stone, Frank Sully.

MYSTERY-DRAMA. A friend of Blackie's, having purchased a rare book shop, decides to hold an auction. The auctioneer gets sick, and Blackie eplaces him. He auctions off a copy of "Pickwick Papers" for $62,000, but is arrested when further investigation discloses that the book is a forgery. Subsequently, a murder is committed. Blackie's efforts reveal the identity of the murderer, and Blackie himself is cleared of suspicion.

THE FALCON IN SAN FRANCISCO
(RKO Radio)

PRODUCER: Maurice Geraghty. DIRECTOR: Joseph H. Lewis. PLAYERS: Tom Conway, Rita Corday, Robert Armstrong, Fay Helm, Ed Brophy, George Holmes, Russel Hopton, Frank Puglia.

MYSTERY-DRAMA. "The Falcon" goes to San Francisco on a vacation. A nurse traveling on the same train, taking care of a seven-year-old child, is murdered shortly before the train pulls into San Francisco. "The Falcon" sets to work to solve the crime, and does so, but only after several more murders have been committed.

EARLY TO WED
(MGM)

PRODUCER: Jack Cummings. DIRECTOR: Eddie Buzzell. PLAYERS: Lucille Ball, Van Johnson, Esther Williams, Keenan Wynn, Carlos Ramirez, Ben Blue, Cecil Kellaway, Gladys Cooper, June Lockhart.

COMEDY WITH MUSIC. The daughter of a millionaire brings a libel suit against a newspaper which has printed a story about her. The paper sends a reporter out to try to frame the girl, and thus place her in such a position that she will be forced to withdraw the suit. The girl falls in love with the reporter, and all ends happily.

CARIBBEAN MYSTERY
(20th Century-Fox)

PRODUCER: William Girard. DIRECTOR: Robert Webb. PLAYERS: James Dunn, Sheila Ryan, Eddie Ryan, Jackie Paley, Reed Hadley, Roy Roberts, Richard Shaw, Daral Hudson, Rene Carson.

COMEDY-MYSTERY. An investigator for an oil company goes to the Caribbean to look into the disappearance of two of the company's geologists. He solves six murders, promotes a romance between two young acquaintances and has a romance of his own.

WEST OF THE PECOS
(RKO Radio)

PRODUCER: Sid Rogell. DIRECTOR: Edward Killy. PLAYERS: Bob Mitchum, Barbara Hale, Richard Martin, Bruce Edwards, Lawrence Tierney, Bryant Washburn, Russ Hopton, Jason Robards.

WESTERN. A wealthy girl takes her father out West for his health. Fearing attack by marauders, she disguises herself as a boy. She meets a cowboy and falls in love with him. He is unaware of her hoax. He becomes involved in two killings, but eventually is cleared. The girl reveals her identity, and the two are wed.

MUGGS RIDES AGAIN
(Monogram)

PRODUCERS: Sam Katzman and Jack Dietz. DIRECTOR: Wallace Fox. PLAYERS: Leo Gorcey, Huntz Hall, Billy Benedict.

RACETRACK STORY. An old lady who owns a two-horse stable is being persecuted by a gambler who dopes her horse and causes her jockey to be ruled off the turf. Eventually, his machinations are exposed, and the jockey rides the horse to win.

WHY GIRLS LEAVE HOME
(PRC - Sam Sax)

PRODUCER: Sam Sax. DIRECTOR: William Berke. PLAYERS: Lola Lane, Sheldon Leonard, Elisha Cook, Jr., Claudia Drake, Pamela Blake, Paul Guilfoyle, Constance Worth, Fred Kohler, Thomas Jackson, Evelynne Eaton, Virginia Brissac.

MELODRAMA. A young girl meets an orchestra leader in a nightclub and starts on a singing career. Later she discovers that the nightclub is a "front" for a gambling-house. After two murders takes place, she attempts to escape, but is prevented because she knows too much. When she confides her plight to a newspaperman, an attempt is made to drown her. The newspaperman rescues her, and she goes back home to start life all over again.

THREE STRANGERS
(Warners)

**PRODUCER: Wolfgang Reinhardt. DIRE
TOR: Jean Negulesco. PLAYERS: Geral
ine Fitzgerald, Sydney Greenstreet, Pet
Lorre, Robert Shayne, Joan Loring, Rosali
Ivan, John Alvin, Alan Napier, Peter Whitne
Doris Lloyd, Arthur Shields, Clifford Brook.**

MELODRAMA. Three persons, previous
unacquainted, meet and decide to purchase a swee
stakes ticket together. Complications ensue wh
the ticket turns out to be the clue to a mysterio
murder. All three purchasers come under suspicic
but eventually the real criminal is apprehended.

THE RETURN OF THE DURANGO KID
(Columbia)

**PRODUCER: Colbert Clark. DIRECTO
Derwin Abrahams. PLAYERS: Charles Sta
rett, "Cowboy Eddie" Evans, The Jesters, Je
Stevens.**

WESTERN. In the year 1875, a young ma
sets out for Texas to clear his dead father's nam
Disguised as the Durango Kid, he exposes a
brings to justice the villains who are responsib
for his father's death.

COME OUT FIGHTING
(Monogram)

**PRODUCERS: Sam Katzman and Jack Diet
DIRECTOR: William Beaudine. PLAYERS
Leo Gorcey, Huntz Hall, Billy Benedict, Georg
Meeker.**

COMEDY-DRAMA. A group of gamble
tries to discredit the Police Commissioner by ge
ting his son into a scrape. They entice the bo
into a gambling game, which is later raided. Th
East Side Kids take the blame for the Commis
sioner's son and later expose the gamblers.

THE AMOROUS GHOST
(RKO Radio)

**PRODUCER: Robert Fellows. DIRECTOR
Ray Enright. PLAYERS: Pat O'Brien, Elle
Drew, Rudy Vallee, Adolphe Menjou.**

DOMESTIC COMEDY. A man who has bee
neglecting his wife believes her to have becom
infatuated with his best friend. The man is in
volved in an accident, and is pronounced legall
dead. His wife consults spiritualists, and her hus
band, seeking to win back her love, appears at th
seances, pretending to be a spirit. Eventually, th
wife reveals that she has known all the time tha
he was not really dead, and the two are re-united

FIRST MAN INTO TOKYO
(RKO Radio)

**PRODUCER: J. Robert Bren. DIRECTOR
Gordon Douglas. PLAYERS: Tom Neal, Bar
bara Hale, Keye Luke, Richard Loo, Marc
Cramer.**

WAR DRAMA. An American army officer
born and brought up in Japan, is selected for a
espionage mission, and agrees to have his feature
altered by plastic surgery and his pigmentatio
darkened so that he will look Japanese. He goe
to Japan, assumes the identity of a dead Japanes
sergeant, and is stationed near a concentratio
camp. There he finds his sweetheart, an Arm
nurse whom he believed killed on Bataan. A
American engineer is also in the camp, and
through the latter are obtained plans of a ne
Japanese secret weapon. The engineer and the
nurse escape with the plans; the esponage officer
stays behind and is killed while aiding the pai
to escape.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating. Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2364-2365, issue of Mar. 17, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2352, issue of Mar. 10, 1945.

						REVIEWED			
Title	*Company*	*Prod Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	....	....	2242	....
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
Along Came Jones	Not Determined	....	Gary Cooper-Loretta Young	Not Set	....	....	....	2278	....
Alter Ego	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	....	....	2310	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Amorous Ghost, The	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Army Wives	Mono.	....	Eiyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. '5,'44	2030	1899	2218
BABES on Swing Street	Univ	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2302
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Not Set	....	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	2342
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	Not Set	....	....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	....	Boris Karloff-Bela Lugosi	Not Set	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	....	Chester Morris-Lynn Merrick	Not Set	....	....	....	2366	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	74m	Mar. 17,'45	2361	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2342
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	....	Laurel and Hardy	Not Set	....	....	....	2279	....
CALL of the Wild (Reissue)	20th-Fox	....	Clark Gable-Loretta Young	Apr.,'45	90m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Not Set	....	....	....	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....
Caribbean Mystery	20th-Fox	....	James Dunn-Sheila Ryan	Not Set	....	....	....	2366	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randloph Scott-Ruth Warrick	Not Set	....	....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Mar. 30,'45	....	....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....

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Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	....	....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	....	....	2259	....
Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Not Set	....	....	....	2366	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Corpus Christi Bandits	Rep.	....	Allan Lane-Helen Talbot	Not Set	....	....	....	2353	....
Counter-Attack (formerly One Against Seven)	Col.	....	Paul Muni-Marguerite Chapman	Apr. 26,'45	....	....	....	2216	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	.. .
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Not Set	93m	Mar. 3,'45	2338	2250	....
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	..	....	....	2216	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 22,'45	72m	Mar. 17,'45	2361	2166	....
Divorce	Mono.	....	Kay Francis-Bruce Cabot	Not Set	....	....	....	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Don Juan Quilligan	20th-Fox	....	William Bendix-Joan Blondell	Not Set	....	....	....	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	.. .
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	91m	Mar. 10,'45	2349	2242	....
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2366	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2092	....
Escape in the Fog	Col.	....	William Wright-Nina Foch	Apr. 5,'45	62m	....	....	2310	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Apr. 12,'45	64m	....	....	2007	....
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2342
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model (formerly Model Murder)	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	....	....	....	2230	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	Not Set	....	....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan., '45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	....	2366	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	Not Set	....	....	....	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Sir Aubrey Smith	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	....	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	....	....	2259	....
GANGSTERS' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Geo. White's Scandals of 1945	RKO	....	Joan Davis-Jack Haley	Not Set	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	70m	Mar. 3,'45	2338	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	...
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	89m	Mar. 3,'45	2338	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....

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Great Flamarion, The	Rep.	....	Erich Von Stroheim-Mary Beth Hughes	Not Set	78m	Jan.. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Mar. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	....
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	..
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2342
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	....
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	....	The Andrew Sisters-Martha O'Driscoll	Feb.. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Berry, Jr.	Dec.. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead (formerly Romance, Inc.)	Univ.	....	Allan Jones-Grace McDonald	May 11,'45	....	....	....	2278	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	....	Basil Rathbone-Nigel Bruce	Mar. 16,'45	....	....	....	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown (formerly Johnny March)	Rep.	....	Richard. Arlen-Cheryl Walker	Not Set	....	....	....	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	2342
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Apr. 13,'45	....	....	....	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	Not Set	....	....	....	2310	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2302
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	May 4,'45	....	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	....	....	2242	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set		....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Not Set	90m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	. . .
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	....	....	2259	....
Jubilee (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	....	....	2259	. . .
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	....
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2342
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADY Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	....	....	....	2354	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	....	....	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Man from Morocco, The (British)	A.B.P.C.-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2342
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	.	....	....	2216	....
Molly and Me	20th-Fox	....	Monty Woolley-Gracie Fields	Apr.,'45	77m	Mar. 10,'45	2349	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	92m	Sept. 23,'44	2110	....	....
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	Not Set	....	....	....	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	...
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2342
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	....
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Special	123m	Dec. 9,'44	2213	1763	2342
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Naughty Nineties, The	Univ.	....	Abbott and Costello	May 4,'45	....	....	....	2310	....
Navajo Trails	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fov	....	Joan Bennett-George Raft	Not Set	....	....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
●Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Exciting Night	Para.	....	William Gargan-Ann Savage	Not Set	....	....	....	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
●One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	May 25,'45	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	May 2,'45	....	....	....	2279	
Phantom Speaks, The	Rep.	....	Richard Arlen-Lynn Roberts	Not Set	....	....	....	2354	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	Not Set	....	....	....	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	111m	Mar. 3,'45	2337	1899	....
Pillow to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	....	....	2216	....
Power of the Whistler	Col.	....	Richard Dix-Janis Carter	Apr. 19,'45	66m	....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2342
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	....	....	....	....
Return of the Durango Kid	Col.	....	Charles Starrett-Jean Stevens	Apr. 19,'45	....	....	....	2366	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	....	Mary Beth Hughes-Jay Kirby	Not Set	....	....	....	2354	....

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Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	....
Rough Ridin' Justice	Col.	6205	Charles Starrett	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	....	....	2250	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Apr.,'45	....	....	....	2131	....
•Rustler's Hideout	PRC	446	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	...
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo-David Bruce	Apr. 27,'45	....	....	....	2230	..
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	..
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	...
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	...
Scared Stiff	Para.	....	Jack Haley-Ann Savage	Not Set	....	....	....	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	Apr. 20,'45	....	....	....	2354	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	67m	Feb. 10,'45	2309	1899	...
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	..
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 9,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	...
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	...
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	..
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Pinky Tomlin	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	...
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	2354	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	..
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
•Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Apr.,'45	157m	Dec. 25,'43	1685	1416	1995
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Apr. 20,'45	....	....	....	2278	
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2342
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	.
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	....	....	2259	...
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	...
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2319	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	.. .
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	....	....	2278	.
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 15,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	....
Stranger in the Family	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	....	....	....	2354	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,44	56m	Nov. 11,'44	2174	2032	....
Strawberry Roan (British)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	....	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	...
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	May 18,'45	....	....	....	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2342
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Not Set	....	....	....	2250	....
Ten Cents a Dance	Col.	....	Jane Frazee-Jimmy Lloyd	Not Set	....	....	....	2366	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2072	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	Not Set	....	....	....	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Come to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	..	
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	.
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2342
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	..
This Love of Ours	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	....
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27,'45	2290	2203	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Those Endearing Young Charms	RKO	....	Robert Young-Laraine Day	Not Set	....	....	....	2310	....
Thousand and One Nights, A (col.)	Col.	6002	Cornel Wilde-Evelyn Keyes	Not Set	....	....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	....	....	2366	....
Three's a Crowd	Rep.	....	Gertrude Michael-Charles Gordon	Not Set	....	....	....	2353	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	....	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2342
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	2342
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2342
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2290	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	....
●Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
Twice Blessed	MGM	....	Lee&Lyn Wilde-James Craig	Not Set	....	....	....	2354	....
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	....	....	....	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Utah	Rep.	....	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	....
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	....	....	2230	....
Vampire's Ghost, The	Rep.	....	John Abbott-Peggy Stewart	Not Set	....	....	....	2278	..
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
West of the Pecos	RKO	....	Bob Mitchum-Barbara Hale	Not Set	....	....	....	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
What Every Woman Wants (formerly Guest Wife)	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
●When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	Not Set	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,44	55m	....	....	2186	....
Why Girls Leave Home	PRC	....	Lola Lane-Sheldon Leonard	Not Set	....	....	....	2366	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	....	....	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	....	Robert Cummings-Lizabeth Scott	Not Set	....	....	....	2343	....
Youth On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombie on Broadway	RKO	....	Bela Lugosi-Wally Brown	Not Set	....	....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2352.

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Directed by DEL LORD

KEEP SELLING BONDS!

MOTION PICTURE

HERALD

REVIEWS

(In Product Digest)

- Without Love
- A Royal Scandal
- Colonel Blimp
- The Clock
- House of Fear
- Tarzan and the Amazons
- The Rebel
- Wait for Me

WAR

Raw stock allotment up; Independents in pool

New York curfew relaxed as LaGuardia talks back

Exhibitors, the press and Congress attack ceilings

PEACE

Allied Armies to control films in occupied Germany

RKO creates subsidiary to produce in France

India industry asks bar on foreign companies

THE TWENTIETH CENTURY-FOX THIRTIETH ANNIVERSARY

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It's SPRING_and

SPENCER TRACY
KATHARINE HEPBURN
in "WITHOUT LOVE"
with LUCILLE BALL
Keenan Wynn • Carl Esmond • Patricia Morison • Felix Bressart
Screen Play by Donald Ogden Stewart • Based on the Play by Philip Barry • Directed by Harold S. Bucquet • Produced by Lawrence A. Weingarten • A Metro-Goldwyn-Mayer Picture

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and ELMIRA!
and MORGANT
and DA

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JACK CARSON

in

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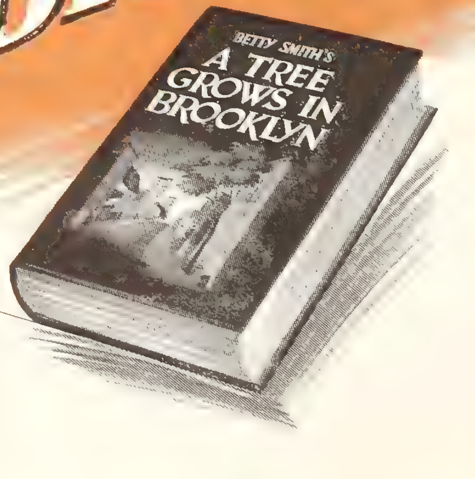
ALL RECORDS!

BETTY SMITH'S

A TREE GROWS IN BROOKLYN


BETTY SMITH'S
A TREE GROWS IN BROOKLYN

Directed by
ELIA KAZAN

Produced by
LOUIS D. LIGHTON

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APRIL'S THE MONTH TO CELEBRATE.

30th ANNIVERSARY

20th CENTURY-FOX

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher* — MARTIN QUIGLEY, *President and Editor-in-Chief* — TERRY RAMSAYE, *Editor*

Vol. 158, No. 12 — March 24, 1945

THE CURFEW

MORE merry hell than has been had in a twelvemonth comes out of the curfew, now that New York's volatile Mayor Fiorello LaGuardia has ameliorated Mr. James Byrnes' midnight order by adding "an hour of tolerance".

The New York *Sun*, which never gives the Mayor any percentage, rises to remark in a Monday leader: "If one man by ukase can make a law, another by ukase can modify it. . . . "

Not only he can, but also jolly well has. And, to borrow a phrase from our facile Mr. Peter Burnup in London, he has assuredly "put the cat among the pigeons".

Feathers are flying.

The staid New York *Times* deplored and took at par "a stated desire to save coal, transportation and manpower in the fourth year of American participation in the greatest war in history. . . .

"If the Mayor can do this with one law, he can do it with any other law. . . . He is riding a very high horse, indeed."

It is to be observed that Mr. LaGuardia has always traveled on a high horse. That is the way he gets around. Also *The Times* is deciding that the Byrnes "request" is indeed a law.

In an adjacent column Mr. Arthur Krock, commentator and reporter of high status, also, while disapproving, observed: ". . . New York's problem is in a sense unique among all the cities of the United States. . . . An attempt to force curfew compliance on the largest city in the nation might be harmful far beyond the local orbit."

The air is filled with cries that the Mayor of New York is "playing politics". That would not be entirely unique either in his career or among the statesmen who rise to condemn.

One is not to forget the while, too, that the Mayor has handed New York two meatless days a week, by ukase, too—supported by a promise to enforce it by indirection through such forces as the Health and Fire Departments. There is talk of enforcing the Federal curfew by the same sort of processes.

The issue is not at all Mr. LaGuardia in his infinite versatility, but the problem of New York and its people, and the nation's problem, too, in rule by bureau orders or "requests".

"Due process of law" is still supposed to obtain.

■ ■ ■

Twentieth Century-Fox

WITH a blithe fanfare Twentieth Century-Fox Film Corporation this week moves into the celebration of its thirtieth anniversary—and most appropriately with accented attention to pictures, current and coming. It stands on the yesterdays only to speak for today and tomorrow.

The titles tell a story of design.

Entertainment, emphatically entertainment, is the policy. In view of some confusions in cinemaland, in the war years, that singleness of purpose is to be noted.

It is more marked than ever in the precisely mapped plans of the Skouras administration, and in the array of product to which Mr. Tom Connors points with pride.

Clear it is that this precise address at box office performance has begun in the decisions of Mr. Joseph M. Schenck and Mr. Darryl Zanuck in the palm shaded studios in Westwood Hills.

There is direct address to the function of this industry—the selling of seats to the customers. It is as simple, as direct, as that.

WAR REPORTS

WITHIN a week two striking "war shorts" of exceptional poignancy reporting from the very forefront of battle have come to the screen from combat cameramen through the services and War Activities Committee. One is from the German front, "The Enemy Strikes", distributed by Universal Pictures, and the other "Fury in the Pacific". By perhaps planned coincidence, these two topical records of the phantasmagorias of desperation and death by steel and flame arrive to tell us what the victories won and to be won have cost and will yet cost in blood and suffering. It is the same story from the storied Rhineland to the jungle-clad isles on the road to Tokyo.

"The Enemy Strikes" is bitter accounting of atrocities, in film that German soldier cameras made to take home for boasting, captured undeveloped when "the Bulge" was straightened out. It is the stuff of hate and measure of inhuman foes. The Army Pictorial Service produced it.

"Fury in the Pacific", distributed by Warner Brothers, takes the spectator to the capture of the Japanese strongholds at Peleliu and Angaur by naval bombardment, plane bombing and amphibious charge upon the beaches, under hail of cannon dealing sudden death in an endless, relentless storm of fire. It gets close-up, too, so close men fall across the screen, so close you can all but hear the flamenwerfers fry the Japanese in their pillboxes and dugouts. It is terrible to see, as terrible as the war.

Obviously in these days of Red Cross drives and War Loans the military authorities have decided to tell the people something about the war.

"Fury in the Pacific" is, incidentally, the first joint pictorial effort of the Marines, the Army, the Navy and the Coast Guard, all with parts in "the show". It is a cooperative pattern which can improve the war report. The production was under the administration of Commander Bonney M. Powell, of one time fame with Pathe News and more recently with Movietone News. Among cameramen he is especially remembered for the scene he got, many a year ago, by pushing a portable camera through the steel geometry of the bore of a 14-inch naval rifle. Out in the Pacific the guns are too hot and too busy.

■ ■ ■

"UNELECTED GOVERNMENT"

MR. CECIL B. DE MILLE, whose notable stand against political coercion in that matter of the one dollar union assessment, which took him off the air a few weeks ago, made a speech in Omaha on that subject the other day.

"Too many business men and labouring men alike have been Neros who fiddle while the liberty of their country burns," he said. There has been built up an unelected government which is superseding in power and authority the elected government."

Mr. DeMille has only asked the personal right to decide his

(Continued on following page, column 2)

THIS WEEK IN THE NEW

MORE raw stock allocated for trade, less for some companies Page 12

SCREEN to have big role in post-war control of Germany Page 17

ON THE MARCH—Red Kann discusses prefabricated theatres Page 18

BOX Office Champions for the month of February Page 23

BYRNES burns, but it is still a 1 A.M. curfew in New York Page 26

THIRTY years of industry—20th Centu has an anniversary Pa

RKO makes plans to produce in F through Pathe company Pa

ONCE there were three Irishmen—and Academy Awards Pa

INDIA would restrict film activities foreign interests Pa

BRITISH industry undertakes to trair soldiers for screen work Pa

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

Showmen's Reviews Page

The Release Chart Page

Pin-up Protest

PIN-UP girls and press agents received some caustic criticism recently from the GI's who publish *Aero Gram,* a camp paper at Gunter Field, Montgomery, Ala. "Press agents, drum beaters and their ilk have evidently never been informed that the American soldier is the most intelligent miltiary man in the world," *Aero Gram* commented. "Trying to sell them the idea that some Hollywood cut-rate cutie is just what they ordered is like trying to get the Statue of Liberty to do a fan dance in Times Square."

Press agents, said *Aero Gram,* "are asked to use more discretion in selling 'The Body, the Bust, the Beast' or 'Miss Ammunition Dump' to the average khaki-clad Yank. At the present rate of exchange a press agent who attempts to peddle flesh by the pound is worth slightly less than a horse thief in Carson City around 1850."

Seeking a Cure

A COOPERATIVE approach to the problem of juvenile delinquency, with theatre managers taking an active part, was suggested last week by George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors' Association, in a talk to members of the Motion Picture Council. Speaking on "Theatre Behavior," Mr. Erdmann suggested that psychiatric clinics be established in public schools. He urged closer cooperation among social service agencies and juvenile courts to improve the behavior of teen-age children in theatres.

That improvement is needed was indicated in the information supplied by Norman Ek, manager of the Shore theatre in Cleveland. Mr. Ek said that his house, located in one of the "better neighborhoods," had been in the grip of a wave of vandalism for some time. During the past year, he reported, more than 500 seats, about one-third of the capacity, had to be reupholstered because of attention from the vandals.

The suggestion was advanced that a member of the Parent-Teachers Association be assigned to a neighborhood theatre each Friday night to get the names of offenders. The suggestion was immediately accepted by Fred Holzworth, manager of the Hilliard Square theatre; Ray Allison, manager of the Shaker theatre, and by Mr. Ek.

No Manpower Help

JACK O'CONNELL, owner of the Loop theatre in Toledo, Ohio, protests the curfew on the ground that an extra three hours of leisure by his employees would not help the war effort. The ticket taker, he points out, has no legs. The usher is 75 years old.

Mr. O'Connell said Monday that he would resume his pre-curfew 10 A. M. to 4 A. M. schedule with a double bill swing-shift show, his protests to Government officials having failed. "If shutting down my theatre for one hour would save the life of an American soldier I would close it for a year," he said. His son, Sergeant John O'Connell, Jr., is with the American Army in Germany.

The case of the Loop theatre has become somewhat of a *cause celebre* in Toledo. When it remained open until 4 o'clock Monday morning, Mr. O'Connell was certified to the War Manpower Commission by Ralph O. Snyder, area WMC director. "The Loop theatre very definitely will be closed," the official threatened, adding that the process involved in closing the house would require a few days. Mr. Snyder said that since the curfew became effective absenteeism in Toledo war plants had shown a marked decrease.

A Ban Holds

THE REQUEST by the government to hold down conventions attended by more than 50 persons is effective. The Office of Defense Transportation announced in Washington that up to March 1 it had granted 53 applications for permission to hold group meetings, and had denied 1,278 requests.

Television, Too

THE GRIM determination of television, i face of its current limitations in equipment outlet, to participate in scattering the glad ings of victory in Europe is indicated in the nouncement by Ralph Austrian, executive president of RKO Television Corporation, his company will cover news room activitie that great day. The arrangement was n with the Blue Network. Says Mr. Austri

"A crew of camera men will be on cal that the minute the news breaks they will up their equipment regardless of the hour the Blue news rooms and will film interes scenes transpiring in this major netwo news rooms when one of the world's most portant news events breaks."

It is interesting to note that this event be recorded on motion picture film, proces at the RKO Television laboratories and rus to the DuMont telecaster in New York.

"UNELECTED GOVERNMENT"

(*Continued from preceding page*)

position on matters submitted to the electorate at a public election. The union has demanded the right of determining for its members what their vote must be on matters affecting labour. There is obvious danger in that because the question of what affects labour may easily be construed as anything and everything.

Free elections are free elections. There is no equivalent, no substitute.

■ ■ ■

COUNTRY NOTES—Since warplane traffic has taken over the skyway above the Silvermine valley the birds have warily sought other routes. But one pair of mallards, either obstinately daring or else mad with the call spring, have come again to rear a brood the pond. They talk about it evening a morning, and sometimes the drake raises voice in protest when the lights of the la returning motor car sweep his snug harbo He's a curfew bird at heart and curren we call him "Jimmy". Also the spri peepers are about in the marsh. They, to talk a lot, but like some people we know, th always seem to say the same thing. Th peeper is the most unanimous animal in Co necticut. He has made no progress in mar years, but there are always plenty of peeper He doubtless considers himself a success. H is all wet.

—*Terry Ramsa*

nk's “Henry”

RE on the saga of J. Arthur Rank and Technicolor exploration of Shakespeare, nry V," came via cable from London this . When told that the processing of prints he American release of "Henry" had come k against the Technicolor bottleneck and raw stock shortage, Mr. Rank replied that ain, too, had her own stock and processing a s, particularly when it came to Techni-

evertheless, he arranged for six prints of nry" to be made in England and shipped to erica. Precise details of the New York of the picture will be made known Mr. Rank arrives in the U. S. sometime nid-May.

ccording to Peter Burnup, London corondent for MOTION PICTURE HERALD, Mr. k has declared he will "hire his own thea- somewhere on Broadway, and there run picture himself for as long as it lasts." parently, it will be "J. Arthur Rank pre- . . ."

reen Champion

KING it clear that his approach was ecoic rather than aesthetic, G. J. Fredericks ld toss opera from the Cincinnati Zoo and stitute motion pictures. He is secretary of Cincinnati Zoological Society and, in that acity, told a meeting of his board recently Summer opera in the Zoo auditorium had paid its way. Said Mr. Fredericks:

The $365 weekly rental has not covered cost of maintaining facilities. Motion pices should be shown at the Zoo auditorium m May 15 to September 15."

Cincinnati motion picture showmen were been Scylla and Charybdis. They had reded the Summer opera as competition.

ecry “Tribute”

HE LOW boiling point of the Texas Senate nerated a full head of steam in that body last ek when the names of James Caesar Pello, president of the American Federation of usicians, and John L. Lewis, head of the nited Mine Workers Union, echoed through e chamber. After hearing Major Allan Shivs, a member who had served in this war, deare that Mr. Petrillo was exacting tribute om the families of service men with his music x on records and that Mr. Lewis planned to the same thing on coal, the Senate adopted animously a resolution of condemnation.

"Be it resolved," the resolution said, "that ch acts of Petrillo and the proposals of Lewis condemned and that the Congress of the nited States and the Executive Department ereby be urged to take such steps as will bring n end to attempts of such self-made tyrants to npose super-government on, and exact tribute rom the free people of this country." Meanhile, the House of Representatives passed to nal reading a bill outlawing the closed shop in exas.

At Tampa, Fla., proceedings in the state courts against 14 Florida manufacturers to enforce the amendment prohibiting the closed shop were held up Monday by a Federal court injunction. Filed by the American Federation of Labor, the injunction restrains enforcement pending a test on the validity of the amendment.

Post-War Merger

A POST-WAR consolidation of all American-owned international communications services under a Government-supervised private ownership was advocated Tuesday in Washington by James Forrestal, Secretary of the Navy, before a Senate Interstate Commerce sub-committee. There are 13 companies operating international communication services from this country in the foreign field. Mr. Forrestal told the committee he had come "very reluctantly" to the conclusion that a monopoly controlling radio, cables, telephone and other American communication facilities abroad was vital to post-war economy and military security. He recommended that the consolidation should be "mandatory" and embrace all facilities abroad under a new privately-owned corporation. The Government, he added, should not be permitted to own any part of it but would confine its function to guidance in the interest of national defense. The Senate committee opened hearings Tuesday on the proposed merger.

Opposition to the merger was voiced Tuesday by Senator Burton K. Wheeler on the ground that it offered "a serious threat to freedom of the press." Wednesday, Paul Porter, chairman of the Federal Communications Commission, told the committee the proposed merger was "unworkable."

FDR for Red Cross

PRESIDENT ROOSEVELT'S special appeal on behalf of the 1945 Red Cross War Fund, broadcast nationally Tuesday night, was piped into thousands of theatres throughout the country, according to the industry Red Cross drive headquarters. In New York, at least 80 per cent of film houses carried the President's plea, urging Americans to oversubscribe the $200,000,000 goal for the 1945 campaign. The industry headquarters announced at mid-week that theatres in New York and other key cities would extend Red Cross collections through Sunday, March 25.

Military Secret

PRINTS OF a three-reel Army-inspired government picture in Technicolor titled "Two Down, One to Go," have been distributed to film exchanges throughout the country marked "Hold for Release." Under arrangements made by the Office of War Information and the industry's War Activities Committee, they are to be released the moment the War Department announces officially that Nazi Germany has been defeated. Prepared some months ago by the Army and the OWI, the contents of the picture have been kept secret. Some 300 prints are said to be in waiting.

Eyes South

CHARLES P. SKOURAS, president of National Theatres Amusement Company, Wednesday named B. V. Sturdivant Latin American manager for the circuit, with headquarters in Mexico City. He was expected to leave Los Angeles for the new post this week. Mr. Sturdivant's present position as northern California division manager and his long experience as a theatre executive makes the appointment significant in the light of current emphasis on the hemispheric and world film market.

Mr. Skouras, announcing the appointment, said that National Theatres, an affiliate of Twentieth Century-Fox, was planning "an ambitious program" in Latin America. He emphasized the importance of the prefabricated theatres, to be made of sheet steel, which his company has developed.

Mr. Skouras, Mr. Sturdivant and Frank H. Ricketson, Jr., of Intermountain Theatres, during a recent trip to Mexico, conferred with executives of steel mills in Monterey and Monclova and discussed their plans for Mexico at great length with Mexican officials.

Durable Lady

THE MARINES at an island base somewhere in the South Pacific are convinced that Judy Garland is a real trouper, and plenty rugged. Starring in the first motion picture shown on the island after its capture, Miss Garland was singing when a Jap machine gun opened fire. When the Marines had silenced the intruder and turned their attention to the screen they found it had been riddled by the bullets. Miss Garland, despite three bullet holes in her forehead, was still singing.

Pulpit to Screen

THE TRAIL of fluttering feminine hearts he blazed from the pulpits of the California coast may lead Bronwen Davis Clifford, an evangelist preacher from Philadelphia, to the screen. Tracking reports from women who had seen him at California meetings, MGM gave him a screen test. "The handsomest we have ever seen," and with "the most wonderful speaking voice," the ladies reported. He acceded to the screen test in the hope that "I can help the morale of the people and perhaps spread the message of the Bible."

Meek Retirement

MOVIEDOM'S "Mr. Meek" is retiring—after 58 years on stage. Donald Meek announced his decision this week. His final film assignments are "Colonel Effingham's Raid," and "State Fair." Mr. Meek began his long career in a Glasgow theatre, at eight. He played a nymph. Subsequently, he played, on tour, the role of Little Lord Fauntleroy. In later years, on Broadway, he developed the milquetoastish characterization which brought him special fame. He has been in pictures 11 years. In his retirement, he said, he plans to raise roses.

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THIS WEEK the Camera report

NONE SHALL ESCAPE

PREMIERE, in Lebanon, left. At the openin "None Shall Escape" in the Opera Cinema, Beirut, religious notables, brought together by the picture's significance, pose in the lob They are Father Gabriel Batta; William Mall Columbia distributor; Father Bonnet Aymard treasurer of the League for Public Morality; Mgr. Remi Lepretre, Apostolic Delegate; Mgr. Antoine Akl; the Grand Rabbi of Lebar Rabbi Lichtman; Rabbi Eliahoo Zeitouni; Rabbi Nissim Tawil, and Joseph Galbouni, president of the League for Public Morality The picture moved the Grand Rabbi and Apostolic Delegate to write the press in endorsement of the picture. The opening ar subsequent playing of the picture were regarded as a matter of considerable political importance.

ANNIVERSARY PARTY, right. Columbia's Chicago office pauses for a piece of cake and a toast in honor of the opening of the Montague Twentieth Anniversary Campaign, March 16. Left to right, seated, are Bertha Fox, Elaine Cohen, Mildred Behof, Lois Rau, Gladys Hill, Ruth Barron; standing, first row, Thomas Greenwood, Louise Gray, Rose Lutter, Marion Wolff, Mary Gillespie, Mary Kirinich, Helen Nagy, Samuel Lamasky, Clarence Phillips, Ben Lourie; last row, Herman Couston, William Kahl, Frank Flaherty, Moreau Delano and Edward Danielweiscz.

MONTAGUE
20
ANNIVERSARY
SAY IT WITH DATES
MONTAGUE
20
ANNIVERSARY

KING OF THE FANS. New York's Bill Ontville, who last year saw 705 films, is crowned in that city by Jane Withers, a star of Republic Pictures, to whom 16-year-old Bill, who has his own ideas about how films should be made, has submitted a script. Its title: "The Masked Marvel Returns". Bill is said to be considering entering the film industry, when older. He's already made an investment. His picture attendance last year cost $121.35.

By Staff Photographe

THE JAPANESE are hard and courageous; imposing our terms upon them will mea unremitting support of our Navy and Army, Admiral T. S. Wilkinson, center, warned film industry leaders and news writers, in New York, at screenings of the combined services' "Fury in the Pacific", showing bloody island fighting. With the admiral are Captain Gene Markey and Commander Bonney Powell. A news article on the screening and comment on the film are on page 56.

L H. HAYS, right, who has just returned from his win-
ojourn at the Hollywood production center, is seen here
is ranch in Hidden Valley in the California hills. The
principal products of the Diamond-H are scenery
pups.

MEWHERE IN INDIA a group of former
O Radio Pictures studio aces gather, for the
corating of one of their number. Former First Lieutenant
lter Shorr receives his captain's bars from
jor John A. Aalberg, as Technical Sergeant Frank Pratt
rches. Major Aalberg is Photographic Officer in the
ia-Burma theatre; Captain Shorr and Sergeant Pratt
oduce newsreels and documentaries.

IN ACTION, left. The assembly at the left is Major John Craig, former producer of adventure pictures, and now commander of an AAF overseas combat camera unit, with his Eyemo Camera suspended from the catwalk of a Liberator by three rubber cords attached to the top of the plane.

IN ENGLAND, right. Corporal Asa Rice, of Aulander, N. C., is shown in his projection booth at the Army premiere of "Rhapsody in Blue". He was formerly with Howell Theatres, Inc., at Smithfield, N. C.

* * *

UDGING, right. Selecting the winners of the
5,000-in-prizes exploitation contest, sponsored by
creen magazines during the Sixth War Loan. The
dges were, left to right, Francis Harmon, War
ctivities Committee coordinator; Red Kann, rep-
esenting trade papers; S. H. Fabian, WAC theatres
ivision head; John Hertz, Jr., the drive's publicity
irector; Harry Brandt, its national chairman; Ken
oy, of *Modern Screen,* and Allen Stearn, Fawcett
ublications. Edward J. Lewen, Telenews theatre,
an Francisco, won top prize, a $1,000 War Bond.

MORE RAW STOCK FOR TRADE LESS FOR SOME COMPANIES

WPB Allocations Providing Pool for Independents; Newsreel Footage Up

Adjustment of industry raw film stock needs in relation to the total capacity production and with respect to continued high requirements of film for war and the Government's international policy was made by the War Production Board in Washington last Friday.

The over-all raw stock for the industry as a whole is some 5,000,000 feet more for the second quarter period than the current quarter, although individual companies had to take cuts.

Members of the Industry Advisory Committee met with Stanley Adams, chief of the Consumers' Durable Goods Division of the WPB, and other board officials, to thrash out the problems affecting the industry at this time.

As a result of the meeting, the WPB made the following tentative adjustments:

1. A total of 23,721,700 feet of film was slashed from the individual quotas of producing-distributing companies for the second quarter, but the over-all increase to the industry amounts to 5,602,020.

2. The board made these reductions in order to set up a pool of 28,323,720 feet for independent producers.

3. A scheduling committee consisting of three independent producer representatives was established by the WPB to pass upon qualifications of independent producer applicants for raw stock from the new pool and to determine the amount of footage to which each qualified applicant is entitled.

4. Second quarter allocations for the five newsreel companies amount to 53,000,000 feet, the same as the current quarter. After the February 1 meeting, the WPB set a tentative newsreel allocation of 51,714,778 feet. Since that time, the footage was increased to 53,000,000 feet.

5. The board cut in half the raw stock credit to the companies from the Army, amounting to approximately 50 per cent of the stock used for prints supplied to the Army for films shown in Army motion picture theatres in the U. S.

The independents pool will get 25 per cent of the raw stock credit from the Army and the producing-distributing companies the other 25 per cent under the new arrangement.

Estimated quotas in addition to the industry's, set by the board for the next quarter, include: 117,000,000 feet for the Army; 43,000,000 feet for the Navy; 52,000,000 feet to Foreign Economic Administration for export to England, Russia, India, Mexico and other foreign countries; 35,000,000 feet to the Office of War Information, both domestic and overseas film units, and 1,000,000 feet to Canada.

More for Second Quarter, But Still Below 1944 Period

The total raw stock quota for the producing-distributing companies in the new period, beginning April 1, is 261,599,460 feet, compared to 255,997,440 for this quarter and 271,689,797 for the last quarter of 1944.

The estimated total output of raw stock for the second quarter is about 611,000,000 feet. This indicates a large increase over pre-war production capacity.

Out of the newly created pool, producers affiliated with United Artists are to get allocations, but under the proposed new allocations, United Artists as a producer-distributor received no quota. For the current quarter period, the WPB set aside for UA an allocation of 15,157,760, which is to be transferred to the independents' pool.

Individual company cuts made by the board ranged from 68,450 for PRC Pictures to 1,290,310 for Paramount, and 4,420,710 for RKO Radio. The reduced amounts from Paramount and RKO are to be transferred to the independents' bank, presumably for use of the independent producers, Samuel Goldwyn, International Pictures, Golden Productions, Walt Disney, who release through RKO, and Hal Wallis and Pine-Thomas, who release through Paramount.

Board officials assured the industry committee that they would issue credits promptly to enable distributors to replace or supplement prints as needed for general distribution after prints are returned by the Armed Forces.

How Quarterly Allotments Compa

Company	2nd Quarter Quotas (Tentative)	Current Quarter Quotas	Reduction in No. of Feet By Companies	Prev Quc (L-1
Columbia	28,130,580	28,505,600	375,020	30,25
Metro-Goldwyn-Mayer	39,191,760	39,713,280	521,520	42,14
Monogram	7,597,710	7,697,920	100,210	8,17
Paramount	27,658,170	28,948,480	1,290,310	30,72
PRC Pictures	5,112,990	5,181,440	68,450	5,50
RKO Radio	21,430,170	25,850,880	4,420,710	27,43
Republic	17,682,450	17,318,400	635,950	18,38
Twentieth Century-Fox	29,573,910	29,967,360	393,450	31,80
United Artists	......	15,157,760	15,157,760	16,08
Universal	25,523,190	25,863,680	340,490	27,44
Warner Bros.	31,374,810	31,792,640	417,830	33,74
Independent Producers Group	28,323,720	......	......	..
TOTAL	261,599,460	255,997,440	23,721,700*	271,68

* Although the total number of feet representinga reduction by companies over the current quarter quotas is 23,72 actually, the over-all increase in raw stock to the industry amounts to 5,602,020. The board reduced each comp footage to make up the independent producers pool of 28,323,720 for the second quarter. United Artists, whic ceived an allocation of 15,157,760 for the current quarter, has no allocation for the new quarter.

285 Feature Print Ceiling May Be Put in WPB Order

The proposal to place a ceiling of 285 on prints for feature films may be made formal through incorporation in the WPB Order L-178, but the board did not make known whether that ceiling would be a maximum figure, or, as proposed by one committee member, made an average. A 285 average would permit distributors to provide a larger number of prints on the most important features and make up the film used by cutting the number of prints on other pictures. It was pointed out that an average ceiling would particularly benefit independent producers who make two or three pictures a year.

The board emphasized that it planned to permit the use of 35mm film only in accordance with quotas assigned by the WPB, and that this would apply to short ends as well as full lengths of film. To secure a 25 per cent increase in the production of certain types of film would necessitate a plant expansion costing at least $15,000,000, the WPB pointed out. The board contended that while such a program is under consideration, the major factor woul
the length of time required to secure the a
tional output, which it estimated at from 1
18 months.

Members of the new independent prod
representatives' committee are Barney Bris
representing Sol Lesser Productions; Thc
L. Walker, representative of Edward S
Productions, and Roy Disney of Walt Di
Productions.

The pool will take care of the raw stock
quirements of new producers, if they can qu
fy, as well as established ones. In addit
all commercial users of raw stock, if they 1
qualifications, can draw from the bank. B
qualification is that the producer or raw s
user was establised in business prior to Ja
ary 1, 1945.

Foreign Producers Could Get Stock for Domestic Releases

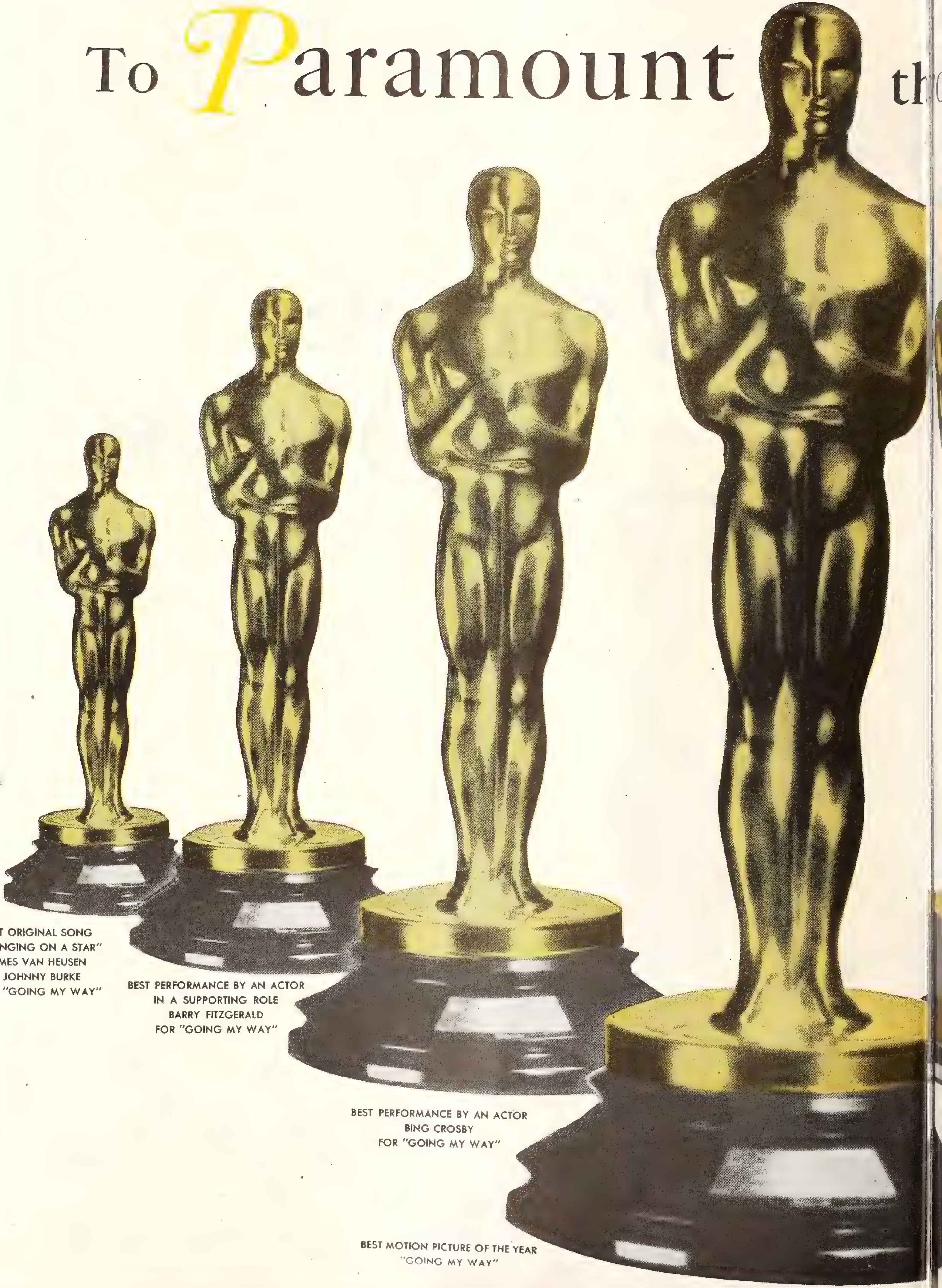
Independent producers will be at libert
take their quotas with them when they cha
from one distributing company to another.
bank also will be authorized by the WPI
make stock available to foreign producers
qualify and whose pictures are scheduled
distribution in this country.

In addition to Mr. Adams, WPB offic
who attended the meeting were Lincoln
Burrows, Charles Carpenter, Warren Dc
and Maurice Green.

Members of the industry committee
were present included: Neil F. Agnew, V
guard; A. Schneider, Columbia; Samuel B
dy, Monogram; Bert Kulick, PRC; Bar
Briskin, Sol Lesser Productions; N. P
Rathvon, RKO; Edward C. Raftery, Un
Artists; Samuel Schneider, Warners; A.
Schwalberg, International Pictures; Tho
L. Walker, Edward Small Productions; W
ter L. Titus, Jr., Republic; James A. Mul
Samuel Goldwyn Productions; William
Rodgers, Loew's, Inc.; John J. O'Connor, U
versal; Roy G. Disney, Walt Disney Proc
tions; W. C. Michel, Twentieth Century-F
Robert M. Savini, Astor Pictures; Ted Toc
Toddy Pictures; John R. Wood, March
Time, and L. E. Goldhammer, Film Class

The Pinnacle Of Success......

To Paramount th



BEST ORIGINAL SONG
"SWINGING ON A STAR"
JAMES VAN HEUSEN
& JOHNNY BURKE
FROM "GOING MY WAY"

BEST PERFORMANCE BY AN ACTOR
IN A SUPPORTING ROLE
BARRY FITZGERALD
FOR "GOING MY WAY"

BEST PERFORMANCE BY AN ACTOR
BING CROSBY
FOR "GOING MY WAY"

BEST MOTION PICTURE OF THE YEAR
"GOING MY WAY"

orld's most honored film company

PARAMOUNT AGAIN HAS
BEST 1-REEL SHORT SUBJECT
PRODUCED BY JERRY FAIRBANKS
"WHO'S WHO IN ANIMAL LAND"

BEST WRITTEN SCREENPLAY
FRANK BUTLER & FRANK CAVETT
FOR "GOING MY WAY"

BEST ACHIEVEMENT IN DIRECTING
BEST ORIGINAL MOTION
PICTURE STORY
LEO McCAREY
FOR "GOING MY WAY"
A Double Winner—First Time
in 17 years of Academy Awards!

THE GREATEST AWARDS OF ALL FROM THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

All our thanks to Bing Crosby, Leo McCarey, Barry Fitzgerald, Frank Butler, Frank Cavett, Jimmy Van Heusen, Johnny Burke and Jerry Fairbanks for their work which make Paramount Pictures the Best Shows in Town

NATURALLY **Paramount** **again** HAD THE BEST 1-REEL SHORT SUBJECT, "WHO'S WHO IN ANIMAL LAND," ONE OF THE GREAT "SPEAKING OF ANIMALS" SERIES PRODUCED BY JERRY FAIRBANKS

THANKS, FOLKS!

If it's a Paramount Short
it's the Best Show-Builder in Town!

SCREEN TO HAVE BIG ROLE IN GERMAN POST-WAR CONTROL

ew Allied Moves Stress Importance of Films in Reconstruction Plans

Allied Governments and their military couns this week made new moves emphasizing arly the important role they expect motion ctures to play in the rebuilding of Europe d in post-war propaganda.

1. The Supreme Headquarters of the Aled Expeditionary Forces, in London, exects shortly to name a communications ontrol commission, to be headed by an merican, to supervise films, radio and the ress in Germany after active military oprations cease there, it was learned this week. Documentary pictures made in merica, England and Russia are to be sent nto Germany for distribution by the commission.

2. England will continue to make and disribute Government films after the war, a British Government representative said in New York.

3. Meanwhile the United States State Department continued and extended its own plans for American documentary pictures to be distributed abroad.

George Archibald, controller of the British Ministry of Information, said in New York last Friday that the British Government definitely would continue to produce documentary pictures and distribute them non-theatrically.

Mr. Archibald, who arrived from London for a 10-day visit here, said there were no plans at the moment for such Government films to be distributed outside the Empire.

"In my opinion," he remarked, "documentary film-making on the part of individual European nations will proceed on a very large scale after the war."

Mr. Archibald advocated an exchange of informational films between nations and also urged an interchange of specific footage desired by the various Government film-makers to perfect their product. He also predicted that after the war an international library for documentary films would be established.

The documentary picture to impart information at home and abroad, to present a point of view or to create better understanding between the peoples of world, apparently will become a very large business on the part of many nations, Mr. Archibald indicated.

State Department Plans Several Films for Showing in U. S.

In the U. S. there have been several instances recently pointing to increasing State Department interest in the propaganda film. The release next Thursday, March 29, of "Watchtower Over Tomorrow," a 15-minute short dealing with Dumbarton Oaks, to theatres throughout the country, through War Activities Committee, is the first of several projected State Department subjects.

"Watchtower" was made by Twentieth Century-Fox with costs divided between all the companies. It was written by Ben Hecht, directed by John Cromwell and produced by Jerry Bresler, head of the MGM short subject department.

The short contains a prologue featuring Secretary of State Edward R. Stettinius, Jr. This sequence was made in Mexico City by a special crew under Mr. Cromwell's direction when Mr. Stettinius returned from the Crimea Conference.

Although the industry has not yet acted upon the recent suggestion of Robert Riskin, chief of the overseas film division of the Office of War Information, to establish an industry-supported film company to produce and distribute overseas propaganda films with State Department approval, it has been indicated that at least two major companies and one prominent independent producer are ready to go ahead on their own with a film program of this nature.

Industry Executives Meet With Government Officials

For the past six months, several industry executives have met with State Department officials in Washington from time to time, discussing film production and distribution aimed at propagandizing the American way of life abroad after the war.

One major company already has signified its willingness to produce special documentaries designed for showing to the German people immediately following Germany's surrender.

These subjects presumably will be distributed in Germany by the commission which will be set up under SHAEF. Each medium of communication would be headed by a sub-committee and SHAEF is reportedly considering the appointment of William S. Paley, chief of radio for the Psychological Warfare Division, to direct the over-all commission. Mr. Paley is on leave from his post as president of Columbia Broadcasting System.

According to present plans, the SHAEF control commission would take up activities left off by the Psychological Warfare Division which now operates in war areas under Allied control as well as in liberated territories.

Big Three Discuss Films For German Populace

Agreement between the U. S., British and Russian high command as to what films should be shown in Germany after the war, how many specially-made films are to be produced and who should produce them, is said to be under way currently.

In the meanwhile, other countries are going ahead with post-war plans for documentary films. The Australian Government is about to establish its own film division under its Ministry of Information, with considerable assistance from the British MOI. The Australian unit, in all probability, will continue in some form under Government-auspices after the war.

Canada's National Film Board, which functioned before the war, will return to its peacetime operations. India expects to produce for home consumption a number of documentary films for non-theatrical distribution.

France, from all indications, may also be expected to make Government-message pictures for release at home. Russia presumably will utilize the non-theatrical outlets it established during the war in the Near East and the Balkans and may extend them after the war.

Universal Declares Dividend

J. Cheever Cowdin, chairman of the board of directors of Universal Pictures Company, Inc., last week announced a quarterly dividend of 50 cents per share on the stock of the company, payable April 30, 1945, to stockholders of record April 16.

Survey by WPB Shows No Large Film Backlogs

The motion picture industry has not built excessive backlogs of product, officials of the War Production Board said in Washington last Friday. The board announced to the Industry Advisory Committee results of a survey it had undertaken, following the last meeting on raw stock February 1.

Reports by the companies on their inventories of completed films showed that fewer than 285 prints would be made of 72 pictures or 65 per cent of them, but more than that number would be made of 39 others films. The over-ceiling prints on the 39 pictures are expected to approximate 1,300.

The WLB said that if the 11 major companies adhered to the 285 print ceiling for all of the 117 completed pictures they had on hand at the close of last year 13,000,000 feet of raw stock would be released.

To Answer Reports

The survey undertaken by the board was designed to prove or disprove widespread reports that the distributors had been building up unreasonably large inventories of pictures and raw stock.

To obtain the information, a questionnaire was sent to Columbia, MGM and Loew's, Inc.; Monogram, Paramount, PRC Pictures, RKO, Republic, Twentieth Century-Fox, United Artists, Universal and Warners, asking for data on all completed pictures on hand at the end of 1944 as well as pictures on which shooting had been finished but which were not yet cut, edited and arranged, together with the amount of raw stock that they held.

Although the number of pictures held by individual companies varied greatly, they averaged only 11 per company for the group as a whole, and the bulk of them were scheduled for release before mid-year. The amount of raw stock on hand was approximately 10,000,000 feet, as estimated, or about five-days' working supply for the group, according to the answers received from the companies which were questioned.

All told, the companies had 200 pictures on hand last December 31, of which 117 were completed and 83 had finished shooting. Only 46 per cent of the pictures were held by the five biggest companies, and only 764 prints had been made of 13 features not scheduled for early release.

Set 70 for First Quarter

The WPB found that definite 1945 release dates had been set for 100 of the completed pictures and 57 of those finished shooting. Of the completed features, 70 were scheduled for release in the first quarter, 25 in the second quarter and five thereafter, while of the pictures finished shooting, 21 were for first quarter and 28 for second quarter release, with only eight for later in the year.

The reports showed that a total of 7,135 prints had been made of 85 unreleased pictures, 72 of which, requiring 6,371 prints, were scheduled for release before June 30, next. Prints had been made for only eight of the 17 pictures not scheduled for release, to the number of 528, but further inquiry by WPB as to the reason for these seemingly unnecessary prints revealed that more than half of them were available because the pictures had been scheduled for release, but distribution had been held up because of conditions beyond the control of the producers.

ON THE MARCH

by RED KANN

NOT only is Henry J. Kaiser reputedly ready with a prefabricated theatre, but he is purportedly ready with plans for a program justifying the fulsome use of that favorite of all Hollywood words: Terrific.

Here is what is credited among those who profess to know the maneuver:

Because the architecture will be identical, the prefabricated house would be manufactured on an assembly-line basis. Cost: in the neighborhood of $75,000. Perhaps a shade either way.

The sales potential would not ignore the United States, but there's the rest of the world as well. More particularly, there is Latin America, focal point of the "Good Neighbor" policy, where large areas are backward in terms of entertainment and content on celluloid.

Washington reportedly is interested — very much so—in the blueprint which would not leap off paper into action until materials are no longer under the pressures of war. In fact, there is the possibility—just the possibility—that qualified, but nameless, ones in high places are interested in pushing the Kaiser scheme by exercise of influence and by exercise of funds. It might be put aptly in another way, which is that Kaiser would not be dreaming such dreams without semi-official nods, by minimum. He must know, too, that the home market cannot absorb anything remotely resembling 50,000 prefabricated, or any other kind, of new theatre. If he does not, his researchers need an overhauling.

The Government's stake in this huge program would be a combination of the diplomatic and the economic. Diplomatic in the desire to convey to a vastly expanded foreign audience the pattern of living as practiced in America with stress on the democratic processes, of course. The straightaway entertainment film, in the credited view, should continue its ambassadorial role, but for fortification would be specific films made under specific formula for specific and well-planned purposes.

Tie-In? Yes and No

NOT at all necessarily tied to it, but curiously enough fitting into it, is Robert Riskin's program for industry sponsorship of a company to continue the ideological program of the OWI after the war. It is required to remind in this latter connection that the State Department has endorsed the proposal he is now advancing, according to Riskin in his public statements.

The economic advantages in making it possible for new audiences to learn about American goods from an attractive screen need no detailed exposition on the heels of the thoroughly documented record of what American motion pictures have done to further America's foreign trade.

Where and how would the home industry enter, provided this program finally sees daylight? Some opposition to Riskin's venture has developed, but his chapter is merely opening and its conclusion is hardly in sight yet. However, there are other forces and additional ideas bearing on ways and methods of inducing America's post-war overseas trade by indoctrination through American films. For instance, one under discussion and now believed temporarily suspended was amazing in the scope of its ramifications, the subtleties of its approach, the magnitude of its sweep—and in the degree to which certain official spheres of influence lodged along the Potomac were interested.

But, regardless of all that, the probability is strong the normal bartering function of the industry would prevail. That is to say, American distributors would be selling new possibilities where they never existed before in countries like Brazil, Ecuador and Bolivia, as geography in point, and taking from these and other territories grosses which would be completely plus simply because they would be completely new. Insofar as surface markings go, it would be a situation characterized by the opening up of hitherto non-existent horizons. Below the surface would be a lively appreciation, coupled with some sort of a defined understanding, on those other points earlier explained.

Before anyone's enthusiasm, or lack of it, gets beyond the control barriers, it is necessary to reiterate all this is a discussion and a conditional state of affairs. It can come to pass. Also, it cannot.

One other point. In whatever backward regions Kaiser and his prefabricated theatres may come alive, the purpose would be to keep admission prices on the economic level which the population served could afford to support. The primary purpose would be to get the right kind of American films before the greatest possible audience.

In the provinces of Brazil $1.20, American, looms like the national debt.

Chagrin Department

IT was perilous, alright. It proved to be devastating, too, this business of consciously launching into the face of fate and trying to pick a flock of Academy award winners.

Moving along with the tide, your observer fell into the trap after he unpacked in Hollywood a couple of years ago. It was considered somewhat on the obligatory side to turn Wise Man sufficiently long to forecast who would win what in this most widely accepted of all the Hollywood sweeps. He tried it last year and fell dismally on his front side. Knowing better, but succumbing nevertheless, he essayed it again this year and fell even harder. The chagrined bruises are not visible to the naked eye, but they're there. Take it to be so from the owner. Proof:

THE BEST MOTION PICTURE OF THE YEAR.
The Prediction: "Wilson."
The Fact: "Going My Way."

THE BEST PERFORMANCE BY AN ACTOR.
The Prediction: Alexander Knox for "Wilson."
The Fact: Bing Crosby for "Going My Way."

THE BEST PERFORMANCE BY AN ACTRESS.
The Prediction: Bette Davis for "Mr. Skeffington."
The Fact: Ingrid Bergman for "Gaslight."

THE BEST PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE.
The Prediction: Barry Fitzgerald for "Going My Way."
The Fact: On the beam with Fitzgerald.

THE BEST PERFORMANCE BY AN ACTRESS IN A SUPPORTING ROLE.
The Prediction: Ethel Barrymore for "None But the Lonely Heart."
The Fact: Also on the beam with Miss Barrymore.

THE BEST ACHIEVEMENT IN DIRECTION.
The Prediction: Henry King for "Wilson."
The Fact: Leo McCarey for "Going My Way."

THE BEST WRITTEN SCREENPLAY.
The Prediction: Billy Wilder and Raymond Chandler for "Double Indemnity."
The Fact: Frank Butler and Frank Cavett for "Going My Way."

THE BEST ORIGINAL SCREENPLAY.
The Prediction: Preston Sturges for "The Miracle of Morgan's Creek."
The Fact: Lamar Trotti for "Wilson."

THE BEST ORIGINAL MOTION PICTURE STORY.
The Prediction: Leo McCarey for "Going My Way."
The Fact: On the beam, third time only, with McCarey.

It's murder, my sweet.

[*For complete details of the Academy award winners see page* 45.]

Files Clearance Complaint In Boston Tribunal

Bernard H. Stevens, operator of the Ham theatre, Hampton Center, N. H., has file clearance complaint in the Boston tribunal ag Twentieth Century-Fox, RKO and Warner B the American Arbitration Association reported

The complaint asked that all of the follov clearances, except the 14 days in favor of Ex N. H., be abolished as unreasonable:

For Twentieth Century-Fox product, 14 after the Premiere and Strand theatres, N buryport, Mass.; 14 days after the Colonial Olympia, Portsmouth, N. H.; 14 days after Ioka theatre, Exeter, N. H., and 30 days a first run in Haverhill, Mass. On RKO prod seven days after the Strand, Amesbury, Ma and 14 days after Portsmouth, Newburyport Exeter. On Warner product, 30 days after f run in Newburyport, Portsmouth and Haverl and 14 days after Amesbury and Exeter.

In the Los Angeles tribunal, the clearance co plaint of Sidney Pink and Joseph Moritz, op ators of the Century theatre, filed in March, 19 was withdrawn by stipulation of the parties. five consenting companies were defendants.

Columbia Names Alexander As Advertising Manager

Sidney G. Alexander has been appointed adve tising manager of Columbia Pictures. Former he handled cooperative advertising and nation media for the company. William J. McHa currently with the Kayton-Spiero agency, rejoi Columbia Pictures April 2 as copy chief, replaci Lawrence H. Lipskin, who became assistant N. B. Spingold, vice-president.

Bronze Star Medal Presented To Captain Gene Markey

Captain Gene Markey, U.S.N.R., former motic picture writer-producer, was presented March 1 with the Bronze Star Medal. The presentatio was made by H. Struve Hansel, Assistant Secre tary of the Navy. Captain Markey is currentl on duty in the office of the Secretary of the Nav and is director of Navy Photographic Services.

Fall River Soldier Praised

Corporal Joseph Bean, former manager of th Center theatre, Fall River, Mass., has been com mended in a communication from his command ing officer in the Pacific. Brigadier General Emmett O'Donnell, Jr., who led the B-29s over Tokyo last November declared "the work of Corporal Bean and his fellow soldiers is directly responsible for the success of the B-29s in the bombing of Japan's war industries."

Technicolor Votes Dividend

The board of directors of Technicolor, Inc., March 14 declared a dividend of 25 cents per share, payable April 10 to stockholders of record March 26, Dr. Herbert T. Kalmus, president and general manager, announced last week.

*EVERYBODY'S FIXIN' UP FOR

Paramount's Easter Parade

OF GIRLS AND SONGS
AND STARS

In Technicolor

* INCLUDING 198 KEY HOUSES COAST-TO-COAST

"Bring
on

Starring

Veronica Lake

AS A SUPER-CIGARETTE GIRL!

Sonny Tufts

HE SINGS—AND PLAYS—AND GOOD!

Eddie Bracken

NEW RAVE OF THE AIR WAVES

Marjorie Reynolds

REPEATING HER "HOLIDAY INN" DANCING TRIUMPH

Everything Points to
Paramount's
Biggest Musical
Success Since "Star
Spangled Rhythm"!

KNOCKOUT IN FIRST TEST AT N. Y. PARAMOUNT

ADVERTISED IN FULL COLOR IN COAST-TO-COAST KEYS

MOST LAVISH CHORUS PRODUCTION NUMBERS SINCE "RHYTHM"

SPIKE JONES' "CHLOE" BAND ACT WILL HAVE THE WHOLE TOWN TALKING

DANCING FIND JOHNNY COY WILL HAVE THE FOLKS A-STARING

GIRLS! GIRLS! GIRLS! LOADS OF LUSCIOUS LOVELIES

SONG HITS THAT WILL HIT THE HIT PARADE

"Bring on the Girls"

in Technicolor

with JOHNNY COY, PETER WHITNEY,
ALAN MOWBRAY, PORTER HALL,
SPIKE JONES AND HIS ORCHESTRA
Directed by
SIDNEY LANFIELD
Screen Play by Karl Tunberg and Darrell Ware

PRINTED IN U.S.A.

r. Bowles Seeks eilings; Protest aises the Roof

e prospect of success for Price Administrator ter A. Bowles in his attempt to impose ceil- on motion picture admissions and on film ren- appeared slight this week as the proposal met opposition from Congress, exhibitors and the

though the members of the Senate Banking Currency Committee last week let it be known they saw no reason for extension of price ols to theatres, Mr. Bowles was to appear re the committee Wednesday to make a final

hairman Robert F. Wagner, to whom Mr. les submitted his proposals in the form of a r, expressed the committee members' view aying, "they are generally of the opinion that know of no reason for bringing movie and r amusement tickets under price control."

eanwhile, Ed Kuykendall, president of the ion Picture Theatre Owners of America, in a etin, attacked Mr. Bowles' proposals and ques- ed the accuracy of the figures on admission es which he invoked to back them.

ykendall Challenges Figures

Ir. Kuykendall pointed out that exhibitors had blamed by the Price Administrator of raising issions 38½ per cent between June, 1941, and ember, 1944, but that the source of the figures not been revealed. He branded this, and the ged gross of $1,500,000,000 for last year, as a kless and irresponsible statement coming from gh government official."

obody really knows how much admission prices e risen since June, 1941, Mr. Kuykendall said, ause at that time the 10-15 and the 20 cent atre admissions were tax free and therefore e not even reported to the Treasury Depart- nt. "No data was collected from *all* theatres either admission scales or on the average ad- ssion, to the best of our knowledge," Mr. Kuy- ndall said. He added, "How can Mr. Bowles ow so exactly just how much admission prices ve increased?"

In Cleveland, independent theatre owners claimed t admission prices have advanced not more an five per cent since 1941. This five per cent, ey pointed out, did not indicate a five per cent e in the net gross, but in fact failed to cover present Federal tax. They also said that a ajority of neighborhood houses, which raised ad- ssions from 30 to 35 cents were taking a one per nt loss on each admission, because the new price cked, by one cent, enough to cover the Federal x.

Showmen in Atlanta denied that there was any mediate need for OPA ceilings on entertainment ices there. W. A. Finney, southeastern division anager for Loew's, said: "Theatres in the south ave regulated themselves very well. Prices have lvanced very little, and most of the small in- eases have been to take care of the increased overnment tax on entertainment."

ees Plan Aimed at East

Tom Read, Georgia Theatres city manager, said e thought the proposed ceiling was aimed at the ig theatres in the east "which are asking exorbi- ant prices for admissions."

The New York *Times*, noticing the proposed heatre ceilings, editorially commented that while t has been urged that "Nothing compels anyone o buy entertainment," the demand for it was as asic as hunger under normal conditions, and in- eparable from morale in war time.

The New York *Daily News* attacked the pro- osals vigorously, and said, "To keep these prices under OPA control will not stave off inflation, or elp to do so. Bowles' proposal goes against what has always seemed to us the sensible view of the matter; namely, that prices of luxuries in wartime should be uncontrolled, so that those who buy them at all will spend more on them and less on necessities, thereby taking off some of the pressure for higher prices for necessities."

Box Office Champions for Month of February

A SONG TO REMEMBER

(Columbia)

Production by Sidney Buchman and Lou Edelman. Screenplay by Sidney Buchman. Directed by Charles Vidor. Adapted from the story by Ernst Marischka. Directors of photography, Tony Guadio and Allen M. Davey. Technicolor color director, Natalie Kalmus. Cast: Paul Muni, Merle Oberon, Cornel Wilde. Release date, March 1, 1945.

HERE COME THE WAVES

(Paramount)

Produced and directed by the late Mark Sandrich. Original screenplay by Allan Scott, Ken Englund and Zion Myers. Songs: lyrics by Johnny Mercer, music by Harold Arlen. Music direction by Robert Emmett Dolan. Director of photography, Charles Lang, Jr. With the cooperation of the U. S. Navy, particularly the Women's Reserve. Cast: Bing Crosby, Betty Hutton, Sonny Tufts and Ann Doran. Release date, January 26, 1945.

KEYS OF THE KINGDOM

(Twentieth Century-Fox)

Produced by Joseph L. Mankiewicz. Directed by John M. Stahl. Screenplay by Joseph L. Mankiewicz and Nunnally Johnson, from the novel by A. J. Cronin. Director of photography, Arthur Miller. Music, Alfred Newman. Cast: Gregory Peck, Thomas Mitchell, Vincent Price, Rosa Stradner, Roddy McDowal. Release date, January, 1945.

NATIONAL VELVET

(Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Clarence Brown. Based on the novel, "National Velvet," by Enid Bagnold. Screenplay by Theodore Reeves and Helen Deutsch. Director of photography, Leonard Smith. Technicolor color director, Natalie Kalmus. Musical score, Herbert Stothart. Cast: Mickey Rooney, Donald Crisp, Elizabeth Taylor, Anne Revere. Release date, not set.

TO HAVE AND HAVE NOT

(Warner Bros.)

Executive producer, Jack L. Warner. A Howard Hawks production. Directed by Howard Hawks. Screenplay by Jules Furthman and William Faulkner, from the novel by Ernest Hemingway. Photographed by Sid Hickox. Cast: Humphrey Bogart, Walter Brennan, Lauren Bacall, Dolores Moran, Hoagy Carmichael. Release date, January 20, 1945.

WOMAN IN THE WINDOW

(International-RKO)

Produced by International Pictures. Produced and written by Nunnally Johnson. From the novel by J. H. Wallis. Directed by Fritz Lang. Director of photography, Milton Krasner. Musical score, Arthur Lange. Cast: Edward G. Robinson, Joan Bennett, Raymond Massey, Edmond Breon and Dan Duryea. Release date, December 30. 1944.

Margolies Publicity Head for Lester Cowan Productions

The appointment of Albert Margolies as eastern director of publicity and advertising for Lester Cowan Productions was announced March 19 by George J. Schaefer, chairman of the board, and in charge of world-wide distribution. Mr. Margolies is conferring with Bill Peirce, Jr., publicity and advertising head on the campaign for the forthcoming release of Ernie Pyle's "Story of G. I. Joe," and the continuing exploitation of "Tomorrow, The World!" is also being discussed.

"Blimp" Premiere Set for March 29 in New York

The American premiere of "Colonel Blimp" will be held at Brandt's Gotham theatre, New York, March 29, with an initial advertising budget of $35,000, Barry Buchanan, United Artists director of advertising and publicity, announced Monday. The film, produced in Technicolor, is the second J. Arthur Rank production to be released in this country through United Artists. Roger Livesey, Deborah Kerr and Anton Walbrook are featured in the film, produced by Michael Powell and Emeric Pressburger.

The Earl of Halifax and Mayor Fiorello H. LaGuardia have accepted invitations to serve on the honorary committee for the Society of Illustrators which is sponsoring the premiere to aid in its rehabilitation program for veterans, it was announced by Arthur William Brown, president of the Society.

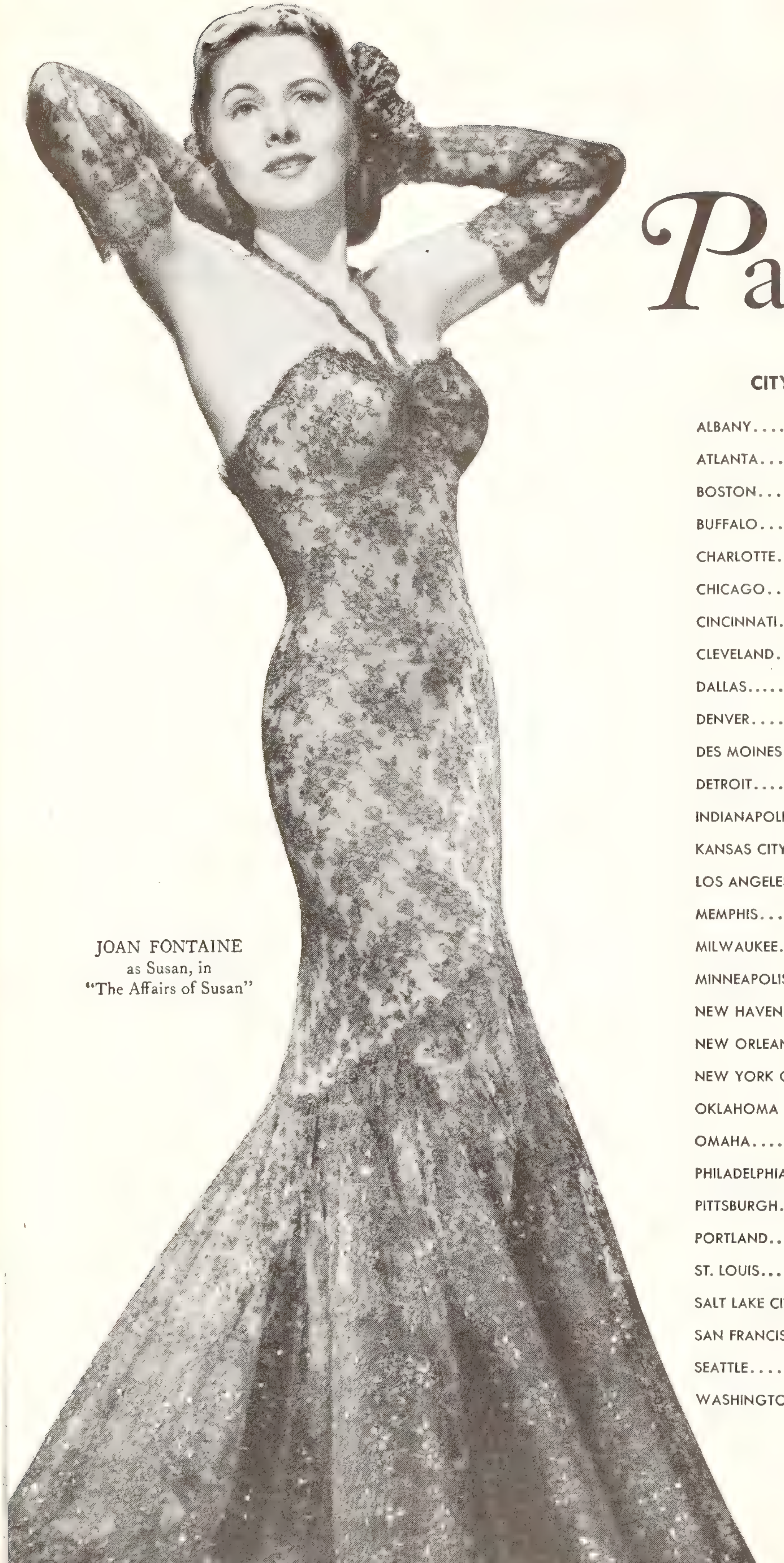
Last Thursday, Beatrice Lillie, screen and stage star, was presented with the first cutting of the new "Colonel Blimp" Carnation at the Horticultural Society of New York. The presentation was made by Joseph Buerlein of Westwood, N. J., who grew the specimen.

Only Exceptional War Films For MGM, Rodgers Says

War pictures will be made only if they are exceptionally interesting. Only enough footage will be used to tell the full story for each picture, but there will be no attempt to save film at the expense of entertainment value. Story material and its commercial appeal will continue to guide production regardless of trends.

These were among the principles outlined for MGM by William F. Rodgers, vice-president and general sales manager, during a stop in Chicago on his way to Washington from Hollywood last week.

Mr. Rodgers pointed to "They Were Expendable," an "A" budget picture now being made at the studio, as the type of acceptable war material. He disclosed that the printing of "Ziegfeld Follies" was being held up temporarily, awaiting Technicolor service. It should be ready for release by May, he added.



JOAN FONTAINE
as Susan, in
"The Affairs of Susan"

SUSAN INVITES

TRADE

Paramount's

CITY	PLACE OF SCREENING	"THE OF
ALBANY	FOX PROJ. ROOM, 1052 Broadway	THUR. APR. 5
ATLANTA	PARAMOUNT EX., 154 Walton St., N.W.	THUR. APR. 5
BOSTON	PARAMOUNT EX., 58 Berkeley Street	THUR. APR. 5
BUFFALO	PARAMOUNT EX., 464 Franklin Street	THUR. APR. 5
CHARLOTTE	PARAMOUNT EX., 305 So. Church Street	THUR. APR. 5
CHICAGO	PARAMOUNT EX., 1306 So. Michigan Ave.	THUR. APR. 5
CINCINNATI	PARAMOUNT EX., 1214 Central Parkway	THUR. APR. 5
CLEVELAND	PARAMOUNT EX., 1735 E. 23rd Street	THUR. APR. 5
DALLAS	PARAMOUNT EX., 412 So. Harwood Street	THUR. APR. 5
DENVER	PARAMOUNT EX., 2100 Stout Street	THUR. APR. 5
DES MOINES	PARAMOUNT EX., 1125 High Street	THUR. APR. 5
DETROIT	PARAMOUNT EX., 479 Ledyard Avenue	THUR. APR. 5
INDIANAPOLIS	PARAMOUNT EX., 116 W. Michigan Street	THUR. APR. 5
KANSAS CITY	PARAMOUNT EX., 1800 Wyandotte Street	THUR. APR. 5
LOS ANGELES	AMBASSADOR THEATRE, Ambassador Hotel	THUR. APR. 5
MEMPHIS	PARAMOUNT EX., 362 So. Second Street	THUR. APR. 5
MILWAUKEE	PARAMOUNT EX., 1121 No. 8th Street	THUR. APR. 5
MINNEAPOLIS	PARAMOUNT EX., 1201 Currie Ave., No.	THUR. APR. 5
NEW HAVEN	PARAMOUNT EX., 82 State Street	THUR. APR. 5
NEW ORLEANS	PARAMOUNT EX., 215 So. Liberty Street	THUR. APR. 5
NEW YORK CITY	FOX. PROJ. ROOM, 345 W. 44th Street	THUR. APR. 5
OKLAHOMA CITY	PARAMOUNT EX., 701 W. Grand Avenue	THUR. APR. 5
OMAHA	PARAMOUNT EX., 1704 Davenport Street	THUR. APR. 5
PHILADELPHIA	PARAMOUNT EX., 248 No. 12th Street	THUR. APR. 5
PITTSBURGH	PARAMOUNT EX., 1727 Blvd. of Allies	THUR. APR. 5
PORTLAND	PARAMOUNT EX., 909 N.W. 19th Avenue	THUR. APR. 5
ST. LOUIS	PARAMOUNT EX., 2949 Olive Street	THUR. APR. 5
SALT LAKE CITY	PARAMOUNT EX., 270 E. 1st South Street	THUR. APR. 5
SAN FRANCISCO	PARAMOUNT EX.; 205 Golden Gate Ave.	THUR. APR. 5
SEATTLE	PARAMOUNT EX., 2330 First Avenue	THUR. APR. 5
WASHINGTON	PARAMOUNT EX., 306 H Street, N.W.	THUR. APR. 5

OU TO HER BIGGEST **"Affair"**

SHOWINGS

5th Block for 1944-45

AIRS SAN"	"SCARED STIFF"	"MURDER, HE SAYS"	"A MEDAL FOR BENNY"
8 P.M.	THUR. APR. 5 2:30 P.M.	FRI. APR. 6 2:30 P.M.	FRI. APR. 6 8 P.M.
30 P.M.	THUR. APR. 5 3:25 P.M.	FRI. APR. 6 10:30 A.M.	FRI. APR. 6 2 P.M.
30 P.M.	THUR. APR. 5 11 A.M.	FRI. APR. 6 2:30 P.M.	FRI. APR. 6 11 A.M.
45 P.M.	THUR. APR. 5 7:30 P.M.	FRI. APR. 6 7:30 P.M.	FRI. APR. 6 9:10 P.M.
3 P.M.	THUR. APR. 5 1:30 P.M.	FRI. APR. 6 1:30 P.M.	FRI. APR. 6 3 P.M.
30 P.M.	THUR. APR. 5 3:25 P.M.	FRI. APR. 6 3 P.M.	FRI. APR. 6 1:30 P.M.
3 P.M.	THUR. APR. 5 1 P.M.	FRI. APR. 6 1 P.M.	FRI. APR. 6 3 P.M.
2 P.M.	THUR. APR. 5 11 A.M.	FRI. APR. 6 11 A.M.	FRI. APR. 6 2 P.M.
2 P.M.	THUR. APR. 5 10:30 A.M.	FRI. APR. 6 10:30 A.M.	FRI. APR. 6 2 P.M.
2 P.M.	THUR. APR. 5 3:45 P.M.	FRI. APR. 6 2:30 P.M.	FRI. APR. 6 3:45 P.M.
2:45 P.M.	THUR. APR. 5 2:40 P.M.	FRI. APR. 6 12:45 P.M.	FRI. APR. 6 2:25 P.M.
2:15 P.M.	THUR. APR. 5 1 P.M.	FRI. APR. 6 10:45 A.M.	FRI. APR. 6 2 P.M.
1 P.M.	THUR. APR. 5 3 P.M.	FRI. APR. 6 1 P.M.	FRI. APR. 6 3 P.M.
2 P.M.	THUR. APR. 5 10:30 A.M.	FRI. APR. 6 10:30 A.M.	FRI. APR. 6 2 P.M.
3 P.M.	THUR. APR. 5 1:30 P.M.	FRI. APR. 6 1:30 P.M.	FRI. APR. 6 3:15 P.M.
2 P.M.	THUR. APR. 5 10:30 A.M.	FRI. APR. 6 2 P.M.	FRI. APR. 6 10:30 A.M.
3 P.M.	THUR. APR. 5 1:30 P.M.	FRI. APR. 6 1:30 P.M.	FRI. APR. 6 3 P.M.
2:30 P.M.	THUR. APR. 5 10:30 A.M.	FRI. APR. 6 10:30 A.M.	FRI. APR. 6 2:30 P.M.
2 P.M.	THUR. APR. 5 4 P.M.	FRI. APR. 6 2 P.M.	FRI. APR. 6 3:30 P.M.
10 A.M.	THUR. APR. 5 1:30 P.M.	FRI. APR. 6 10 A.M.	FRI. APR. 6 1:30 P.M.
2:15 P.M.	THUR. APR. 5 10:30 A.M.	FRI. APR. 6 2 P.M.	FRI. APR. 6 3:35 P.M.
2 P.M.	THUR. APR. 5 10:30 A.M.	FRI. APR. 6 10:30 A.M.	FRI. APR. 6 2 P.M.
2 P.M.	THUR. APR. 5 3:55 P.M.	FRI. APR. 6 2 P.M.	FRI. APR. 6 3:40 P.M.
2 P.M.	THUR. APR. 5 11 A.M.	FRI. APR. 6 11 A.M.	FRI. APR. 6 2 P.M.
2 P.M.	THUR. APR. 5 10:30 A.M.	FRI. APR. 6 11 A.M.	FRI. APR. 6 2 P.M.
2 P.M.	THUR. APR. 5 11 A.M.	FRI. APR. 6 11 A.M.	FRI. APR. 6 2 P.M.
2 P.M.	THUR. APR. 5 10 A.M.	FRI. APR. 6 10 A.M.	FRI. APR. 6 2 P.M.
1 P.M.	THUR. APR. 5 2:55 P.M.	FRI. APR. 6 1 P.M.	FRI. APR. 6 2:40 P.M.
1:30 P.M.	THUR. APR. 5 3:25 P.M.	FRI. APR. 6 1:30 P.M.	FRI. APR. 6 3:10 P.M.
1:30 P.M.	THUR. APR. 5 11 A.M.	FRI. APR. 6 11 A.M.	FRI. APR. 6 1:30 P.M.
10:30 A.M.	THUR. APR. 5 2:30 P.M.	FRI. APR. 6 10:30 A.M.	FRI. APR. 6 2:30 P.M.

SEE...

JOAN FONTAINE
and
GEORGE BRENT
in Hal Wallis' Production
"The Affairs of SUSAN"
with
DENNIS O'KEEFE · Don DeFore
Rita Johnson · Walter Abel

FRED MacMURRAY
in
"MURDER, HE SAYS"
with
HELEN WALKER
MARJORIE MAIN
Jean Heather · Porter Hall

"SCARED STIFF"
Starring
Jack Haley Ann Savage
with
Barton MacLane · Veda Ann Borg
A PINE-THOMAS PRODUCTION

DOROTHY LAMOUR
and
ARTURO de CORDOVA
in
"A MEDAL FOR BENNY"
with J. CARROL NAISH

BYRNES BURNS, BUT IT'S 1 A.M. IN GOTHAM

Storm of Protest Gathers as Mayor Stands Firm on "Tolerance Hour"

Broadway's first run theatres were staying open until 1 A.M. this week under special dispensation of Mayor Fiorello H. LaGuardia. New York's fractious first magistrate decreed an "hour of tolerance" in his regular Sunday afternoon broadcast, March 18, and although he did not cite his authority for the move, the city's entertainment industry assumed he had it.

Monday the storm broke in Washington, where after 24 hours of silence, War Mobilization Director James F. Byrnes disavowed the action, but admitted that he lacked a "police force" to deal with Mayor LaGuardia's defiance. Mr. Byrnes also made it clear that he still wanted his "request" for a midnight amusement curfew observed throughout the nation.

At a press conference Tuesday, President Roosevelt backed up the Brynes curfew but tacitly admitted that there was nothing he could do to compel its observance in New York City. The City Council of New York, meanwhile, reverberated Tuesday with denunciations of the Mayor for his extension to 1 A.M. of the closing hour.

Defies Byrnes' Refusal

Mayor LaGuardia's decree flew in the face of Mr. Byrnes' refusal, made 16 days previously in Washington, to approve a 1 A.M. closing for New York. Mayor LaGuardia also spent last Friday in the capital, but what connection that visit had with his dramatic announcement Sunday was not clear.

The "hour of tolerance" also abrogated the local midnight closing hour which the Mayor himself jammed through the New York City Council last month.

"The Government," Mr. Byrnes said Monday, "does not intend to withdraw its request for places of entertainment to close at midnight." He added tartly that the measure had the full approval of President Roosevelt.

Mr. Byrnes continued: "I still ask the full cooperation of all local officials and of the public in support of this request. In those instances in which local officials report violations the Government will apply those sanctions which are available for the purpose."

Move Surprises Byrnes

The War Mobilization Director expressed "surprise" at Mayor LaGuardia's unique action, and put New York in a class by itself, in contrast with reports from other big cities throughout the country that they will continue to observe the midnight closing. Mr. Byrnes said that he expected managers of entertainment establishments would continue to comply "patriotically."

Meanwhile, it was pointed out that the entertainment industry in New York had been placed in the position of obeying Mr. Byrnes "request," in effect since February 26, and losing extra trade, or of following the Mayor's 1 A.M. closing and being subjected to the manpower and other penalties provided for violators.

In originally announcing his "request," Mr. Byrnes said that violators would be liable to a denial of labor ceilings, and that the War Production Board, the Office of Defense Transportation and the Office of Price Administration were told to "use their powers to the full extent consistent with the law in assisting the War Manpower Commission."

In the Senate Monday, Senator Styles Bridges, New Hampshire, bitterly condemned Mayor LaGuardia's action and called upon Mr. Byrnes to close up amusement places in New York at midnight or lift the curfew throughout the country.

"The Senator," Mayor LaGuardia said, "is right. The 1 A.M. curfew should be permitted in the entire country.

While the amendment of the curfew was received with wide approval by New York's entertainment industry, strong, outspoken opposition to the mayor's move was voiced in the City Council there by Councilman Hugh A. Quinn who called the mayor's action "utter disregard for his oath of office" and suggested that impeachment proceedings might be in order.

Needed Local Assistance

Mr. Byrnes Monday admitted that controversial enforcement of the curfew in New York without the support of local officials would be impossible. "Any effort to this end would divert from the war effort," he added.

Mr. Byrnes insisted, however, that "there have been no change in the conditions" which brought about the curfew, describing it as "a series of conservation measures designed to save coal, manpower and transportation."

On the conservation aspect of the measure, the first figures on the possible coal saving were reported Monday by the Consolidated Edison Company of New York. A survey taken since the curfew went into effect, Consolidated said, indicated an annual saving of "about three-tenths of one per cent." That, the company said, would amount to 13,000 tons of coal a year. At 1 A.M. curfew would limit the saving to 9,500 tons a year.

Meanwhile, many Ohio situations, and those just across the line in adjoining states, will move the clock to Eastern War Time, April 1, with others making the change later in the month.

Time Change To Have Effect

However, the communities which retain the present Eastern Standard Time will observe the midnight curfew one hour later than the adjacent towns where the time change has been made. This, it is believed, will tend to attract considerable theatre patronage to situations where the extra hour prevails, particularly on Saturday and Sunday nights.

In its bulletin of March 14, Allied States reported that a referendum on the curfew disclosed that very few Allied members would be affected by Mr. Byrnes' midnight closing "request," and the directors did not feel that any protest should be made. However, much indignation among members was expressed against placing film houses in the same category as sports arenas, saloons, pool parlors and such, Allied said.

To Rebuild Kentucky House

The War Production Board has notified Kermit C. Stengel, president of Rockwood Amusement Company, of permission to rebuild its house in Guthrie, Ky., recently destroyed by fire. The new theatre will seat 400.

Roy Rogers Joins Army June 1

Republic's Roy Rogers, who drew more cus mers to motion picture theatres during 1944 th any other Western star, according to the Mot Picture Herald-*Fame* poll of exhibitors, will inducted into the Army June 1, the studio a nounced Tuesday. Mr. Rogers, who had physical examination last Saturday at Hollywo has one picture in work, "Man from Oklahom which is expected to be completed during t period of his deferment. Early in April M Rogers will begin a tour of Army hospitals.

His next release will be "Bells of Rosarita," no finished. "Utah" was released Wednesday.

Mr. Rogers had two guest spots in "Brazil" a "Lake Placid Serenade," recent Republic musica Other films in which Mr. Rogers appeared th season were "Lights of Old Santa Fe," releas in November; "San Fernando Valley," Septen ber; "Song of Nevada," August. He also a peared in "Yellow Rose of Texas," released June, and "The Cowboy and the Senorita," May.

PRC Promotion Units to Coast; Blair Resigns

With the arrival in New York Monday of Do McElwaine, PRC's national advertising-publicit director, from Hollywood, and the decision t transfer the company's eastern department to th studios in Hollywood, Harry Blair, eastern director, has resigned. All eastern press and promotional activities are involved in the transfer, t effect a concentration at the studios, with the company maintaining only one exploiteer at the Nev York office.

British Film Industry Pays $118,000,000 in Taxes

Entertainment taxes paid to the British Government by the film industry during the nine month ended December 31, 1944, totaled $118,000,000, th Treasury's financial secretary revealed in th House of Commons last Wednesday. This compared with $18,000,000 received from all othe forms of entertainment, he said. Other types o taxation paid by the industry are not included i the figures.

Canteen Enters Third Year

The second anniversary of the Silver Screen Canteen was celebrated by executives and employees of New York's motion picture companies and members of the armed forces March 21 at the Fraternal Clubhouse in New York. The Canteen is sponsored by the Screen Office and Professional Employees Guild and the Screen Publicists Guild, both UOPWA-CIO. Stars of stage and screen entertained.

Capt. Robert Cohn Gets D.F.C.

Robert Cohn, son of Jack Cohn, executive vice-president of Columbia Pictures, has been awarded the Distinguished Flying Cross and has been promoted to captain in the Army Air Force, according to word received by his father from the War Department. Captain Cohn, now stationed in the Philippines, has been overseas since February, 1944, and has received two Air Medals.

Lieut. Hode on Leave

Lieut. Stanley F. Hode, son of Hal Hode, executive assistant to Jack Cohn, vice-president of Columbia, has returned to this country for a 30-day leave following active service on the Western Front. Lieut. Hode, a first lieutenant in the Army Air Corps, has been overseas for the past 21 months and has seen action on the continent since D-Day.

Show "Horn Blows" April 2

"The Horn Blows at Midnight," starring Jack Benny, will be tradeshown nationally by Warner Bros. April 2, Ben Kalmenson, general sales manager, has announced. It is scheduled for general release late in April.

Celebrate With Us!
20th
30th Anniversary
CENTURY-FOX

More Great Pictures in One Yea

Moss Hart's **WI**

A. J. Cronin's **THE KEYS OF TH**

THE FIGHTIN

Laird Cregar · Linda Darnell · George Sanders in **HAN**

Betty Smith's **A TREE GROWS IN BR**

Mary O'Hara's **THUNDE**

Tallulah Bankhead · Charles Coburn · Anne Baxter · William Eythe in Ernst Lubitsch's **A RO**

At Popular Prices · Franz Werfel's **THE SONG O**

Gracie Fields · Monty Woolley · Roddy McDowall in **M**

Betty Grable and Dick Haymes in Billy Rose's **DIAMON**

Than in the 30 Years Past

ED VICTORY

INGDOM

ADY in Technicolor · The Narrator is Lieut. Robert Taylor, U. S. N. R.

VER SQUARE

KLYN with Dorothy McGuire · James Dunn · Joan Blondell · Peggy Ann Garner · Ted Donaldson · Lloyd Nolan

EAD SON OF FLICKA · in Technicolor with Roddy McDowall · Preston Foster · Rita Johnson

L SCANDAL

ERNADETTE with Jennifer Jones · William Eythe

LY AND ME

ORSESHOE in Technicolor

—and keep celebrating with..........

30th ANNIVERSARY

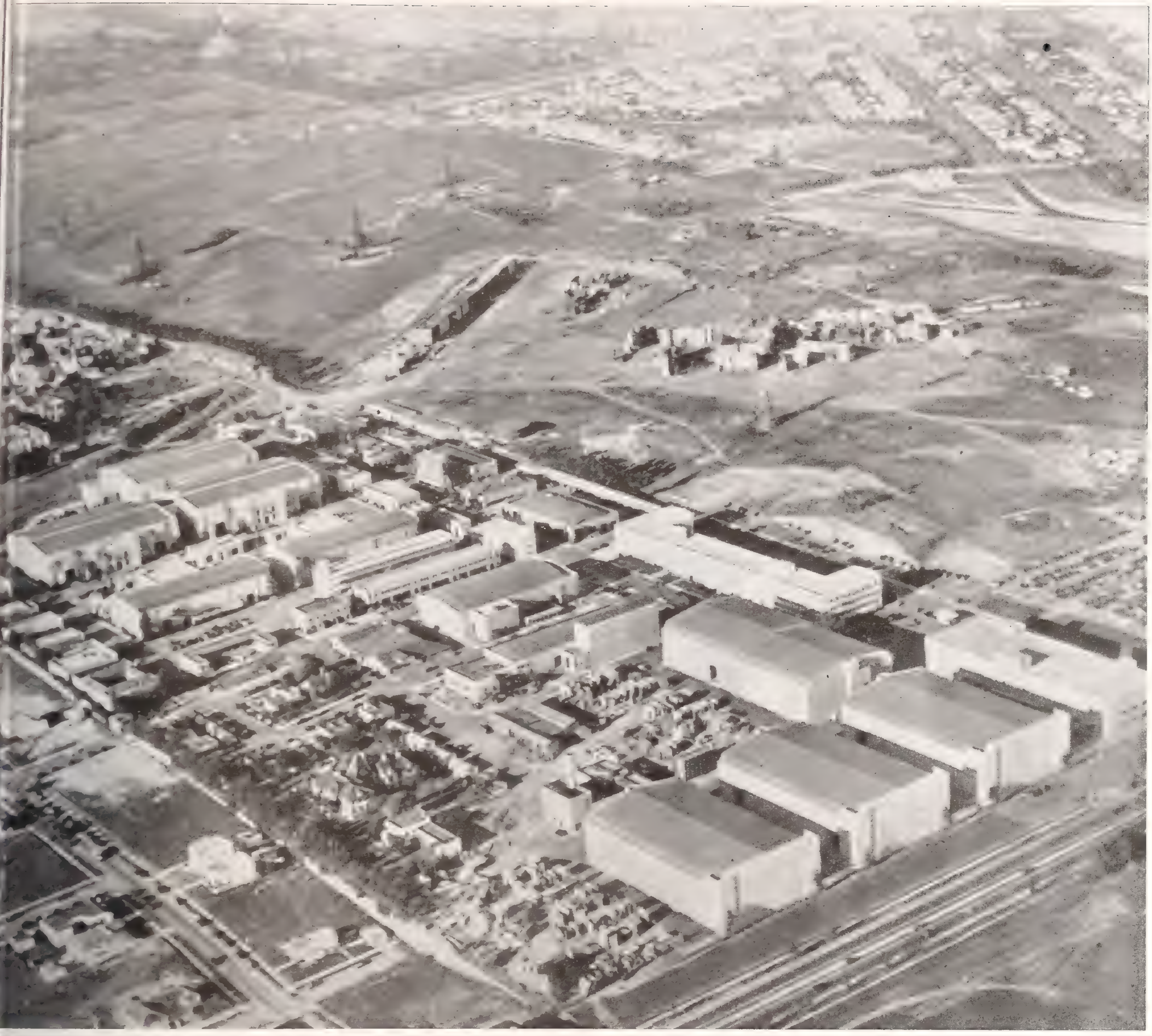
CENTURY-FOX

FRED MacMURRAY · JOAN LESLIE · JUNE HAVER in **"WHERE DO WE GO FROM HERE?"** IN TECHNICOLOR * * * CHARLES COBURN · WILLIAM EYTHE · JOAN BENNETT in BERRY FLEMING'S **"COLONEL EFFINGHAM'S RAID"** * * * GEORGE RAFT · JOAN BENNETT · VIVIAN BLAINE · PEGGY ANN GARNER in **"NOB HILL"** in TECHNICOLOR with ALAN "Falstaff Openshaw" REED * * * WILLIAM BENDIX · JOAN BLONDELL · PHIL SILVERS in **"DON JUAN QUILLIGAN"** * * * JOHN HERSEY'S **"A BELL FOR ADANO"** starring GENE TIERNEY · JOHN HODIAK · WILLIAM BENDIX * * * DARRYL F. ZANUCK'S **"WILSON"** in TECHNICOLOR * * * DANA ANDREWS · JEANNE CRAIN DICK HAYMES · VIVIAN BLAINE in **"STATE FAIR"** in TECHNICOLOR * * * BETTY GRABLE · JOHN PAYNE JUNE HAVER in **"THE DOLLY SISTERS"** in TECHNICOLOR * * * **"FALLEN ANGEL"** * * * FRED MacMURRAY in **"CAPTAIN EDDIE"** * * * ERNST LUBITSCH'S **"DRAGONWYCK"** starring GENE TIERNEY · VINCENT PRICE * * * **"JUNIOR MISS"** starring PEGGY ANN GARNER * * * **"THE LITTLE HORSE"**

20th
30th Anniversary
CENTURY-FOX

KEEP SELLING BONDS!

PRINTED IN U.S.A.



MOVIETONE CITY WESTWOOD HILLS CALIFORNIA

TWENTIETH CENTURY-FOX

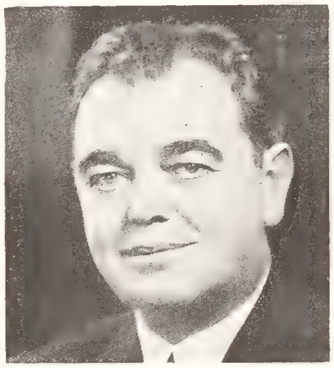
THIRTIETH ANNIVERSARY

30 YEARS OF INDUSTR
WITH 20TH CENTURY-FO

SPYROS P. SKOURAS
President

JOSEPH M. SCHENCK
Production Head

DARRYL F. ZANUCK
Production Vice-President



TOM J. CONNORS
Sales Vice-President

W. C. MICHEL
Executive Vice-President

MURRAY SILVERSTONE
Foreign Vice-President

Thirty years—1915 to 1945—is the accredited corporate span of Twentieth Century-Fox Film Corporation. Actually, however, it roots back to the Brooklyn of 1903 when William Fox, then a cloth sponger, entered the arcade and nickelodeon business in association with B. S. Moss and Sol Brill.

From this start, the enterprises moved along through the Greater New York Film Rental Company, the Box Office Attractions Company in 1913 and the Fox Film Corporation in 1915 to the far-flung empire that is Twentieth Century-Fox Film Corporation today.

Looking back along the trail of progress, it is clear that the founders and their successors in this empire had their difficulties to overcome in a young and growing industry. Prominent were the periods of shifting financial interests, the hectic acquisition of theatres, and the tumbling floods of alternate prosperity and depression.

Now it is under the leadership of Spyros Skouras, president; Joseph M. Schenck, executive head of production; Darryl F. Zanuck, vice-president in charge of production, and Tom J. Connors, vice-president in charge of sales.

Supply Problems Also Were Serious 30 Years Ago

Back at the beginning, the problems were little different in the matter of supply than they are now. The addition of a circuit of theatres brought the cry for more films. In 1913, the Box Office Attractions Company was organized as the production unit for the burgeoning Fox theatre interests, turning out 35 motion pictures to meet the demands of the theatres. The first production, made at the small studio at Fort Lee, N. J., was titled "Life's Shop Window." Starring Claire Whitney, it was released November 19, 1914, at a cost of $14,700, bringing in a gross of $54,000. This is somewhat of a contrast, at least in figures, to the multi-million-dollar productions coming now from the Hollywood studios. One suspects, however, that the percentage of profit would be approved, even in these days.

The Fox Film Corporation was incorporated February 1, 1915, with headquarters at 130 West 46th Street, New York. The studios were at Fort Lee. Theda Bara was the first star, gracing a production called "A Fool There Was." Released January 14, 1915, it was filmed at a cost of $29,500. It brought in a gross rental of $137,000, an astronomical figure for those days.

Production Expansion Called For an Eastern Studio

Soon thereafter, the production schedule was increased to 52 pictures annually. More studio space was needed for the increase in output, so the company obtained a studio in the Pathe Freres Building in Jersey City. Known as the Wonderful Play and Players Studio, it was the site of the filming of "Children of the Ghetto," an adaptation of the Israel Zangwill novel. It beat the gross of "A Fool There Was."

It was decided to establish a system of film exchanges to sell features to other theatres. From the modest beginning of 12 branches scattered throughout the nation in April, 1915, it grew to the present system of 37 exchanges in the United States and Canada. Before the war, the company had 44 branches throughout the world.

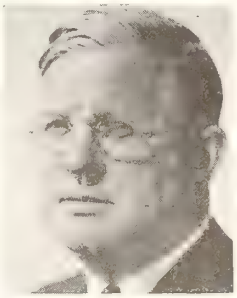
Back in 1915, the company began expanding on the West Coast. An office was opened
Los Angeles, and four studios were leased
production. With these studios, the Pat
Kalem, Life Photo Studio and the Selig S
dio, under its wing, the company began bu
ing its own stars. Added were such nar
as William Farnum, Annette Kellerman
Robert Mantell. They moved into the co
pany's own studio in 1917, located at Sun
and Western Avenues in Hollywood. It
still in use.

Winfield Sheehan became general mana
of the company a little later. He subseque
ly became production head. With its ro
reaching deeply into the production, distri
tion and exhibition fields, Fox Film Corpo
tion made motion picture history in 1917
producing the first alleged "million-dollar" p
ture, "The Daughter of the Gods," starri
the Australian swimmer, Miss Kellerman,
rected by Herbert Brenon. In succession ca
"Cleopatra," starring Miss Bara, and "Rid
of the Purple Sage," with Farnum. Shor
thereafter, Tom Mix joined the galaxy a
was destined to become a most popular a
profitable Western star.

The studio and home offices on 56th Str
and Tenth Avenue in New York were bu
in 1919, the year that saw the establishme
of the Fox newsreel. In this period came "Ov
the Hill," in 1921, and "If Winter Come
1923," and "Seventh Heaven" in 1927.

Then came the industry's greatest revol
tion. Sound burst upon the scene. In 192

HERMAN WOBBER HEADS ANNIVERSARY DRIVE



Herman Wobber, West Coast division manager of Twentieth Century-Fox Film Corporation, is chairman of the 30th anniversary celebration drive. He and his lieutenants have organized the field staff into a unified quest of contracts and playdates for the Spring months. In his role, Mr. Wobber will cover the nation, in addition to the 12 western states now alloted him in his executive position. Joining Fox Film Corporation in 1933, he succeeded John D. Clark as general sales manager of the new company in 1938, moving back to San Francisco and his present position in 1942.

FOX TREE GREW IN BROOKLYN

Fox officials talked with Theodore Case Earl I. Sponable, who reported they were king on a sound-on-film invention by means lectrical impulses recorded on the film. This o the birth of Movietone, in 1928. The first ure to have an accompanying musical score the film was "Sunrise." "In Old Arizona" the first outdoor picture produced with nd.

iding the crest of the sound wave, the npany expanded rapidly. Late in the 1920's cquired several independent circuits in New k, which later were merged into Fox Thees Circuit and Fox Metropolitan Playises, Inc. It also purchased control of ew's, Inc., for a price said to approximate ,000,000.

al for Loew's Dissolved; ox Sells to Harley Clarke

Then came the stock market crash, and all the circuit properties directly controlled er went into receivership, as did the parent npany. A government order dissolved the mpany's ownership of Loew's, Inc., which d included Metro-Goldwyn-Mayer Pictures. illiam Fox became involved in a struggle in 30 to hold the film company and the theatre terests, finally selling control of both to Har- L. Clarke, Chicago public utilities magnate d an executive of General Theatres Equipent, Inc., who became president of Fox Film orporation. Mr. Fox maintained contact with e industry through his Tri-Ergon Corporaon, a holding company claiming control of und film patents owned by him personally.

At about this point, the Chase National Bank terests became more important in company perations. On November 17, 1931, Edward ichmond Tinker, financier, traveler, former hase National executive and a director of ome 30 assorted enterprises, became presient of Fox Film Corporation. Mr. Clarke ecame chairman of the board. Mr. Tinker ucceeded Mr. Clarke in that position April 9, 1932, and the latter returned to Chicago. Sidney R. Kent, vice-president and general manager of Paramount, became president, a position he filled until his death early in 1942.

Schenck and Zanuck Enter; Company Reorganized

Reorganization of the company fell to the lot of Mr. Kent. Joseph M. Schenck, then president of United Artists, and Darryl F. Zanuck, producer, who controlled Twentieth Century Pictures, Inc., a United Artists unit, saw the possibilities. A merger was arranged in 1935, giving the company its present name. Mr. Schenck became chairman of the board, with Mr. Zanuck as vice-president in charge of production. The deal was ratified by the stockholders August 22, 1935.

The name of the Wesco Corporation, the theatre affiliate operating some 500 houses, was changed to National Theatres Corporation, of which Charles P. Skouras was president. Spyros P. Skouras, now president of Twentieth Century-Fox, was chairman of the board of National Theatres.

With the studio of 96 acres at Movietone City under his direction as production head of the newly merged companies, Mr. Zanuck hit his production stride. The only stars on the lot then were Shirley Temple, Will Rogers and Janet Gaynor. He augmented this contingent and soon had such screen names as Tyrone Power, Sonja Henie, Don Ameche, Warner Baxter and Henry Fonda. His first picture for the new company was "Metropolitan," starring Lawrence Tibbett. Came then, in succession, such pictures as "Alexander's Rag Time Band," 1938; "Grapes of Wrath," 1940; "How Green Was My Valley," 1941; "Song of Bernadette" and "Wilson," 1944, and "Winged Victory," 1945.

20TH-FOX NEWSREEL SETUP IS 26 YEARS OLD

Making its debut December 3, 1927, the Twentieth Century-Fox newsreel, Movietone News, was the first sound news subject. The newsreel organization, turning out 104 issues a year under the personal direction of Edmund Reek, started in 1918. The first newsreel was released in 1919, making this newsgathering organization 26 years old. At the start of the war, the company had cameramen in 51 countries and had nine producing centers in the important capitals of the world. Among the innovations in presentation originating with Movietone was that of getting "names" and specialists to do the narration, experts to direct coverage, and departmentalization of the subject material.

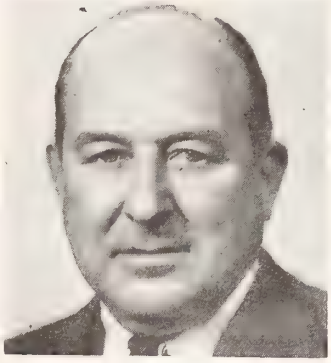
With the declaration of war following the attack on Pearl Harbor, the company was faced with the problem of building new stars. Tyrone Power, Henry Fonda, Cesar Romero, George Montgomery, Richard Green, John Sutton and Victor Mature were among those who entered the armed services. In addition, many producers, directors, cameramen and technicians went off to war. Mr. Zanuck became a colonel in the U. S. Army Signal Corps and was away from the studio for nearly two years on active military duty. New players and new technicians were groomed to take the places of those who were in service. Among the newcomers were such actresses as June Haver, Vivian Blaine, Jeanne Crain, Anne Baxter and Jane Ball. Among new actors were Dana Andrews, William Eythe and Dick Haymes.

When Mr. Kent died in 1942, the board of directors named Spyros Skouras, who had established a reputation for exhibition success as head of his own theatres and as chief of National Theatre Amusements Company, Inc., as president. A short time later, Wendell Willkie, Republican Presidential candidate in 1940, was elected chairman of the board. Mr. Willkie held this position until his death last year.

Only Two Features Were Released 30 Years Ago

The only releases from the Fox Film Corporation back in 1915 were "A Fool There Was" and "Kreutzer's Serenade," both starring Theda Bara. The following year, the company released six productions. The single release for the preceding company, Boxoffice Attractions Company, in 1914, was "Life's Shop Window," starring Claire Whitney and Stuart Holmes, which Fox took over as its initial production.

THE sales force, headed by William J. Kupper as general sales manager, which will operate at the home office under the general supervision of Tom J. Connors, vice-president in charge of world sales, to put across the 30th anniversary of Twentieth Century-Fox Film Corporation.



WILLIAM J. KUPPER
General Sales Manager

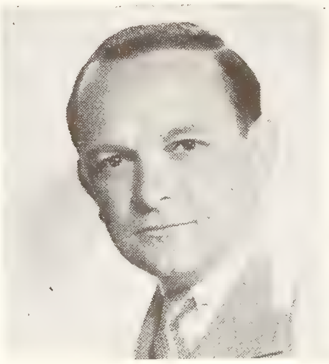
A. W. SMITH, JR.
Eastern Sales Manager

L. J. SCHLAIFER
Central Sales Manager

W. C. GEHRING
Western Sales Manager

W. J. CLARK
Shorts Sales Manager

HAL HORNE
Director Advertising, Publicity, Exploitation



HARRY BRAND
Studio Advertising, Publicity Director

CHARLES SCHLAIFER
Assistant Head Advertising, Publicity, Exploitation

It's Entertainment All the Way in Birthday Lineup

Addressed mainly at sheer entertainment, a prime amusement commodity, especially in the wartime market, the lineup of 28 features set for release during the next 12 months, as Twentieth Century-Fox celebrates its 30th anniversary, ranges through comedies, dramas, comedy dramas, musicals and semi-musicals. Nine of the 28 will be in Technicolor, of which number four will be musicals.

Tom J. Connors, vice-president in charge of sales, pointed to such releases for the company's anniversary program as Ernst Lubitsch's "A Royal Scandal," starring Tallulah Bankhead; "Molly and Me," a comedy drama co-starring Gracie Fields and Monty Woolley; the regular release of "The Song of Bernadette," from the novel by Franz Werfel; the re-release of the Jack London picture, "Call of the Wild," starring Clark Gable, Loretta Young and Jack Oakie, and "A Tree Grows in Brooklyn," a special release for March which will be current during the month of April.

Betty Grable Returns

The schedule returns to the screen the studio's musical star, Betty Grable, plus such newcomers as Jeanne Crain, Vivian Blaine, June Haver and Dick Haymes. The Darryl F. Zanuck production of "Wilson" will be released for popular-priced runs in August.

Of the short subjects, all are produced in New York under the personal direction of Edmund H. Reek. Of the 20 tentative 1944-45 releases, the schedule shows that nine already have been delivered to exchanges.

Besides features, the company will have for release during the 30th anniversary celebration, 13 March of Time subjects, 20 Terrytoons, 12 Movietone Adventures, six Sport Reviews and two Lew Lehr Novelties.

Working with Mr. Reek in the short subjects department is a staff including the following key executives, commentators, producers and cameramen:

Jack Darrock, short subjects supervisor; Russell Muth, news makeup editor; Jack Haney, news editor; Dan Doherty, assistant news editor and publicity manager; Ben Loweree, head film editor; Art Sorenson, assistant news editor, and commentators Lew Lehr, Ed Thorgersen, Lowell Thomas, Hugh James and Vyvyan Donner.

Recent acquisition of important literary properties sustains the pace of the company in building for the future. In commemoration of its celebration, the company points to such purchases as "Anna and the King of Siam," by Margaret Landon; "Captain from Castile," by Samuel Shellabarger; "Leave Her to Heaven," by Ben Ames Williams; "Razor's Edge," by Somerset Maugham; "Dragonwyck," by Anya Seton; "A Bell for Adano," by John Hershey; "Forever Amber," by Kathleen Winsor; "Centennial Summer," by Albert E. Idell; "Keys of the Kingdom," by A. J. Cronin, and others.

1,621 IN 30 YEARS

During its 30 years of history from 1915 to 1945, which Twentieth Century-Fox is celebrating this month, the company has released 1,621 feature pictures, an average of 54 pictures a year. Turned loose with a pencil and a ream of paper, a statistician in the company figured that the film required for the pictures, based on an average of 6,000 feet per picture and 100 prints for each, would reach around the world more than eight times — a total of 9,726,000,000 feet, adding up to 184,200 miles. No mention was made of inches. Of the 1,621 features, the company produced 1,534 in its own studios, 15 were made by British producers, 32 by other foreign countries, and 40 by outside American producers. The company's first release was "Life's Shop Window", which emerged in 1914, starring Claire Whitney.

Supporting these new releases and forthcoming productions will be the advertising, publicity and exploitation campaign built up in the home office by Hal Horne.

YEAR'S REPO

The program of releases for the cele of the 30th anniversary of Twentieth Ce Fox Film Corporation is set, and m through the months until February of year. The line, month by month:

MARCH

Thunderhead
Circumstantial Evidence

APRIL

A Royal Scandal
Molly and Me
The Song of Bernadette
Call of the Wild (re-release)

MAY

Diamond Horseshoe
The Bull Fighters

JUNE

Where Do We Go From Here?
Colonel Effingham's Raid

JULY

Nob Hill
Two-Faced Quilligan

AUGUST

A Bell for Adano
State Fair
Wilson

SEPTEMBER

The Dolly Sisters
Two Bryan Foy Pictures

OCTOBER

Fallen Angel
Captain Eddie

NOVEMBER

Dragonwyck
Two Bryan Foy Pictures

DECEMBER

Junior Miss
Little Horse

JANUARY

Kitten on the Keys
Leave Her to Heaven

FEBRUARY

Cluny Brown

Paul Terry Celebrates His 30th Anniversary, Too

It also is the 30th anniversary in the moti picture industry for Paul Terry, producer Terrytoons. He has been with Twentieth Cen tury-Fox for the past 10 years. The productio of his first cartoon required months of solitar labor. He now has a staff of more than 10 persons, turning out 20 Technicolor cartoons year for release by Twentieth Century-Fox Mr. Terry's first venture into the embryoni animated cartoon field of 1915 was not exactl auspicious. He undertook months of concen trated and unremitting labor, a one-man job o creating thousands of drawings, photographin them and performing the other incidental task of cartoon making.

They're Cut Out
to be a
TERRIFIC
TRIO!

ank

Seattle,

David
Fox the-

A. J. Bala-
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ity.

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has bought the film
Guerilla in the Philip-
ieut. I. D. Richardson, by

EDMUND REEK
Newsreel Vice-President

Terrytoons

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Nine of the 28 will b
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Tom J. Connors, vice-
sales, pointed to such releas
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"Molly and Me," a co
Gracie Fields and M
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the novel by Fran
the Jack London
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special release for March whic
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Betty Grable Returns

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Of the short subjects, all are p
New York under the personal direct
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Jack Dar
Russell Muth,
Haney, news e
news editor and p
eree, head film edi
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Gracie Fields
Monty Woolley
Roddy McDowall

"Molly And Me"

GRACIE FIELDS • MONTY WOOLLEY
RODDY McDOWALL in "MOLLY AND ME"
with Reginald Gardiner • Natalie Schafer
Edith Barrett • Clifford Brooke • Aminta Dyne
Queenie Leonard • Doris Lloyd • Patrick
O'Moore • Lewis L. Russell • Directed by LEWIS
SEILER • Produced by ROBERT BASSLER
Screen Play by Leonard Praskins • Adaptation by Roger Burford • From a Novel
by Frances Marion

The Hilarity-roaring comedy from
20th CENTURY-FOX

ars Are Born to eet Call of War

th many of the company's top grossing players in the armed forces, the studios wentieth Century-Fox Film Corporation ear made a determined bid for new faces, the result that at least 15 young contract rs scored in featured roles. Those who become stars as a result of their performances in the past 12 months are:

ane Crain, starred in "Home in Ina" and "In the Meantime, Darling." She a featured role in "Winged Victory," and ated to star in "Our Moment Is Swift" "Leave Her to Heaven."

ne Haver, starred in "Home in Indiana," first, and co-starred with Dick Haymes in h Eyes Are Smiling." Her next appear will be opposite Fred MacMurray in ere Do We Go From Here?" Haymes was featured in "Four Jills in a Jeep," at present is appearing opposite Betty ble in "Diamond Horseshoe."

evin O'Shea, important roles in "The ple Heart," "A Wing and a Prayer" and ys of the Kingdom."

the in "Royal Scandal"

Vlliam Eythe, featured in "The Song of nadette," "Wilson," and starred in "The e of St. Mark." He has the masculine lead osite Tallulah Bankhead in "A Royal Scan," the Ernst Lubitsch comedy.

Alexander Knox, Gregory Peck and Jener Jones attained stardom in "Wilson," he Keys of the Kingdom" and "The Song Bernadette."

Vivian Blaine, starred in "Greenwich Vile." "Something for the Boys," "Nob Hill."

Peggy Ann Garner, featured in "Jane re," was given the role of Francie Nolan "A Tree Grows in Brooklyn." Now work g in "Nob Hill" and is under consideration r "Dragonwyck."

adio Singer in Musical

Perry Como, singing star of radio, played s first picture role in "Something for the oys." Glen Langan, also in the same picure, has been assigned to "Bon Voyage."

Mary Anderson's performance in "The ong of Bernadette" and "Wilson" made her popular starlet.

Jo-Carroll Dennison, Judy Holliday and ane Ball are featured in "Winged Victory" nd are being considered for starring roles n coming productions. Sheila Ryan is moving into important consideration.

20th Century-Fox Pension Plan Near Approval

Approval is expected shortly by the Twentieth Century-Fox board of directors of the final draft of a company pension plan which has been in preparation for some time. The plan will then go before the annual stockholders' meeting, May 15, for adoption, it was learned last weekend.

The plan is understood to include workers of the home office, exchanges and the studio. National Theatres, theatre subsidiary, will not be covered by the plan as it already has in operation its own retirement plan.

The retirement age is expected to be 65 in most cases, with the privilege, under certain circumstances, of earlier retirement.

MARCH OF TIME GOES INTO ELEVENTH YEAR

It is exactly ten years ago that the first issue of "The March of Time" appeared on the screens of U. S. theatres. Now more than 12,000 theatres throughout the world show the short subject—a significant comparison with the 417 theatres which showed the original issue. The initial release dealt with the Belisha Beacons, the traffic guides that young Leslie Hore-Belisha, as Transport Minister, installed throughout England.

Company Continues Policy of Acquiring Best Sellers

With the recent purchase of important literary properties, Twentieth Century-Fox is continuing its story-buying pace of 30 years. Some of the newer novels have been acquired from such names as Betty Smith, Margaret Landon, Samuel Shellabarger, Ben Ames Williams, Somerset Maugham, Anya Seton, John Hershey, Kathleen Winsor, Albert E. Idell and A. J. Cronin.

The company has been bringing best sellers and classics to the screen since 1917, when it starred William Farnum in Charles Dickens' "Tale of Two Cities," and produced Robert Louis Stevenson's "Treasure Island."

Other writers transferred to the screen by the company include John Steinbeck, Eric Knight, Walter D. Edmonds, Richard Llewellyn, Louis Bromfield, Charlotte Bronte, Phil Stong, Mary O'Hara, Vera Caspary, Franz Werfel, Martha Cheavin and Patrick Hamilton.

National Theatres Runs 500 Houses

The theatre affiliates of Twentieth Century-Fox consist of seven corporations subsidiary to National Theatres Amusements Company, Inc. The parent theatre concern is headed by Charles P. Skouras as president. His brother, Spyros P. Skouras, is chairman of the board. Other officers include A. Sumner Gambee as vice-president and secretary; H. C. Cox as vice-president and treasurer, and Dan Michalove as vice-president and liaison with headquarters in the film company home office.

The circuits, aggregating about 500 theatres, and their executive leadership, are:

Fox West Coast Theatres Corp., Los Angeles, Charles P. Skouras, president.

Fox Midwest Amusement Corp., Kansas City, E. C. Rhoden, president.

Fox Wisconsin Theatres, Inc., Milwaukee, H. J. Fitzgerald, president and general manager.

Fox Intermountain Theatres, Denver, Frank H. Ricketson, Jr., president.

Evergreen State Amusement Corp., Seattle, Frank L. Newman, president.

Fox Michigan Corporation, Detroit, David Idzal, president. Operating only the Fox theatre in Detroit.

Roxy Theatre, Inc., New York, A. J. Balaban, general manager. Operating only the Roxy theatre in New York City.

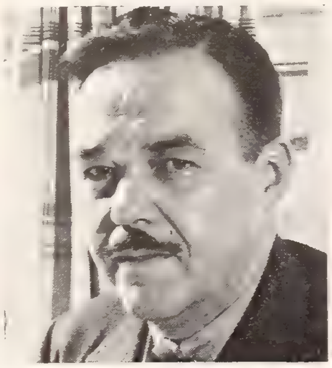
20th-Fox Buys "Guerilla"

Twentieth Century-Fox has bought the film rights to "American Guerilla in the Philippines," the story of Lieut. I. D. Richardson, by Ira Wolfert.

JOSEPH H. MOSKOWITZ
Studio Vice-President

FELIX A. JENKINS
Secretary

EDMUND REEK
Newsreel Vice-President


RICHARD DE ROCHEMONT
Producer, March of Time

JOHN R. WOOD, JR.
Manager, March of Time

PAUL TERRY
President, Terrytoons

"An artistic production which will catch critical praise and plenty of audience attention. With Dorothy McGuire, Robert Young and Herbert Marshall toplining in top performances, 'Enchanted Cottage' will play a merry tune at the boxoffice."

—*VARIETY*

"A natural, both as to box office and entertainment."
—*Motion Picture Herald*

"Gives one the feeling of having discovered some rare jewel."
—*Hollywood Reporter*

"One of the month's most noteworthy screen events."
—*Boxoffice*

"In the top bracket."
—*Hollywood Variety*

"Beats a path of its own . . . an attraction of some size."
—*Motion Picture Daily*

"Deeply moving . . . has tremendous appeal for women."
—*Film Daily*

"Timely . . . should prove beneficial to box office."
—*Showmen's Trade Review*

"Unusual love story will get the women's vote."
—*The Exhibitor*

NATIONAL PRESENTATIO IN MID-APRIL!

GET CREDIT FOR YOUR RED CROSS COLLECTION
SEND YOUR REPORT TO YOUR AREA CHAIRMAN,

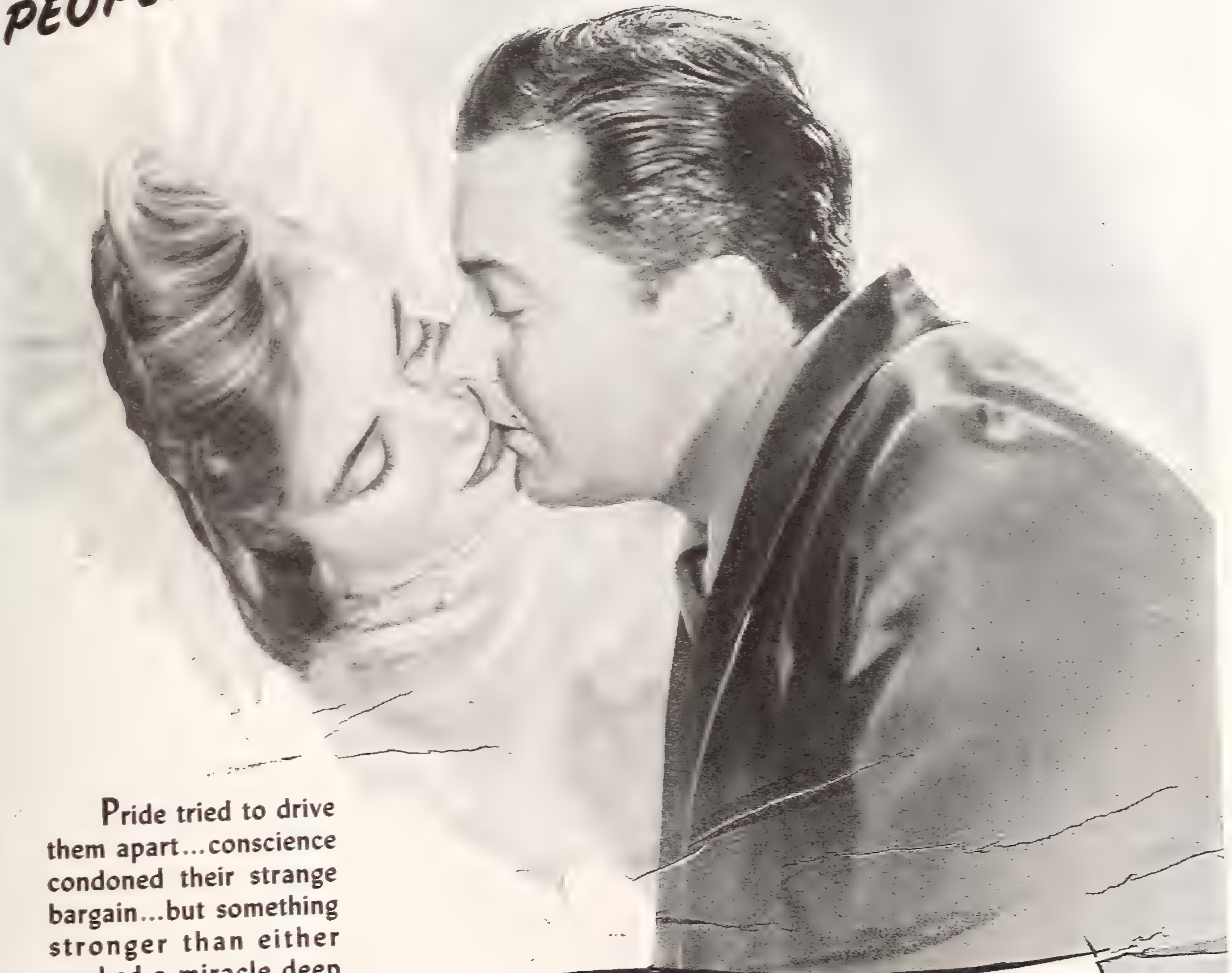
RKO PRE-SELLS WITH TERRIFIC AD CAMPAIGN

Full page seat-sellers in the biggest magazines, to a total of

29,007,375 CIRCULATION!

—in publications like WOMAN'S HOME COMPANION—McCALL'S—RED BOOK—COLLIER'S—LOOK—LIBERTY—TRUE STORY—WOMAN'S DAY—FAMILY CIRCLE and the ENTIRE FAN LIST. The ad reproduced here appears in LOOK, PIC and TRUE STORY.

PEOPLE *Whispered* ABOUT THESE TWO!



Pride tried to drive them apart...conscience condoned their strange bargain...but something stronger than either worked a miracle deep in their hearts!

DOROTHY McGUIRE · ROBERT YOUNG
The Lovers of "Claudia"
HERBERT MARSHALL

The Enchanted Cottage

Mildred Natwick · Spring Byington · Hillary Brooke · Richard Gaines
Directed by JOHN CROMWELL · Produced by HARRIET PARSONS
Screen play by DeWitt Bodeen and Herman J. Mankiewicz · Based on the play by Sir Arthur Wing Pinero

RKO RADIO

RKO TO PRODUCE IN FRANCE VIA PATHE

Deal Includes Release of French Films by RKO in Other Countries

RKO Radio Pictures will produce pictures in France through a subsidiary company set up for that purpose, Phil Reisman, vice-president and foreign sales manager of RKO Radio Pictures, announced Tuesday, in New York.

The company has concluded an agreement with the French Pathe Cinema, a subsidiary of which is Gaumont, a large theatre operating company, for the production of pictures in France, the exhibition of French films in other countries, and the exhibition of American films in France. The distributing company will be called Pathe-RKO in France and her colonies. It will be known as RKO-Pathe in other countries. Its general manager will be Marcel Gental, now general manager in France for RKO.

Much of Mr. Reisman's interview was devoted to conditions in France. He said food and clothing were scarce, that many other items were absent, and that fuel was the most pressing need. He compared the horrors of war at the front nearby, of which he had heard, and the damage in France, which he had seen, with the attitude of the people in the U. S., and said it gave him an "empty feeling" when he heard complaints about the curfew.

Cites Hardships in France

"I would like to be able to deliver a message publicly to the American people to be patient with the French," he said. "They may make statements which seem bad, but it is hard to think clearly when you have not enough food.

"They are making brave efforts to get their motion picture industry started again," he added, "and they are extremely anxious to cooperate with the Americans. The name calling I hear in this country is not founded on fact at all. After all, their desire for distribution of their films in this country is understandable. They've absorbed all of ours; and, outside of a few art theatres, there's been no real distribution of theirs here—there's been no real effort to help them."

Theatre business is "terrific," Mr. Reisman said. The average theatre admission is about 40 francs, which, at the pre-war rate, is about two dollars.

French film people in the underground movement managed to hide important equipment, so that the studios start off well, he said. Many films were also hidden.

Eastman Factory Functioning

He added that the Eastman film factory in Paris had produced, since liberation day there, approximately 5,613,000 feet of raw stock, which is being parceled out to the Office of War Information, the British Ministry of Information, American film companies, and native producers.

In Great Britain, where he spent most of the five weeks abroad, and presided at a convention of company personnel, Mr. Reisman spoke with J. Arthur Rank, British film leader.

"This fellow Rank, in my opinion, is a credit to the whole industry," he said, "and he should be encouraged. He's learning the business very rapidly. When he visits the United States in May he is going to make a fine impression."

Skirball Plans Three Pictures, Budgeted at $4,500,000

Jack Skirball, independent producer releasing through United Artists, will produce three films within the next 14 months, budgeted at $4,500,000, he disclosed in New York last weekend before his departure for the coast.

Mr. Skirball was in New York for conferences on "It's in the Bag," a May 1 release, with UA sales executives and William Horne, his eastern sales representative, and Lou Goldberg, his eastern advertising and publicity representative. He also has finished "What Every Woman Wants," made in association with Sam Wood, starring Claudette Colbert and Don Ameche.

His first new production, "A Genius in the Family," will start in June, with Don Ameche starred. The other two will be "On Approval" and "French Town." Mr. Skirball said he probably would continue to release through UA and was discussing a renewal deal with the company. He anticipates no raw stock difficulty because he made more pictures in 1941 than this year. Mr. Skirball said that he and Bruce Manning had signed Don Ameche to an exclusive three-year contract.

Jackter Named Chairman Of Montague Campaign

Rube Jackter, assistant general sales manager of Columbia, was announced this week as chairman of the committee in charge of the "Montague Twentieth Anniversary Campaign." The drive, which will continue 15 weeks to June 28, got under way March 16. Mr. Jackter is currently completing plans for a series of contests to be applied as the campaign progresses. Awards will be set up to include all company branch managers, salesmen and bookers. A committee of nine sales executives to assist Mr. Jackter includes: Louis Weinberg, Louis Astor, M. J. Weisfeldt, H. C. Kaufman, George Josephs, Maurice Grad, Vincent Boreill, Seth Raisler and Sidney Singerman.

Pacific Coast Independents Hit "Profits" on U. S. Films

A resolution assailing use of Government films for private profits, and citing "The Fighting Lady," distributed by Twentieth Century-Fox, as an alleged case in point, was passed last week by trustees of the Pacific Coast Conference of Independent Theatre Owners, meeting in Hollywood. The resolution charged film companies now were bidding for similar control of a picture on the Iwo Jima invasion, and it asked the services to distribute the films through the normal OWI-WAC channels.

Bette Davis Earned Highest Warner Salary Last Year

The highest paid employee of Warner Brothers last year was Bette Davis, according to the annual report filed March 13 with the Securities and Exchange Commission. Miss Davis received $241,083 for the fiscal year ended August 31, 1944. Other salaries reported by Warners included Barbara Stanwyck, $223,333; Rosalind Russell, $202,500, and James Cagney, $183,652. Mr. Cagney was described as "former employee and participant in gross receipts of certain other pictures."

Pal Announces Shorts For Television

George Pal, producer of the Puppetoon series of short subjects for Paramount, told the trade in New York Monday he was negotiating with several firms on the production of entertainment and commercial shorts for television during the postwar period.

Trans-Lux Plan New York Hous

The second move in its post-war expansio gram was disclosed recently by the Tran Corporation with the announcement that it build a 600-seat theatre on Madison Avenue 60th Street, New York, when the Office of Requirements gives the green light for such struction.

Last December Trans-Lux announced it erect a 13-story office building and 2,000-sea run feature house in Washington, D. C., ea the post-war period.

The contemplated New York theatre will the east side of Madison Avenue, opposite the ent Trans-Lux, also of 600 seats, which oper November, 1933. When the new theatre is structed, one house will play features with reels and shorts while the other will show newsreels and shorts.

Trans-Lux, meanwhile, is looking for other tions for new theatres, according to Norma Elson, general manager. These new sites not be confined necessarily to the east, Mr. said, but might be in the middle and far west. ther acquisitions of theatre sites might be ex to be announced shortly, he added.

The circuit currently operates seven houses in New York and one in Boston showing fe with newsreels and shorts, and four playing reels and shorts. Two of this category a New York, and one each in Philadelphia Washington.

Theatre television would be installed i Trans-Lux houses according to whatever p that medium took in the post-war era, Mr. said.

WPB Eases Non-Military Or On Photographic Equipment

Manufacturers of restricted photographic e ment and accessories have been authorized b War Production Board to fill non-military o for less than $500 without special authorizati preference rating.

The WPB explained that while the prefe was not now required on orders for less than only high ratings assured prompt delivery. O bearing AA-4 and lower ratings are frequ delayed as much as 12 or 18 months.

Included among the photographic equipme which the restrictions are relaxed are motion pi cameras, projectors other than 35mm, camer cessories, eight and 16mm projection access and mounted lenses, except those for 35mm jectors.

Decency Legion Reviews Five New Pictures

The National Legion of Decency this wee viewed five new films, approving four and clas ing one as objectionable in part. In Class A-2 objectionable for adults, are: "Dillinger," "A a Pal and a Gal," "Swingin' on a Rain "Three's a Crowd." In Class B, objectiona part: "Affairs of Susan."

Loew Toronto Sets Dividend

Marcus Loew's Theatres, Ltd., operating Loew houses in Toronto, has declared a $1 dend on common shares, payable March 31. similar payment was made late in 1944. The lar one and three-quarter per cent dividend the seven per cent preference shares for the rent quarter also has been declared, to be pai the same date. For 15 years, until last Aut there had been no common dividend.

RKO Pays $1.50 Dividend

The board of directors of Radio-Keith-Orph Corporation at a meeting held Tuesday, M 20, 1945, declared a dividend of $1.50 per shar its six per cent preferred stock payable Ma 1945, to holders of record at the close of busi on April 20, 1945. The payment will be the r lar dividend for the current quarter, which end April 30, 1945.

HE HOLLYWOOD SCENE

PLETED

MBIA

n Roundup

GRAM

e

MOUNT

erade in Mexico

Girls Leave
ne (Sam Sax)

LIC

of Kit Carson

Amazing Mr. M

20TH CENTURY-FOX

Ten Little Indians (Popular Pictures, Inc.)

UNIVERSAL

Pillow of Death
Men in Her Diary

STARTED

REPUBLIC

Man from Oklahoma
Tiger Woman
Colorado Pioneers

WARNERS

Time, the Place and the Girl

SHOOTING

COLUMBIA

Over 21
Kiss and Tell (Sol Siegel)

MGM

They Were Expendable
Dangerous Partners
Early to Wed
Yolanda and the Thief
Harvey Girls

MONOGRAM

Here Comes Trouble

PARAMOUNT

Our Hearts Were Growing Up
Well Groomed Bride
You Came Along (Hal Wallis)

RKO RADIO

George White's Scandals of 1945
Amorous Ghost (formerly "Man Alive")
Bells of St. Mary's (Rainbow Productions)

20TH CENTURY-FOX

Within These Walls
Dragonwyck
Junior Miss
Dolly Sisters
State Fair

UNITED ARTISTS

Captain Kidd (Bogeaus)
Young Widow (Stromberg)
Duel in the Sun (Vanguard)

UNIVERSAL

Serenade for Murder
Lady on a Train
Night in Paradise

WARNERS

Stolen Life
Shadow of a Woman

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arners Start Musical; Others Go Into Work

lywood Bureau

our new films were started last week, and went to the cutting rooms. The shooting x fell to 31, a new low for the year.

arners launched "The Time, the Place and Girl," a musical in color starring Dennis gan, Jack Carson and Jane Wyman. David ter is directing for Alex Gottlieb, producer. epublic trained cameras on three: "Man n Oklahoma," "Tiger Woman" and "Colo- Pioneers." The first is a Roy Rogers stern with music, in which Dale Evans and rge "Gabby" Hayes have featured roles. Gray is the associate producer, and Frank Donald is directing.

"Tiger Woman" presents Adele Mara and ne Richmond in leading roles. Darrell and art MacGowan are the associate producers. l Ford is the director.

'Colorado Pioneers" is another in the comny's "Red Ryder" series of Westerns, preting Bill Elliott, Alice Fleming and Bobby ake. Robert Springsteen directs; Sidney cker is the associate producer.

ecent Story Purchases f Producers Listed

MGM has purchased the screen rights to reat Temptation," based on the novel "Carl d Anna," by Leonard Frank, which was apted for the stage and produced by the heatre Guild some years ago. Greer Garson ill be starred in the film, and Arthur Hornow, Jr., will produce it. Casey Robinson is rrently preparing the screenplay. . . . "Party ine," a novel by Louise Baker, which is slat- for April publication, has been purchased by wentieth Century-Fox. Robert Bassler will roduce the film. . . .

A recent MGM purchase is "The Lady in e Lake," mystery story by Raymond Chander. . . . PRC will make "Dreams of Love," ased on an original play by Patrick O'Sullian, dean of the Memphis College of Music. t's the life story of Franz Liszt, the Hungarin composer. . . . MGM bought Daisy Neumann's unpublished novel, "Now That April's There," and plans early production with an allstar cast. The story deals with the experiences of two English children who return to their Oxford home after spending three years in the United States to escape the English blitz. . . . Universal has purchased "She Meant No Harm," by Donald Henderson Clarke.

Irving Yordan, brother of Phil Yordan, playwright, has joined the King Brothers' story department at Monogram. . . . Hunt Stromberg has signed Penny Singleton for one of the leading roles in "Young Widow." . . . Marc Platt, who scored in the Columbia musical, "Tonight and Every Night," will be starred in that company's forthcoming "Tars and Spars." . . . Beverly Wills, 11-year-old daughter of Joan Davis, will portray her mother as a child in "George White's Scandals of 1945" at RKO Radio.

Christy Cabanne has been signed to direct "Main Street Girl" for Monogram. . . . Walter Lantz, Universal cartoon producer, has signed Walter Tetley, Sarah Berner and William Wright to do voices for his next "Andy Panda" Technicolor cartoon. . . . Robert Riley Crutcher has been signed by Sol Lesser to write the screenplay for "Paris Canteen." . . . Virginia Farmer has been added to the cast of Paramount's "Our Hearts Were Growing Up." . . . Ann Gillis has been selected for an important role in the forthcoming Warner production, "Janie Gets Married." . . . Robert Walker will portray Jerome Kern in "Till the Clouds Roll By," which Arthur Freed will produce for MGM.

Incidental News of Pictures-To-Come

Leslie Charteris, mystery-story writer, and Anson Bond, producer, have formed a company to be known as Bond-Charteris Enterprises, which will produce a series of pictures based on Charteris' character, "The Saint." Formerly, the "Saint" series was produced by RKO Radio, with George Sanders in the title role. . . . Noel Madison has been signed to a seven-year director's contract by B. G. DeSylva, and will take over the directorial reins on DeSylva's initial Paramount production, "The Stork Club," starring Betty Hutton with Barry Fitzgerald.

Another Dumas story has been chosen by Columbia for screen adaptation. It is "The Regent's Daughter," which will be filmed under the title "The Cavalier of France." Michel Kraike has been assigned to produce, and Lewis Allen is currently writing the screen treatment. . . . A budget of $1,200,000 has been set up for the Nero production, "Whistle Stop," which Seymour Nebenzal will produce for United Artists release.

The King Brothers are borrowing Lawrence Tierney, who scored in "Dillinger," from RKO Radio to star in "Payment Due," an original psychological mystery which the brothers will produce for Monogram. . . . Charles R. Rogers is planning a musical based on the lives of Tommy and Jimmy Dorsey, which will be titled "My Brother Leads a Band."

Geraldine Fitzgerald, Dorothy McGuire, Maureen O'Hara and Andrea King have been chosen by the Eire Four Province Club, noted Irish cultural society, as outstanding examples of Irish pulchritude on the screen. . . . In addition to Marjorie Reynolds, Jules Levey is borrowing Barbara Britton from Paramount for a leading role in his next production, which he will make for United Artists release.

Universal Exercises Option on Taylor, Serial Director

Jack English has been named to direct "The Ironmaster" for Republic. . . . Universal has exercised its option on the services of Ray Taylor, who directs the studio's serials. . . . Martha Sleeper, William Gargan and Joan Carroll have been added to the cast of the first Rainbow Production, "The Bells of St. Mary's," which is to be released through RKO Radio.

Danny Morton, noted vaudevillian, has been signed to a term contract by Universal, and will appear in the studio's forthcoming jam-session mystery film, "Hear that Trumpet Talk." . . . Barry Fitzgerald, soon to be seen in Popular Pictures' "Ten Little Indians," has been given an award by the *Leatherneck Magazine* for his performance in "Going My Way."

Edward Small has borrowed Barry Sullivan from Paramount for a leading role in "Getting Gertie's Garter." . . . Charles Winninger will do the prologue and narration on "The Two-Way Street," U. S. Government film which Phil Karlstein is directing for Monogram. Distribution costs will be shared by Monogram and PRC.

Discuss Films at Forum

Mildred Fitzgibbons, manager of the Skouras Roosevelt theatre, Flushing, L. I., was a speaker at a round table discussion of "The Role of Motion Pictures in a Community Program," at the New York School of Education March 17. The meeting was sponsored by the National Board of Review of Motion Pictures and the Metropolitan Motion Picture Council.

Greenspan Leaves Society

Lou Greenspan, who joined the Motion Picture Society for the Americas in Hollywood as executive aide to that agency's past-president, Joseph I. Breen, and has continued since in charge of public relations and studio contacts, has tendered his resignation, effective April 1. Announcement of his future affiliation will be made at that time.

Air Express Rises 20%

The air express division of the Railway Express Agency has announced that air express shipments handled in combined air-rail service during January rose 20 per cent over the same period in 1944.

Pat **O'BRIEN** .. *George* **MURPHY** .. *Carole* **LANDIS**

COLLECT AT EVERY SHOW!
RED CROSS WEEK — MARCH 15-21

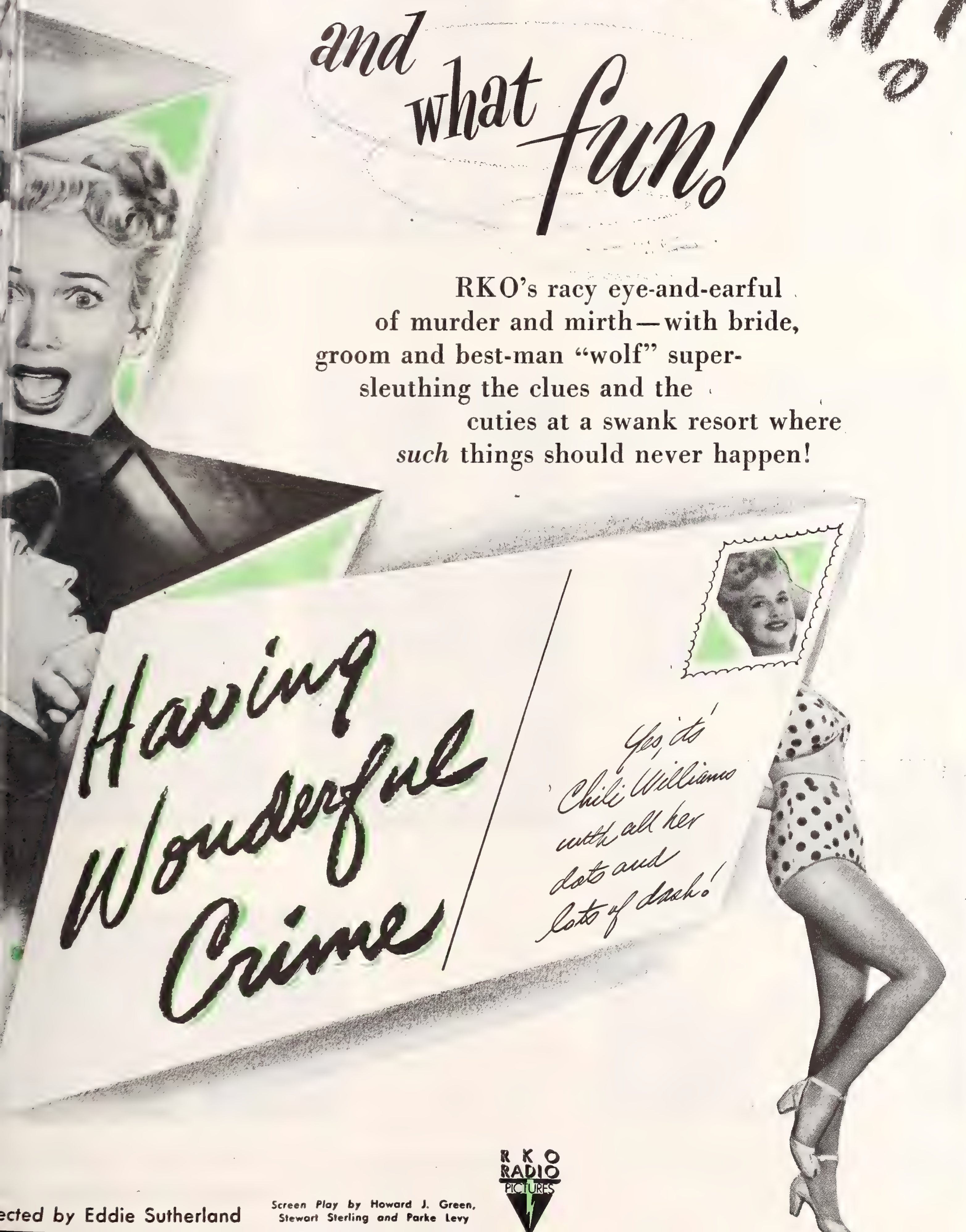
WITH **LENORE AUBERT**

Produced by Robert Fel

N A HONEYMOON!

and what fun!

RKO's racy eye-and-earful of murder and mirth—with bride, groom and best-man "wolf" super-sleuthing the clues and the cuties at a swank resort where *such* things should never happen!



Having Wonderful Crime

Yes, it's Chili Williams with all her dots and lots of dash!

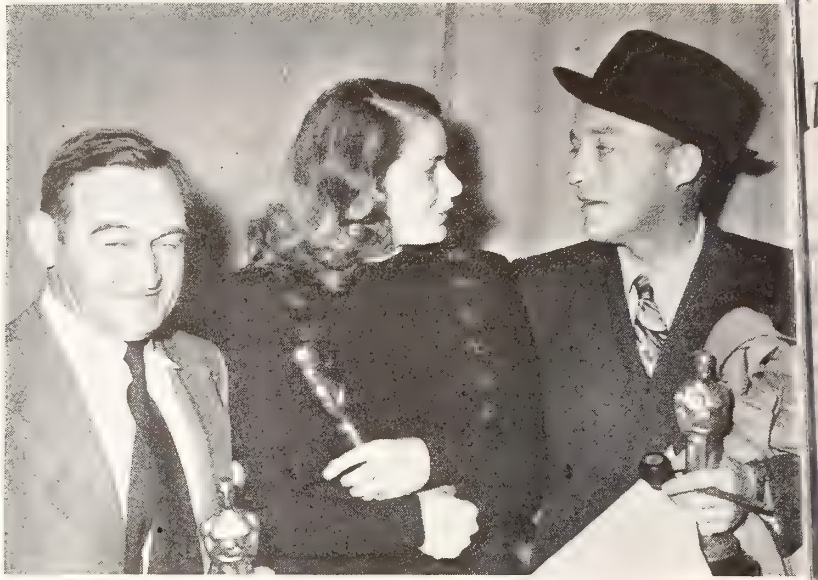
ected by Eddie Sutherland

Screen Play by Howard J. Green, Stewart Sterling and Parke Levy

RKO RADIO PICTURES

THE ACADEMY WINNERS MEET THEIR OSCARS

THE EYES AND EARS OF THE INDUSTRY, and the ears of the world, by radio, were fixed on the Chinese Theatre, Hollywood, Thursday evening last. That night the Academy of Motion Picture Arts and Sciences gave its annual "Oscars" and other awards for the "bests" during the year previous, in acting, screen writing, production, art, editing, sound, special effects, short subjects, musical scores, song writing, and technical achievement. Particulars of the awards and their presentation are on the page opposite. Here are the winners, caught by the camera as they received their statuettes, expressed their gratitude, and congratulated each other.



OSCARS to Ingrid Bergman, best actress, for her role in "Gaslight", and to Bing Crosby, right, best actor, and Barry Fitzgerald, best suppor actor, for their roles in "Going My Way". MGM produced "Gaslight", and Paramount "Going My Way". The latter was judged best picture of the year.

DARRYL ZANUCK, producer of "Wilson", receives the Thalberg Memorial Award from Norma Shearer.

PRODUCER of "Going My Way", B. G. DeSylva, holds his statuette.

DIRECTOR of "Going My Way", Leo McCarey, accepts an Oscar.

BEST CHILD ACTRESS of the year, Margaret O'Brien is seen at the left receiving her citation and award, in an informal manner, from Bob Hope, master of ceremonies.

AND MR. HOPE, himself, at the right is seen receiving from Walter Wanger, Academy president, a life membership in the Academy.

nce There Were 3 Irishmen— nd Some Academy Awards

WILLIAM R. WEAVER

wood Editor

CE there were two Irishmen—" but last there were three Irishmen who put their s and their talents together and came up, week, with the seventeenth annual Awards he Academy of Motion Picture Arts and nces pretty well monopolized, and with fellow-professionals thundering their sat- tion with the whole thing.

o Bing Crosby, Number One Money-Mak- Star of 1944 in MOTION PICTURE HERALD'S al poll of exhibitors, went the Academy's ar for the best performance of the year.

o Barry Fitzgerald, a winner in the HER- s 1944 Stars-of-Tomorrow poll, went the demy's Oscar for the best supporting per- mance of the year by an actor.

o the third Irishman, Leo McCarey, went one but two Oscars—one for best direction one for best motion picture story—and to picture on which these three had bestowed sum of their talents, "Going My Way," t the Oscar denoting the ballotted opinion the Academy's electorate that this was the standing picture of 1944.

x Office Sensation Also as Academy Sensation

ll in all—and the foregoing is by no means (see complete tabulation of Academy win- s in the space on your right)—"Going My y," the box office sensation of 1944, turned to be the sensation of the Academy's an- l exercises, conducted this year, as last, at auman's Chinese theatre, with everybody o could get a ticket present and pleased, and h the ceremonies broadcast nationally over Blue Network and likewise to the armed ces around the world.

epending upon how one chooses to foot up total awards, it was a Paramount or a entieth Century-Fox year, although Metro- ldwyn-Mayer and RKO Radio also took n Oscars in the upper-level division. The ademy membership voted Ingrid Bergman statuette for the year's best performance an actress (in "Gaslight") and awarded to Ethel Barrymore for the best support- performance by an actress (in "None But Lonely Heart").

nuck Gets Thalberg Award r Outstanding Production

he Twentieth Century-Fox score accrued m a wide range of awards, starting at the with Darryl F. Zanuck taking the Irving Thalberg Award for Outstanding Achieve- nt in Motion Picture Production, a distinc- n voted him also in 1937.

he Academy's annual awardings came this r midway in a week marred by Hollywood's t production-wide strike in many years, but ket lines and other ubiquitous implementa- ns of what is delicately termed "economic ac- n" in no way marred the proceedings at the inese. The affair followed the war-imposed ndition of "informal dress" as to men's wear, the ladies—bless 'em—furnished their own lividual interpretations of the rule, the bea- ns laced the skies as in pre-war years, the citizenry filled the bleachers and lined Hol- vood Boulevard for blocks to witness the arrival of the notability in its sleek, black, gas-rationed conveyances, and all was a scene of beglamoured confusion befitting the event in hand.

Der Bingle Crosby is the first MOTION PICTURE HERALD Money-Making Stars poll winner to take down the Academy's top honor the same year. This is likewise the first year nobody in Hollywood raised so much as a whisper of criticism of the Academy's awardings.

ACADEMY AWARD WINNERS

Following are the winners of the Awards of the Academy of Motion Picture Arts and Sciences for 1944, announced at informal, wartime ceremonies at Grauman's Chinese theatre in Hollywood Thursday evening, March 15. Bob Hope, master of ceremonies, received a life membership in the Academy.

Best motion picture of the year—"Going My Way", Paramount.

Best performance by an actor—Bing Crosby in "Going My Way", Paramount.

Best performance by an actress—Ingrid Bergman in "Gaslight", Metro-Goldwyn-Mayer.

Best performance by an actor in a supporting role—Barry Fitzgerald in "Going My Way", Paramount.

Best performance by an actress in a supporting role—Ethel Barrymore in "None But the Lonely Heart", RKO Radio.

Best achievement in directing—"Going My Way", Paramount; Leo McCarey.

Best written screenplay—"Going My Way", Paramount. Screenplay by Frank Butler and Frank Cavett.

Best original screenplay—"Wilson", 20th Century-Fox. Screenplay by Lamar Trotti.

Best original motion picture story—"Going My Way", Paramount. Original story by Leo McCarey.

Best achievements in art direction—Black-and-white: "Gaslight", MGM. Cedric Gibbons and William Ferrari. Color: "Wilson", 20th-Fox. Wiard Ihnen.

Certificates of merit to interior decorators of productions receiving awards for art direction—Black-and-white: "Gaslight", MGM. Edwin B. Willis and Paul Huldschinsky. Color: "Wilson", 20th-Fox. Thomas Little.

Best achievements in cinematography—Black-and-white: "Laura", 20th-Fox. Joseph LaShelle. Color: "Wilson", 20th-Fox. Leon Shamroy.

Best achievemetn in sound recording—"Wilson", 20th-Fox. E. H. Hansen.

Best achievement in film editing—"Wilson", 20th-Fox. Barbara McLean.

Best achievement in special effects—"Thirty Seconds Over Tokyo", MGM. A. Arnold Gillespie, Donald Jahraus, and Warren Newcombe, photographic effects. "Wilson", 20th-Fox. Roger Heman, sound effects.

Best short subjects: One-reel—"Who's Who in Animal Land", Paramount; Jerry Fairbanks, producer. Two-reel—"I Won't Play", W.B.; Gordon Hollingshead, producer. Cartoon—'Mouse Trouble", MGM; Frederick C. Quimby, producer.

Best scoring of a musical picture—"Cover Girl", Columbia. By Morris Stoloff and Carmen Dragon.

Best music score of a dramatic or comedy picture—"Since You Went Away", Selznick International, U.A. By Max Steiner.

Best original song—"Swinging on a Star" from "Going My Way", Paramount. Music by James Van Heusen; lyrics by Johnny Burke.

Distinctive achievements in documentary production: Features—"The Fighting Lady", 20th-Fox and U. S. Navy. Short Subjects—"With the Marines at Tarawa", U. S. Marine Corps.

Special Awards —

Irving Thalberg award to Darryl F. Zanuck for outstanding production during 1944.
Best child actress of the year — Margaret O'Brien.

Scientific and Technical Awards —

Plaque to Stephen Dunn and the RKO sound department for design, and to RCA for additional development of an electronic compressor-limiter.

RK
RADIAN
LATIN
AND
Pan-A
PHIL
TER
ERN
TRU
Prod

7 SIZZLING TUNES BY

ARY BARROSO • MARGARITA LECUONA
GABRIEL RUIZ • PEPE GUIZAR
CARLOS CASTELLANOS
ANTONIO FERNANDEZ
BOBBY COLLAZO

GET CREDIT FOR YOUR RED CROSS COLLECTION.
SEND YOUR REPORT TO YOUR AREA CHAIRMAN.

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AND ALL THESE HEADLINERS IN THE ONE PICTURE!

ROSARIO and ANTONIO World-famed wizards of the dance!

MIGUELITO VALDES Top-flight Cuban night-club star!

HAROLD and LOLA Sensational in their "Snake Dance"!

LOUISE BURNETT Amazing voice—hits C above high C!

CHINITA MARIN Porto Rican queen of sultry song!

CHUY CASTILLON and PADILLA SISTERS Mexico's marvelous singing trio!

CHUY REYES and HIS ORCHESTRA Keyboard king of the Rhumba!

NESTOR AMARAL and BRAZILIAN SAMBA BAND See why his records are best sellers!

rocket bomb of torrid
es and amazing spe-
lties—all wrapped up
a glitter-show geared
laughs and speed-
ll musical excitement!

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with
OREY ROBERT EVE
NG·BENCHLEY·ARDEN
MARC
RAMER·ISABELITA

H. AUER • Screen Play by Lawrence Kimble

R K O
RADIO
PICTURES

INDIA WOULD LIMIT FOREIGN ACTIVITY

Producers Want Curbs on All Forms of Trade by Outside Interests

Indian producers have requested their Government to limit the extent of foreign film operations in India after the war, it was learned in New York Monday.

Proposals for the restrictive measures were submitted to the Indian Government following the recent Indian film industry post-war reconstruction conference in Bombay.

The recommendations are in effect a threat to American distributors, in the opinion of one home office foreign department executive. Thus far, there has been no indication that the Indian Government intends to act upon them, but it has been pointed out that the Indian producers made known their proposals at this time to prepare the Government for future and continued pressure.

Assured U. S. of "Cooperation"

Since last autumn, several Indian film representatives have visited the U. S. and have assured film executives here of India's willingness to cooperate in every way with American distributors. The request for Government action made by the Indian producers came as a surprise to foreign departments in New York.

The proposed restrictions as outlined to the Indian Government are as follows:

"1. No non-Indian company or individual will be permitted to produce, distribute or exhibit any type of Indian films for a minimum period of 20 years after the termination of hostilities or for a like period acquire by any means any property for the construction of film producing studios or cinema theatres in India.

"2. For a period of three years after the war, no person shall use any type of 35mm raw film except under a license issued by the Government. The Government shall not issue the license, however, to any person who shall not have had to his credit, between January 1, 1938 till the date of termination of hostilities, at least one full-length certified feature film, or to anyone who was not actively concerned with production since January 1, 1938.

No Raw Stock Control

"In making this proposal, it is to be explained that beyond this license, the Government shall not exercise any control whether as to the quantity of raw film to be consumed per film or as to the number of films to be produced by each licensed producer or any other manner such as that exercised under present control.

"3. Sound recording and reproducing equipment that may become available, either through import or from those no longer required by the military, shall, for a period of one year after the termination of hostilities, be first supplied only to the producers and exhibitors actively engaged in the production and exhibition of films during the period of one year prior to termination of hostilities.

"The Industry realizes that it must simultaneously try to make a determined attempt to expand and improve itself all around. It has, therefore, framed the following four-point program to be put into operation as soon after the war as may be practicable:

"1. The provision as quickly as possible of 5,000 cinemas, whether permanent or traveling, and thereafter such further numbers from year to year as may be warranted by the natural progress of the country's reconstruction and development schemes.

"2. The setting up of factories for the manufacturing of 35mm and 16mm positive raw films; 35mm and 16mm projectors, carbons and cinematographic chemicals.

"3. The increase of production necessary to feed the cinemas so that the gross income of the industry may amount at the end of 20 years after the war to no less than Rs. 30 crores.

"4. To produce short films of an educational character for exhibition to the public at large and in the classroom as the film industry's contribution to the cause of literacy, education and culture. This activity is intended to be executed on a non-profit basis."

Buffalo Plants Setting Up "Co-Pilot" Ticket Booths

Two Curtis-Wright airplane plants in Buffalo will set up booths for the sale of tickets to Warner's "God Is My Co-Pilot," which will open at the Great Lakes theatre next month along the lines of the world premiere staged in Macon, Ga. Among Curtiss-Wright's 43,000 employees and their families and friends alone, it is estimated that the picture has a potential audience of close to 150,000. The P-40 fighter planes, made at the plants, are shown in the film, based on the exploits of Colonel Robert Lee Scott.

Hirliman Gets Additional 16mm Exchange Outlets

George A. Hirliman, president of International Theatrical and Television Corporation, announced the closing of two franchise deals whereby six additional 16 mm exchange outlets for its substandard product will be opened in Boston, New Haven, Portland, Me., Memphis, New Orleans and Charlotte. This expansion was in line with Mr. Hirlman's plan eventually to set up 30 branches for domestic distribution of the company's 16 mm product, he said. Based upon pending negotiations, it is estimated that all 30 branches may be in operation within the next few months.

Plan Lake City House

Plans for the construction of a new 1,000-seat film house in Lake City, Tenn., have been announced by officials of Rockwood Amusement Company, Rockwood and Nashville, an affiliate of Crescent Amusement Company. George Ed Jahn, manager of a local Rockwood, Tenn., house has announced the purchase of the Norris theatre building and adjacent property as the site for a new house.

Two Companies Formed

Lob-Lee Theatres, Inc., New Haven, has filed a certificate of organization with the Secretary of State in Hartford, Conn., with 60 shares of stock at $50 par. Officers are: Oscar A. Levy, president; Bernard Levy, treasurer; Lewis Ginsburg, secretary. Western Connecticut Broadcasting Company, Stamford, was chartered by Kingsley and Edna Gillespie and Warren F. Cressy.

Clasa-Mohme Acquires "Souza"

American and Mexican distribution rights to "O Brasileira Joao de Souza," Portuguese-language feature produced in Brazil by Robert Chutz, have been acquired by Clasa-Mohme, New York. The film was brought to Hollywood originally under the auspices of the Motion Picture Society for the Americas.

Paramount Loans Finestone For Seventh War Loan

Alfred Finestone of Paramount's publicity partment has been loaned to the National Co mittee of the Seventh War Loan and will serve assistant director of publicity on a full-time ba John Hertz, Jr., chairman of the drive public and advertising, announced Monday. Arran ments for his services, which were requested Samuel Pinanski, national chairman of the S enth War Loan, were made with R. M. Gillha Paramount advertising and publicity director.

Paul Levi, advertising and publicity director the Metropolitan theatre, Boston, will be st chairman for Massachusetts during the drive, H ry Browning, executive assistant to the natio chairman, has announced.

Tom W. Baily, coordinator of the War Acti ties Committee, Hollywood division, has accep Mr. Pinanski's invitation to serve as industry co sultant to the Treasury Department. Mr. Ba arrived in New York last week for committee co ferences before joining the staff of Ted R. Ga ble, national war finance director, at the capit Mr. Baily was loaned to the WAC by the Ca fornia Theatre Council, of which he is executi director.

Chicago Salesmen Start Drive for National Unit

The Reel Fellows Club of Illinois, film sal men's group in Chicago, has started a campai for a national association of film salesmen, Sa Goldman, secretary, has announced. Efforts w be made to line up all other existing Reel Fello organizations and to form similar branches in e change centers where such groups do not exi he said. The proposed national organization w contemplated only along inter-fraternal lines, M Goldman said, indicating that no affiliation wi the IATSE was sought.

Realty Dealer Sues Popkin In Theatre Sale Dispute

Herman Sims, realty dealer, filed suit Superior Court, Los Angeles, last Friday aski $10,000 damages from Harry M. Popkin, allegi the latter failed to complete the sale of the loc Vogue and Pan-Pacific theatres to Joseph Blume field, San Francisco exhibitor, for "reasons know to Popkin." The complaint declares that M Popkin had authorized the transaction under tern giving Mr. Sims a 25-month salary contract $400 monthly.

Leverette Buys Theatres From George Hunt Estate

Walter H. Leverette, owner of Leverette Inte state Theatres, Inc., Oregon, has purchased fo theatres from the estate of the late George Hunt in Medford, Ore. Mr. Leverette, who w associated with Mr. Hunt, owns theatres in As land, Ore., and Yreka and Weed, Cal. He h sold his interest in the Grants Pass Amuseme Company, operating two houses, to Mrs. Georg Hunt and associates.

Charter Theatre Company

The Office of the Secretary of State for Nort Carolina has issued a certificate to Manor Th atre, Inc., of Charlotte, N. C., to operate theatre The authorized capital stock is $20,000, subscribe stock $400 by C. H. Lowry, J. M. Scarboroug and Constance McLeod, all of Charlotte.

Heads Cincinnati Union

Marie King, RKO branch treasurer and A Kokemeyer, of Universal, have been elected vic presidents of Film Workers Local F37, in Cincin nati. Reelected were: George Daubmeyer, War ners, president; Gladys Pollak, MGM, secretar and Robert Morrell, MGM, business manager.

Will Build in Waterbury

Nicholas Mascoli, former operator of the Car roll theatre, Waterbury, Conn., has been grante the right to rezone his property there and an nounces he will build a 1,000-seat house as soo as building restrictions are lifted.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	ZOMBIES ON BROADWAY		THOSE ENDEARING YOUNG CHARMS		THE BODY SNATCHER		CHINA SKY		TARZAN AND THE AMAZONS	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Mon. 4/16	10:30 A.M.	Mon 4/16	2:30 P M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P M.	Wed. 4/18	10:30 A.M.
Atlanta	RKO Projection Room	191 Walton St	Mon 4/16	10:30 A.M.	Mon. 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 4/16	10:30 A.M.	Mon 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 4/16	10:30 A.M.	Mon. 4/16	2:30 P M.	Tues 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 4/16	2:30 P.M.	Mon. 4/16	3:45 P.M.	Tues. 4/17	2:30 P.M.	Tues. 4/17	3:45 P.M.	Wed. 4/18	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 4/16	10:30 A M.	Mon 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 4/16	8:15 P.M.	Mon. 4/16	9:45 P.M.	Tues. 4/17	8:15 P.M.	Tues. 4/17	9:45 P.M.	Wed. 4/18	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon 4/16	10:30 A.M.	Mon. 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Mon 4/16	10:30 A.M.	Mon. 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Mon. 4/16	2:00 P.M.	Mon. 4/16	3:45 P.M.	Tues. 4/17	2:00 P.M.	Tues. 4/17	3:45 P.M.	Wed. 4/18	2:00 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 4/16	10:30 A.M.	Mon. 4/16	2:30 P.M.	Tues 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Mon. 4/16	10:30 A.M.	Mon 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Indianapolis	Paramount Projection Rm.	116 W. Michigan St.	Mon. 4/16	1:00 P.M.	Mon. 4/16	2:45 P.M.	Tues. 4/17	1:00 P.M.	Tues. 4/17	2:45 P.M.	Wed. 4/18	1:00 P.M.
Kansas City	Paramount Projection Rm.	1802 Wyandote	Mon. 4/16	10:30 A.M.	Mon. 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 4/16	10:30 A.M.	Mon. 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	—	—
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 4/16	10:30 A.M.	Mon 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P M.	Wed. 4/18	10:30 A M
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 4/16	10:30 A.M.	Mon. 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 4/16	10:30 A.M.	Mon. 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 4/16	10:30 A.M.	Mon. 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon 4/16	10:30 A.M.	Mon 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
New York	RKO Projection Room	630 — 9th Ave.	Mon. 4/16	11:00 A M.	Mon. 4/16	2:30 P.M. 4:00 P.M.	Tues. 4/17	11:00 A.M.	Tues. 4/17	2:30 P.M. 4:00 P.M.	—	—
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 4/16	10:30 A.M.	Mon. 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 4/16	10:30 A.M.	Mon 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 4/16	10:30 A M.	Mon 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Mon. 4/16	1:00 P.M.	Mon 4/16	2:45 P.M.	Tues. 4/17	1:00 P.M.	Tues. 4/17	2:45 P.M.	Wed. 4/18	1:00 P.M.
Portland	Star Pre-view Room	925 N. W. 19th St	Mon. 4/16	10:30 A.M.	Mon 4/16	2:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	2:30 P M.	Wed. 4/18	10:30 A.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 4/17	11:30 A.M	Tues 4/17	2:30 P.M.			Wed. 4/18	2:30 P.M.	Thur. 4/19	11:30 A.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Mon. 4/16	10:30 A.M.	Mon 4/16	2:30 P M.	Mon 4/9	10:30 A.M.	Tues 4/17	2:30 P M.	Wed. 4/18	10:30 A.M
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 4/16	10:30 A.M	Mon 4/16	1:30 P.M.	Tues. 4/17	10:30 A.M.	Tues. 4/17	1:30 P M.	Wed. 4/18	10:30 A.M.
Seattle	Jewel Box Projection Rm.	2318 — 2nd Ave.	Mon. 4/16	10:30 A.M.	Mon 4/16	2:30 P M.	Tues 4/17	10:30 A M.	Tues. 4/17	2:30 P M.	Wed. 4/18	10:30 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon 4/16	9:30 A M	Mon 4/16	11:00 A M	Tues. 4/17	9:30 A.M.	Tues. 4/17	11:00 A.M.	Wed. 4/18	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon 4/16	10:30 A M	Mon 4/16	2:30 P M	Tues 4/17	10:30 A.M.	Tues. 4/17	2:30 P.M.	Wed. 4/18	10:30 A.M.

BRITISH INDUSTRY TRAINS EX-SOLDIERS

A. B. C. Circuit To Teach 250 Men To Be Managers; Other Plans In Work

by PETER BURNUP
London Bureau

All phases of Britain's war-torn motion picture industry, producers, distributors and exhibitors, all have under urgent discussion schemes whereby the industry can play its part in the rehabilitation into civil life of the nation's fighting men. Film men claim, indeed, that they give the lead to other industries in this regard.

Max Milder, in his capacity not as Warner Brothers' European chief, but as joint managing director of Associated British Cinemas, Ltd., is the latest important personage to come across with a wide, none-the-less detailed, scheme for post-hostilities training of young soldiers.

To Establish School

In conjunction with the Ministry of Labour, Mr. Milder has hammered out a plan whereby 250 to 300 service men will be trained for careers in the industry. The A.B.C. circuit has undertaken with the Government to establish a school at which members of the forces will be trained as theatre managers, Mr. Milder pointing out that practically every present-day motion picture leader began his career in theatre management.

The A.B.C. chief has been very thorough in his preliminary exploration of the field and in the plans he has made with Whitehall's collaboration.

Regardless of rank, he says, officers and men of the Navy, Army or Air Force, when they become due for discharge and if they are between the ages of 21 and 31, will be eligible for preliminary examination by vocational officers of the Labour Ministry, who will direct the most suitable candidates to the A.B.C. school.

Courses will start as soon as the first group of 20 trainees has been selected. After four weeks of theoretical study and lectures by the principal operating executives of the circuit, they will begin practical work at theatres which offer the most up-to-date facilities, and under specially selected managers.

Curriculum Is Comprehensive

The curriculum includes theatre bookkeeping and accountancy, advertising and publicity, technical supervision, the science of acoustics, visual and tonal reproduction, stage presentation, public relations, staff control and organization, all the rest of the manifold duties of the manager.

Trainees later will be appointed assistant managers, moving around the circuit to gain experience in city, suburban and provincial theatres until they emerge as fully-qualified managers.

Subsistence allowances will be paid during the four weeks of theoretical training, and from the time they start practical theatre work they will be paid at standard industry rates according to the positions they hold. In addition, they will be covered by the non-contributing pension fund which embraces all A.B.C. management personnel.

It is anticipated that the first students will enroll about four weeks hence.

Says Mr. Milder: "I realize that thousands of young men who joined up almost immediately after completing their education will be returning after the war with no vocational training or profession. It is to these men that my scheme is mainly directed."

To Develop Projectionists

The Milder gesture is not the only one film men this side are making. As long ago as last summer, exhibitor representatives made contact with the Labour Ministry, pledging themselves to do all in their power towards that "rehabilitation to civil life" which clearly will be one of the nation's tougher problems as soon as peace breaks out in all its rigour.

Formal discussions took place between the Ministry, the trade organizations and certain more or less extra-mural bodies like equipment manufacturers. Public technical colleges also were approached with a view to the provision of places for the theoretical training of ex-soldiers selected as potential projectionists.

The blueprint of a comprehensive scheme is now complete; indeed, a number of men discharged as unfit already have begun their initial training in various parts of the country. Their local school of technology puts them through their paces in the elements of electronics and so forth; they get practical instruction meanwhile in the operating booths of specified cinemas.

Industry Will Benefit

It is just another witness to the high sense of civic responsibility evinced by the trade, which is not to say that same trade won't reap advantage from its virtuous efforts. Like everything else in Britain in war's sixth year there's a desperate shortage of skilled projectionists. Moreover, the shortage, in the view of thoughtful exhibitors, will inevitably persist unless something drastic is quickly undertaken. For, they say, the young fellows who would have been in training to become chief projectionists have lately been engaged in more desperate and urgent tasks.

Keen young soldiers, it is also said, who have spent the last few years fighting the country's mechanized war, will make ideal recruits to the motion picture job.

Paramount Transfers Wise

Harold Wise, Paramount booking manager in St. Louis, has been transferred to Minneapolis in a similar capacity, Charles M. Reagan, vice-president in charge of distribution, has announced. John Fritcher, Minneapolis booking manager, has been granted an extended leave of absence because of illness. The post of booking manager in St. Louis will be filled by the promotion of Jerry Bahner from assistant booker.

Plan Open Air Theatre

A 2,000-seat, open air film theatre is one of the proposed developments for the Memphis, Tenn., Fairgrounds Park, according to preliminary plans submitted by Ackley, Bradley & Day, Pittsburgh, Pa., architects and engineers.

Sudekum on Vanderbilt Board

Tony Sudekum, president of the Crescent Amusement Company, Nashville, Tenn., has been elected a member of the Vanderbilt University board of trustees, Nashville.

"Confidential Reports" Not So Confidential, Allied Fears

The five participating distributors were ca upon Monday by Allied States Association of tion Picture Exhibitors to abandon the newly ganized Confidential Reports, Inc., the joint ch ing service scheduled to start operation on A 1. The Allied statement, released from Washi ton headquarters, warned against interchange of formation relating to operation and earnings of dependent exhibitors.

The undertaking will be "eyed with suspicion will be challenged the very moment that evide of collusion appears," the statement read.

Allied listed the following factors which it s cause independent exhibitors to eye the new ganization with anxiety:

"1. The new company will be headed by executive of one of the participating distributo referring to J. J. O'Connor, vice-president of U versal, who is president of Confidential Repo Inc.

"2. The business manager will be a former ployee of Copyright Protection Bureau, which been charged with unfairness toward exhibito referring to Jack Levin, who resigned as manag director of Copyright Protection Bureau to beco general manager of the new company.

"3. The officers and employees of the comp in a very real sense will be the joint agents the five participating distributors.

"4. In recent years the major distribut through joint agents have demanded access to books and records of exhibitors in certain areas

"5. There has been a tendency among the Eight in recent years to drop the 'confident clause' from their license agreements."

Charges Checking Service New Control Device

Confidential Reports, Inc., the joint checki service formed by five major distributors, characterized this week as "a brazen step tow the complete control by the producers of the dependent theatres," in a statement by Wi Vance, chairman of the Indignant Exhibitors F um of Cincinnati.

"This most certainly isn't for a better checki system," Mr. Vance declared, "for no one cou imagine or dream up a more efficient way to ke tab on the other fellows' business than now operation."

He predicted that the new organization mig "go a long way toward bringing the outlawi of percentage pictures."

Two from Associated Screen Return from Armed Forces

First of Associated Screen News personnel return from active service in the Canadian arm forces are F/O Tony Hargreaves and Serge Howard Hamilton, both back at work at the stud in Montreal. Approximately 25 per cent of t Associated Screen News staff is serving in son Canadian branch service, many doing photograph work overseas. Mr. Hargreaves had been wi the Royal Canadian Air Force for more than fo years. Sergeant Hamilton served with t R.C.A.F. three and a half years, doing navigati instruction work at Canadian air observer school

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To Rebuild Two New Jersey Houses Recently Burned

The Lyric theatre, Atlantic City, recently partially destroyed by fire, will be rebuilt as soon a possible, according to William Ford, owner-manager. The loss has been estimated at $50,000. Hi son, now in the Army, will take over operation c the house when he returns from active duty. A nearby Cape May Court House, it is expecte work will start shortly on the new theatre to replace the Hunt house destroyed by fire. However the theatre in Wildwood which was destroyed wil not be replaced until the war is over.

Greene Buys House

The Park theatre, Woonsocket, R. I., has bee sold to Fred Greene and Associates, who operat the Bijou theatre there, by Arthur I. Darma and Arnold Stoltz.

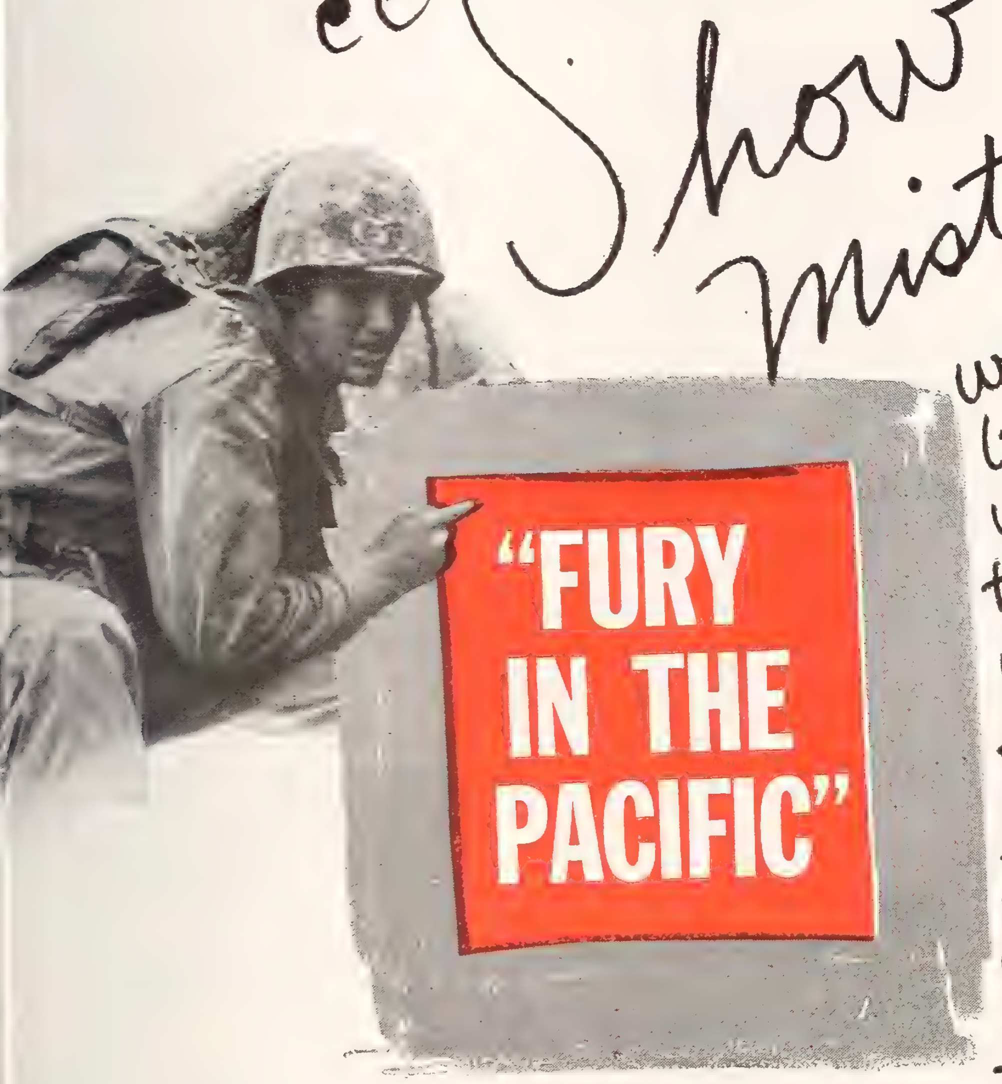
FIRST FILM PRODUCED _JOINTLY_ BY ALL BRANCHES OF THE SERVICE!

— THE COMPLETE RECORD OF AN AMPHIBIOUS ASSAULT!

“Show it, mister Showman! we want the folks back home to see what _we're_ going through - and why we've _all_ got to stay on the job day and night! Nine of my cameraman buddies were killed or wounded filming this picture --

SCREEN IT NOW!

Thanks!”



**A 2-REEL
SUBJECT
FURNISHED
GRATIS**

duced by **THE UNITED STATES ARMY ⋆ THE UNITED STATES NAVY ⋆ THE UNITED STATES MARINE CORPS**

Released through **THE OFFICE OF WAR INFORMATION**

Distributed by **WARNER BROS.** for **THE WAR ACTIVITIES COMMITTEE,** Motion Picture Industry

Consent Decree Brief is Filed By Independents

A 27-page *amicus curiae* brief, contending that independent producers have a "vital stake" in the issue of clearance and divorcement, was served last Friday on the five Consent Decree companies by Morris Ernst, eastern counsel for the Society of Independent Motion Picture Producers. Permission for the action was granted by Federal Judge Henry W. Goddard March 5 in New York at the close of the hearing on the Justice Department's application for a temporary injunction against "unreasonable" clearance.

Mr. Ernst argues that the independent producers have an interest in the proceeding because they have no theatres and depend upon affiliated theatres for the exhibition of their films.

The brief further contends that the industry revolves around the five major companies and three "satellites." The companies, it is charged, control the market, and profits from affiliated circuits are said to dominate industry income. Also, the brief recites the history of motion picture patents and alleges a monopoly of talent.

The companies may answer the brief before March 26 when Judge Goddard is scheduled to receive it officially in the New York District Court at a pre-trial conference. Judge Goddard has set October 8 for the beginning of the trial of the divorcement and dissolution issues.

Meanwhile, Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, has issued a bulletin calling exhibitors' attention to the highlights of the Justice Department's motion for a temporary injunction.

Mr. Kuykendall concludes that the fundamental question seems to be, "what is 'unreasonable' clearance, or when is clearance 'unreasonable'? "Who is going to decide, in a specific (and frequently complicated) situation, whether the clearance is 'reasonable' or 'unreasonable', and by how much?" Mr. Kuykendall asks.

Moreover, Mr. Kuykendall points out, that if a prior run theatre, either independent or affiliated, is going to be punished by a jail sentence under an injunction against "unreasonable" clearance, it had better find an answer to these questions before the subsequent-run exhibitor files a complaint.

Allied States last week also issued a bulletin in which it is said that if Judge Goddard denies the Government's motion for a temporary injunction, the entire Consent Decree may be junked, with the case standing where it was in 1938. One difference, however, is pointed out in the fact that the trial date has now been set and the Government is prepared to prosecute it to a final determination.

The Allied bulletin also expresses amazement "that the defendants should elect to face the Court on October 8 with a record of flat rejection of all measures of relief, rather than to enter upon the trial with a record of having done all they could to relieve the condition of the independent exhibitors, short of admitting violation of the law."

Unnecessary irritations inflicted upon their customers in the licensing of films by the defendants is also charged by Allied.

Griffith Trust Suit Will Be Tried Intermittently

Trial of the Government anti-trust suit against the Griffith circuit in Oklahoma City Federal Court, will be tried in several periods, both sides have agreed. The first will be May 7 through 26. Counsel for Griffith said this week it did not expect to introduce rebuttal witnesses until the second period, still not set. The trial is before Federal Judge Edgar Vaught.

Ideal Promotes Lauer

Edward S. Lauer has been appointed vice-president and general manager of Ideal Woman's Group, it was announced by William M. Cotton, publisher. Mr. Lauer for the past three years has been the assistant to the publisher.

Harry Arthur May Appeal Intervention Decision

Harry Arthur, through his St. Louis Amusement Company, may appeal the decision by Federal Judge Henry Goddard, in New York, last December, denying him intervention in the Government anti-trust suit against the major film companies in New York Federal Court.

The right of appeal against this decision was granted the circuit owner Monday, in New York, by Federal Judge Francis Caffey. The appeal may be taken to the United States Supreme Court.

Mr. Arthur's company, through intervention, was attempting to upset the Consent Decree's arbitration system. American Arbitration Association decisions, it contended, allegedly violated the Fourth Amendment.

Chicago Defendants Deny Conspiracy

No evidence has been produced to show that the defendants conspired to establish or maintain the clearance system obtaining in Chicago, defendants in the $120,000 anti-trust action brought by operators of the Jackson Park theatre stated in briefs filed in Federal Court there last week.

The defendants are RKO Radio Pictures, Paramount, Twentieth Century-Fox, Warners, Loew's, and the Balaban and Katz circuit.

They added that they were "entitled to a new trial" because allegedly the jury saw during deliberations an exhibit not in evidence. The jury had decided against the defendants for the sum mentioned.

Distributors in Settlement Of Coast Ventura Suit

The suit for $75,000 damages brought a year ago by the Ventura theatre, Los Angeles, against Fox West Coast, Universal, Principal Theatres and American Amusement Company under anti-trust laws, was dismissed Monday in Los Angeles by Federal Judge Harry Hollzer, owing to the failure of the complainant's counsel to amend the complaint. Originally filed by the late Albert J. Law, dismissal was granted on a motion by Allen Ashbury, FWC attorney. David Cannon, Ventura attorney, said the litigants had reached a compromise settlement.

Trust Suit Trial Now Denied by Court

Judge John C. Knox in New York Federal Court Monday denied a petition of Hillside Amusement Company for a May 1 trial against the producer-distributors. Judge Knox declared the defendant companies were "not prepared for trial because they have other commitments before Judge Goddard," referring to the Government's anti-trust suit. Hillside, operator of the Mayfair, Hillside, N. J., claims triple damages under the Sherman Act, alleging the defendants cut its theatre off from product. Damages of more than $1,000,000 are sought.

Reserve Decision on Plea For Endicott Dismissal

The motion by the Endicott Circuit, New York, for dismissal of the complaint against it by Twentieth Century-Fox, Paramount, Loew's and Warners, this week was taken under advisement by New York Supreme Court Justice Ernest Hammer. The complaint alleges the defendant committed frauds in reporting box office receipts on percentage films from 1940 through 1944. The defendant also asked, alternatively, that the plaintiffs state separately the causes of action and also argued the alleged situation was one of contract violation, not fraud.

Gets Selznick Reissues

Charles L. Casanave, president of Casanave-Artlee Pictures, Inc., has acquired exclusive rights for U. S. distribution of David O. Selznick's "Prisoner of Zenda," "Garden of Allah," and "Adventures of Tom Sawyer," from Ray Lewis of Jayell Films, Inc. Plans for distribution will be announced shortly by Mr. Casanave.

Majority Claime For Divorcemen In Minnesota

A majority of the general legislation comm pledged to report favorably on the pending tre divorcement bill in the Minnesota state leg ture, was claimed Monday in Minneapolis, by Chilgren, member of the lower house, who in duced the measure.

Aimed primarily at the Minnesota Amuse Company, the territory's major circuit, and a P mount partner, the measure would prohibit pro er-distributor ownership or operation of the in Minnesota. The company would be require divest itself of its theatres within one year enactment. The penalty for violation would maximum fine of $10,000 or a year imprisonn or both.

Representative Chilgren, who is from L Fork, a small Minnesota town, has declined to veal who, if anyone, was behind the bill or prompted him to introduce it. President H Greene, Jr., of North Central Allied, indepen exhibitors' organization, said his group had n ing to do with the bill's introduction, and N Central membership last week voted against porting the measure.

The Minnesota bill is substantially the sam the one passed in North Dakota and uphel court, but ultimately repealed by the state leg ture there in 1939. A similar measure has declared constitutional by a court in the Fed District covering the territory in which the posed Minnesota bill would operate if passed.

In some industry circles it was felt that the sibility of quick action on the bill was greater t if it had no precedent, while others were of opinion that the measure will not be pressed un there is delay of the trial of the Government's a trust suit against the Consent Decree compa now scheduled for October 8 in New York.

Last week it was announced that although Twin City group of North Central Allied was posed to the bill, some members individu "might" get behind it and an anti-ASCAP m ure. The proposed anti-ASCAP legislation w require that organization or its members to fur a verified list of licensed copyrighted works each theatre and other establishment and to pub it in designated legal publications.

"Delightfully Dangerous" Opens in San Francisco

The world premiere of Charles R. Rog United Artists release, "Delightfully Dangero was held March 21 at the United Artists theatr San Francisco. This musical romance, starr Jane Powell, Ralph Bellamy, Constance Mo and Morton Gould and his orchestra, was ope with an elaborate publicity, advertising and ploitation campaign.

Cited by Red Cross

Two citations honoring blood donors, one Warner Bros. and the other to the Office E ployees Union, were presented by Mrs. J. Wat Web of the Red Cross at a rally March 15 held the Warner Club rooms in New York. The spe ers included Ralph W. Budd, Warner person director, representing the company; Martin Bennett, president of the club, and Leo Ha representing the union.

Awarded Purple Heart

Stanley Fishman, only son of Selig Fishm senior member of the Fishman circuit operat New Haven, Conn., was awarded the Pur Heart posthumously. Only a short time before was killed, Mr. Fishman received the Silver Me for gallantry in action.

DuMont Wins Second Award

The Allen B. DuMont Laboratories, Inc., N York, has been notified of its second Army-Na Production Award. The company manufactu television and other communications equipment

oew's Reports 2,878,242 Net or 12 Weeks

oew's, Inc., had net profit for the 12 weeks ed November 23, 1944, of $2,878,242, or $1.71 share, as compared with $2,796,861, or $1.67 share, for a corresponding period the previous r, David Bernstein, vice-president and treasur- reported last weekend.

he company's share of operating profit after sidiaries' preferred dividends, was $7,030,831 npared to $7,449,332 for the same 12 weeks the ar before. Profit before Federal taxes was $5,- 8,156 as compared with $5,688,715 in 1943. Re- ve for Federal taxes was $2,339,914 in 1944, and 891,854 in 1943.

The statement gives effect to revision of the ew-MGM film amortization table applicable to tures released after August 31, 1944. This re- ion of the amortization table, recommended by company's accountants and adopted by the ard of directors, is based upon the company's ost recent film income experience.

Under the newly adopted table, the cost of pic- res released after August 31, 1914, will be amor- ed to the extent of 44.8 per cent at the end of weeks instead of 56.9 per cent as formerly; .7 per cent at the end of 24 weeks instead of .4 per cent as formerly; 85.1 per cent at the end 36 weeks instead of 86.6 per cent as formerly; per cent at the end of 52 weeks, the same as rmerly; 100 per cent at the end of a year and a lf, against 98.4 per cent as formerly. Allocation cost will continue to be charged 75 per cent domestic (including Canada) and 25 per cent foreign as heretofore.

Under the previous table of amortization the mpany's net profits after taxes for the 12 weeks ded November 23, 1944, would have been $2,- 4,242.

oldstein Named to Board Of Springfield Y.M.C.A.

Nathan E. Goldstein, president of Western assachusetts Theatres, Inc., has been elected a ember of the board of directors of the Spring- eld Y.M.C.A., it was announced recently. r. Goldstein is associated with many civic and cial organizations and is the regional director war activities for the theatres of western assachusetts, and a director of the Springfield hapter of the American Red Cross, of which is a member of the nominating committee.

lan Open Air Theatre n Maritime Province

The first open air theatre in the Maritime Prov- ces is being established in Fleming Park, a burb of Halifax, N. S., by Mrs. Margaret Mar- n. The City Council has approved her applica- on but will retain supervision and control through e Park Commission. Mrs. Martin is now buy- g equipment and expects to start operations out the middle of May and continue through eptember.

arner Contract List at ecord High of 199

A new high mark for talent under contract was dicated in the latest personnel list issued by arner Bros., showing a total of 199 under term als with the studio. There are 30 stars, 50 fea- red players, 23 artists engaged for special films, directors, 31 writers, 13 producers and four mposers. Thirty additional personalities are in e armed forces.

eads Chamber for Sixth Year

John P. Masters, city manager in Bowling reen, Ky., for Crescent Amusement Company, as been reelected president of the Bowling Green- arren County Chamber of Commerce for the xth consecutive year.

"PRINCESS AND PIRATE" ARMY FAVORITE

"The Princess and the Pirate" was the most popular film in 1944 among members of the armed forces in the U. S. and certain continental bases, as reflected by attendance at Army theatres, according to the U. S. Army Motion Picture Service. The 10 most popular pictures from a box office standpoint were, in the order named, as follows:

1. "The Princess and the Pirate", Goldwyn-RKO.
2. "Thirty Seconds Over Tokyo", MGM.
3. "Arsenic and Old Lace", Warner Bros.
4. "Since You Went Away", Selznick-UA.
5. "To Have and Have Not", Warner Bros.
6. "Bathing Beauty", MGM.
7. "Going My Way", Paramount.
8. "Pin-Up Girl", 20th Cent.-Fox.
9. "Up In Arms", Goldwyn-RKO.
10. "Kismet", MGM.

It has been the annual custom for the Army Motion Picture Service to compile information on the film tastes of the armed forces.

American War Heroes Visit Western Electric Plants

Seven American soldiers who took part in the fighting at Bastogne, the little Belgium town which held out against overwhelming German odds, during which time General Anthony C. McAuliffe made his now famous reply to German demands to surrender, visited four New York City plants of Western Electric Company March 7. They told employees of battle experiences and outlined the Army's need for equipment. Their talks were under the joint auspices of the Second Service Command and the Western Electric Kearny Works Labor-Management War Production Committee.

Variety Club Contributes to Baltimore Boys' Club

The Variety Club of Baltimore, Tent No. 19, is contributing $2,500 to a second Boys' Club. Ten such projects are on the calendar of the Juvenile Protective Bureau of the Police Department of Baltimore. Frank H. Durkee, chief barker of the Baltimore tent, reports that the Philadelphia Variety Club is planning to help finance a similar program in that city.

Columbus House To Come Down

The Majestic theatre, Columbus, Ohio, will be torn down soon after the end of the war and will be replaced by a department store to be erected by H. L. Green Company. Built about 1912 by the late Max Stearn, pioneer Columbus showman who died recently, the Majestic for years was one of the outstanding film theatres in Columbus.

Smith RCA Research Aide

Dr. Lloyd Preston Smith, professor of physics at Cornell University and a leading authority in the field of electronics, has been appointed associate research director of RCA Laboratories, Princeton, N. J. It was announced by F. W. Engstrom, research director. Dr. Smith's appointment fills a vacancy caused by the death of B. J. Thompson, who was killed in action last July.

Mexico Resumes Full Production After Union Fight

Production in Mexico, suspended for 29 days because of a labor conflict, has been resumed following the Labor Ministry's recognition of a new union composed of six sections that broke away from the pioneer National Cinematographic Industry Workers, it was disclosed Monday.

The new accord was held up about a week when four of the units objected to an alleged attempt at domination by the other two. The latter included actors headed by Cantinflas, (Mario Moreno) comedian, whom Fidel Velazquez, chief of the Confederation of Mexican Labor, accused of using the players unit as a "beachhead" to indicate production procedure. Mr. Moreno said that he sought merely to protect actors from being pressed into a "back seat" by the aggression of other labor groups.

Because of the labor complications, as well as an acute raw stock shortage, Mario del Rio and Jesus Gil, Jr., producers, have been planning to make pictures in Venezuela, and it was said that others might follow in a shift to other parts of Latin America.

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Gen. Juan F. Azcarate, prominent producer, has the largest stock set collection in Mexico, which is available to all producers and is helping them out considerably in the raw stock shortage situation. He is the former commander of the Mexican Army Air Force and was Mexico's last Minister to Germany.

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Fire recently destroyed the Cine Palacio, leading theatre of Aguascalientes City, capital of Aguascalientes State. There were no casualties. The loss was estimated at $100,000.

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Blas Chumacero, an official of the Confederation of Mexican Workers, Mexico's most important labor organization, has given producers what he considers to be a good tip; that they should emphasize modern Mexico instead of Mexico of another day in their productions. Mr. Chumacero thinks that pictures already have given the past of Mexico enough attention.

▽

The industry's own bank, the Banco Cinematografico, S.A., made an excellent start this year, the seventh it has operated, granting loans and credits totaling $1,517,500 up to Jan. 31.

▽

John Steinbeck is here supervising production of his work, "The Pearl of Peace."

Inaugural Banquet Planned By Grand Rapids Club

An inaugural banquet will be held in mid-April by the newly formed Variety Club of Grand Rapids, Tent 27, at which the recently elected officers will be inducted. The officers are: Jack Stewart, chief barker; Walter Norris, first assistant; G. L. Willer, second assistant; Frank Kleaver, property master; Leo J. Robinson, dough guy; The canvasmen are: George Sampson, Syd Chapman, Herb Schilds, Naman Frank, Harold Hedler and Emmett Roche. The tent was launched February 25 with a membership of 40, of whom 26 are chapter members. Club rooms at the Platlind Hotel, Grand Rapids, were to be formally opened Thursday.

Radio Tieups Exploit Paramount Musical

An extensive series of radio tieups on coast-to-coast networks currently is exploiting Paramount's "Bring On the Girls," musical comedy in Technicolor. R. M. Gillham, advertising and publicity director, announced recently. Continuing since last January, the radio publicity is building toward the Easter holiday release of the film and will continue into the summer. The promotion chiefly is in connection with guest appearances of the film's stars, Veronica Lake, Sonny Tufts, Eddie Bracken and Marjorie Reynolds.

WLB Orders All Coast Strikers to Return to Work

The National War Labor Board Wednesday ordered the striking Hollywood studio workers to return to work immediately, declaring the walkout of March 12 “a flagrant disregard of labor's no strike pledge.”

The board telegraphed its demands to Herbert Sorrell, head of the Conference of Studio Unions, and Ed Mussa, business representative of the striking set decorators. It also called on the leaders of other striking unions to cooperate in bringing an early end to the strike.

The Screen Publicists' Guild on Monday voted to resume their posts after receipt of a warning telegram from producers. The Screen Office Employees Guild, faced with injunction proceeding filed in the Superior Court by producers, disregarded the pro-strike advice of its president and business manager in voting to return. The Screen story Analysts, expecting producers to file for an injunction against them, voted to go back to work, but promised their continuing support of the Set Decorators' position.

Work was proceeding on 23 productions, and the strikers said that the real pinch would be felt when the time comes to launch new pictures for which sets were not prepared before the walkout. Local 1421, the striking Set Decorators' union, together with the painters' and carpenters' unions, said that no IATSE or other union was able to supply workmen eligible and competent to build sets.

Projectionists Not To Strike

Herbert Sorrell, Conference president, declared Monday night that “the lines now are clearly drawn,” and indicated his confidence that the strike will be won. IATSE vice-president Carl Cooper repeated president Richard Walsh's assurance that he had no present intention nor reason to call out the projectionists.

However, Mr. Walsh Tuesday told the press that it “makes no difference if the WLB does attempt to intervene. We won't obey its order anyway.”

Last Friday, the fifth day of the strike arising out of the jurisdictional squabble between the Conference of Studio Unions and the IATSE over Local 1421, Mr. Walsh withdrew his threat, made earlier in the week, to call out projectionists if the producers yielded to the Conference.

At midweek, none of the producers, Mr. Sorrell or Mr. Cooper would venture to predict when the strike would end. Reports that George W. Zinke, assistant disputes director of the War Labor Board, was undertaking to arrange a three-sided conference with a view to ending the strike proved groundless. The Screen Writers Guild and the Screen Directors Guild, who joined last week in urging all parties to sit down together around a conference table, Monday reported that “nobody responded to our suggestion.”

Sorrell Defies Green

Last Friday, Mr. Sorrell telegraphed defiance to William Green, American Federation of Labor head, who had demanded that Mr. Sorrell “cease and desist from using the name of the AFL in connection with the strike, which I disavow,” and had called for immediate termination of the walkout in favor of reliance upon Governmental agencies to settle the dispute.

The producers filed their petition last Friday in the Superior Court asking an injunction against the Screen Office Employees Guild, out since the previous Tuesday, to prevent “further violation of the no-strike clause” in its contract. Although similar action against the Screen Publicists Guild and the Screen Story Analysts was possible, no such move was made. The producers did, however, telegraph to the SPG that they were preparing an appeal to the War Labor Board to compel the publicists to observe their no-strike clause.

The National Labor Relations Board last week completed hearings to determine whether there should be a review of its action in certifying Local 1421 as the set decorators' bargaining agency.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 57—First supply convoy to China over Ledo-Burma roads. . . . Halsey task force hits Jap life line in China Sea. . . . Victims of Japs. . . . Stettinius states plans for world security council. . . . War leaders at the front. . . . Death of a German industrial city. . . . Germany learns meaning of war.

MOVIETONE NEWS—Vol. 27, No. 58—Strafing in Tokyo. . . . Victory on Iwo Jima. . . . U. S. Army engineers on ruined French railroads. . . . Hollywood spotlights Motion Picture Academy awards. . . . Paris hat stylists find a way despite lack of material. . . . Eastern champions of Golden Gloves meet in New York finals.

NEWS OF THE DAY—Vol. 16, No. 255—Latest film of Rhine front. . . . Eisenhower with army. . . . Churchill inside Germany. . . . Victory for Tito as Partisans and Reds liberate Yugoslavia. . . . Americas united for peace. . . . Bilibid Prison victims. . . . U. S. fleet hits Japs in China Sea. . . . Chinese hail Yank miracle—Ledo road open for business.

NEWS OF THE DAY—Vol. 16, No. 256—U. S. carrier planes attack Tokyo. . . . Latest film of Iwo Jima battle. . . . Year's top film stars honored with Academy Award Oscars. . . . Yanks fighting in Alps. . . . WACs in Paris preview latest spring hats.

PARAMOUNT NEWS—No. 58—War chiefs at front hail climax. . . . Manila tragedy—films prove Jap brutality. . . . Baseball gets green light. . . . Russia's Balkan front.

PARAMOUNT NEWS—No. 59—Top movie stars of 1944 honored. . . . Ticket to Tokyo. . . . Iwo Jima victory.

RKO PATHE NEWS—Vol. 16, No. 60—Yanks drive to the Rhine. . . . First films of liberation of Belgrade. . . . Stilwell Road pushed through to China. . . . American nations sign Chapultepec pact.

RKO PATHE NEWS—Vol. 16, No. 61—Navy planes smash at Tokyo. . . . Marines raise flag on Mt. Suribachi, Iwo Jima. . . . Crosby and Bergman win Academy Awards.

UNIVERSAL NEWS—Vol. 18, No. 381—Allies open final drive on Germany. . . . A city dies. . . . Freed from living death in Jap prisons. . . . Flirting with danger. . . . Let's learn peace trades.

UNIVERSAL NEWS—Vol. 18, No. 382—Carriers hit Tokyo. . . . Old Glory flies over Iwo Jima. . . . 'Twas a great day for the Irish. . . . Rafferty wins mile race.

ALL AMERICAN NEWS—Vol. 3, No. 126—Girls turn out shells at Washington Navy Yard. . . . Labor Relations League meets in Chicago. . . . Elks' leader pledges help of lodge to OPA. . . . Urban League helps discharged “GI's.” . . . Negro athletes star in big ten track meet. . . . Gen. Marshall visits 5th Army sectors in Italy.

Famous Players Announces Six New Appointments

Frank M. Gow has been appointed district manager in charge of Famous Players Canadian theatres in British Columbia. The appointment is one of a series announced last week by J. J. Fitzgibbons, president, following a meeting for the British Columbia district.

Maynard S. Joiner, manager of the Capitol, Vancouver, has been promoted to district manager of downtown Vancouver and Victoria theatres; Charles Doctor, manager of the Dominion, takes over the Capitol; David Borland of the Capitol, Prince Rupert, takes Mr. Doctor's place at the Dominion; Harry Black goes from the Capitol, Penticton, to Prince Rupert. Frank Kershaw, who has been in charge of downtown Vancouver and Victoria theatres, goes to the home office in Toronto to take over management and supervision of Central Theatre Supply Company, Famous Players' subsidiary for theatre supplies and equipment.

Plans were being made, Mr. Gow said, for the construction of theatres in Chilliwack, Kelowna and Prince George. In addition, there would be considerable activity in Vancouver when the war ended, he added.

Uswetsky and Quinn Leave Balaban for Exhibition

Russ Uswetsky and Dan Quinn, respectively head booker and comptroller of the H. & E. Balaban Circuit in Chicago, have resigned to enter the exhibition field. They have taken over the Webster theatre, Chicago neighborhood house, for Steve Chapin.

Joe Feulner, former manager of the Des Plaines theatre, is new head booker for Balaban.

Milt Levy, who was promoted to Mr. Quinn's post, was expected to resign this week to operate the Music Box, formerly owned by the Lasker Brothers.

Blood and Sweat Of Pacific War Stark in “Fury”

“Fury in the Pacific,” a 20-minute subject which the Navy and the Marines show more viv ly than in any picture yet released the blood sweat and sheer power of the island fighting the Pacific, was previewed Tuesday for mot picture industry leaders and newspapers. The W Activities Committee and representatives of combined services responsible for its making ranged the screening.

Vice-Admiral T. S. Wilkinson, Commander the Third Amphibious Force, talked to the au ence before the showing. He was one of the le ers in the operations against the islands of Pele and Anguar, with which the picture is concern

The Japanese are hardy, fanatical and co ageous, and will fight to the last, Admiral Wilk son warned. He urged that the public continue war effort after victory in Europe because th effort will be needed against the Japanese. He clared that the high losses suffered in island ope tions need not be sustained on large land mass where it is possible to outguess the enemy landing and out-maneuver him in fighting. referred in this connection to the ultimate landi in Japan.

“Fury in the Pacific” describes preparations the capture of the two islands, the airstrips which were needed to protect the subseque Philippines invasion. Highlighted are the bo bardments, aerial and offshore, in immensity a ferocity.

Quickly then occurs the landing, in many a phibious craft, and the Japanese begin killing men. The conditions of jungle war obtain many days and the variety, barbarity, and inte sity are shown in many scenes. In the photograp ing of these scenes ten cameramen of the cre of 39 under Commander Bonney M. Powe USNR, were casualties. The variety of acti rich in detail, was obtained for use in a brief minutes from 580 different scenes.

Inescapably part of the detail is the killing our men, suddenly, brutally, in all manner action. Its repetition is depressing, but that is pa of this new approach.

The picture, made by cameramen of the co bined services, released by the Office of War I formation, through the War Activities Committe began distribution to theatres Thursday throu Warner Brothers.

Commander Powell, and Captain Gene Marke director of Navy Photographic Services, also spo at the screenings.

At luncheon in the Hotel Astor the same da tendered by leaders of the film industry to th Admiral and Mrs. Wilkinson, high officers of th Navy were present, and many from film compa home offices. Among the latter were Jack Coh N. Peter Rathvon, Spyros Skouras, J. Robe Rubin, Joseph Bernhard, John J. O'Connor an others.

F. E. S.

$1,000,000 Post-War Theatre Planned for Los Angeles

Following the end of the war a $1,000,000 Met ropolitan theatre will be erected in Los Angele according to Sherrill C. Corwin, vice-president o the Metropolitan Theatres Corporation, now oper ating a group of eight theatres in downtown Lo Angeles. A 50-year lease has been obtained, ac cording to Mr. Corwin, with rentals totalin $1,100,000. The new theatre will seat 1,500.

RKO Radio Pictures Sets Dates For Five Trade Screenings

The national trade screenings of five RK Radio pictures will be held in the company's 3 exchange centers April 16, 17, 18 and 19, it wa announced last week by Robert Mochrie, genera sales manager. The pictures are “Those Endear ing Young Charms,” “China Sky,” “The Bod Snatcher,” “Tarzan and the Amazons” and “Zombies on Broadway.”

WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1914. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

mbia

ING IN MANHATTAN: Jeff Donnell, Fred Can't say very much for this one. It was hardly carry its half of a double bill with a Western. nments that were made were unfavorable. Played Saturday, March 2, 3.—Leonard J. Leise, Rand Randolph, Neb. Rural and small town patron-

NDIKE KATE: Ann Savage, Tom Neal—Played th a Western, "Cowboy Canteen," and both were od. They were a little old but they made a good ation and they are worth going back and picking ayed Wednesday, Thursday, Nov. 29, 30.—M. W. Colonial Theatre, Astoria, Ill. General patron-

ANGE AFFAIR: Allyn Joslyn, Evelyn Keyes— fine picture, one of the better of Columbia's "run mill" type but it failed to do business. It did average business, but you won't regret playing it. Wednesday, Thursday, Feb. 28, March 1.—Leonard e, Rand Theatre, Randolph, Neb. Rural and small patronage.

ETHER AGAIN: Irene Dunne, Charles Boyer— good but nothing to rave about. It will please and rage business in most spots.—B. R. Johnson, Roxy e, Nipawin, Sask., Can.

ETHER AGAIN: Irene Dunne, Charles Boyer— fair bill of entertainment that didn't come up to ge. It is certainly not a top picture by any means. glad it has been played. It would have been better idweek if it could have been played then. Played y, Monday, March 4, 5.—Leonard J. Leise, Rand re, Randolph, Neb. Rural and small town patron-

tro-Goldwyn-Mayer

NTERVILLE GHOST: Charles Laughton, Margaret n—We had good attendance for this picture and though we did not think it was much it seemed to most who came.—Edward H. Belz, Community re, Athens, Wis. Rural and small town patronage.

ISIE GOES TO RENO: Ann Sothern, John Hodiak was O. K. here. It went over better than the led super war pictures. Westerns will do more ss here than war pictures. Played Wedneday, day, Feb. 21, 22.—M. W. Hughes, Colonial Theatre, a, Ill. General patronage.

ET THE PEOPLE: Dick Powell, Lucille Ball— s one of MGM's misfires, but they allocated it right dweek playing is possible. A few complaints but o many. Busines about average.—Edward H. Belz, unity Theatre, Athens, Wis. Rural and small town age.

ENTH CROSS, THE: Spencer Tracy, Signe Hasso l picture which played to good business. It was generally enjoyed by the patrons.—B. R. Johnson, Roxy re, Nipawin, Sask., Can.

ENTH CROSS, THE: Spencer Tracy, Signe Hasso ood picture of its kind. It didn't do any business Anything like a war picture does not go any more pencer Tracy deserves some other type of picture. l Sunday-Tuesday, Feb. 18-20.—M. W. Hughes, Co- Theatre, Astoria, Ill. General patronage.

RTY SECONDS OVER TOKYO: Spencer Tracy, ohnson, Robert Walker—This is a picture in which judgment was displayed. There were some shots nedy to relieve the tenseness that most war pictures It did business and the war-conscious public gave only good word that I have had on pictures that ith war. But I don't want any cycle of them as we ast season. If they are spaced right and treated s one was, a few could be used.—A. E. Hancock, bia Theatre, Columbia City, Ind.

REE MEN IN WHITE: Lionel Barrymore, Van n—On the second day we played this feature the were completely blocked, so business was quite a low average. It pleased most all who came.—Ed- H. Belz, Community Theatre, Athens, Wis. Rural nall town patronage.

O GIRLS AND A SAILOR: Jimmy Durante, Van on—Here is a swell show from Metro that should go vell in any community. We had bad weather again e last day but despite this fact we did better than ge business.—Edward H. Belz, Community Theatre, s, Wis. Rural and small town patronage.

amount

WHOM THE BELL TOLLS: Gary Cooper, Ingrid Bergman—Really a great picture. Thanks to the great actors and actresses. Miss Paxinou was especially outstanding, as was Miss Bergman. Miss Paxinou as the leader of the insurgents particularly stood out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GOING MY WAY: Bing Croby, Rise Stevens—The biggest disappointment at the box office that we have had in 12 years. We had the lowest Sunday gross this year and even if it did rain a little, I still can't understand why we had such poor business. It was one of the best pictures ever made. We have a big Catholic population, but something went wrong that is unexplainable. Played Sunday, Monday, Feb. 25, 26.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

GREAT MOMENT, THE: Joel McCrea, Betty Field—Did not click with our audience and it did not stand up. —C. L. Niles, Niles Theatre, Anamosa, Iowa.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—Bracken is good but the picture fell flat here after the first night. It is not as good as "The Miracle of Morgan's Creek." Played Sunday, Monday, Feb. 25, 26.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

NATIONAL BARN DANCE: Jean Heather, James Brown—Made to order for rural customers, but too corny for the 400. Business was average. Played Wednesday, Thursday, Feb. 21, 22.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

STORY OF DR. WASSELL: Gary Cooper, Laraine Day—For down to earth entertainment and plenty of it with good Technicolor and a good cast this one is hard to beat. This is a war picture but it shows something that should really be brought before the public to show what the boys and girls have to put up with among the Japanese. If you have not played this, I strongly recommend it. Played Monday, March 5.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

RKO Radio

CASANOVA BROWN: Gary Cooper, Teresa Wright —This is a fairly good comedy but my patrons want Gary Cooper in a "he-man" role instead of a silly part. Business was average. Played Sunday, Monday, March 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick—Fine picture but box office dull here. Drew raves from all who came. Not enough leg art on posters; maybe people are nuts. Fine weather. Played Wednesday, March 7.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

MARINE RAIDERS: Pat O'Brien, Ruth Hussey—A good midweek picture that will please.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

WOMAN IN THE WINDOW, THE: Edward G. Robinson, Joan Bennett—Quite good and it should rate a good playdate. It is a bit scary for the kids but it held the adults' attention all the way through.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

Republic

BIG BONANZA, THE: Richard Arlen, Jane Frazee—This mining story is O.K. for Friday and Saturday and it is a little better than the average Western, but don't try to play it on Sunday and Monday.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BIG SHOW, THE: Gene Autry—This was very well attended and business was above average. Gene still pulls them in as well as ever, but some of these reissues are getting a little bit too long.—Edward H. Belz, Community Theatre, Athen, Wis. Rural and small town patronage.

LIGHTS OF OLD SANTA FE: Roy Rogers, Dale Evans—Roy Rogers does all right in this as he does in all his pictures. Everyone likes his pictures. Played Wednesday, Thursday, Feb. 28, March 1.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

MAN FROM 'FRISCO: Michael O'Shea, Anne Shirley —This picture was well made and very interesting but we had no business with it. Attendance very light. Played Wednesday, Thursday, Feb. 28, March 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MY BUDDY: Donald Barry, Ruth Terry—We got another bad print from Republic on this. Business did not justify the price. Played Friday, March 2.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

PRIDE OF THE PLAINS: Robert Livingston, Smiley Burnette—An average Western with enough good action and comedy to satisfy our fans. We did average business on this one.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

STORM OVER LISBON: Vera Hruba Ralston, Erich von Stroheim—A fair program picture from Republic that was quite well made. Average attendance.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

THAT'S MY BABY: Richard Arlen, Ellen Drew—A corny picture that failed to draw. Played Tuesday, March 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

DANGEROUS JOURNEY: Burma Travelogue—This is so different that it drew a big house both nights. I think that it would do well in any small town. It is very entertaining. Played Wedensday, Thursday, Feb. 14, 15.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

HANGOVER SQUARE: Laird Cregar, George Sanders —Business was terrible. Didn't see the picture myself but from the results it must have been a one-day picture. Played Wednesday, Thursday, March 7, 8.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

KEYS OF THE KINGDOM: Gregory Peck, Thomas Mitchell—We did very well with this considering the floods and rains. Like all super pictures the running time is too long and it gets draggy in spots, but pleased the majority. Played Sunday, Monday, March 4, 5.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

LAURA: Gene Tierney, Dana Andrews—Good enough mystery-drama which did average business. Played Wednesday, Thursday, March 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROGER TOUHY, GANGSTER: Preston Foster, Lois Andrews—Just a gangster film allocated out of its class. Should be double featured at bottom rental.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

SWEET AND LOWDOWN: Lynn Bari, Benny Goodman—Just another picture that should have been allocated in another bracket.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

WINGED VICTORY: Edmund O'Brien, Jeanne Crain—Just what the doctor ordered for that lull in the winter business. We did swell with this and it was well liked here. Played Sunday, Monday, Feb. 18, 19.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

United Artists

ABROAD WITH TWO YANKS: William Bendix, Dennis O'Keefe—A local organization sold tickets on this and it was very well attended. The crowd roared through most of it and we heard nothing but good reports.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

KANSAN, THE: Richard Dix, Jane Wyatt—Just a Western that was sold as a special.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—We did the

(*Continued on following page*)

(*Continued from preceding page*)

most business on this feature since "Gone With the Wind." It is indeed a prestige picture for your house, but it is also one which gives most people a feeling that they have seen a masterpiece in acting art. There are laughter and tears for all. The children were not restless as is the case with so many long features.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

SONG OF THE OPEN ROAD: Edgar Bergen, "Charlie," Bonita Granville—Nice picture, but would have been more enjoyed by our patrons if Bergen and McCarthy and W. C. Fields had bigger parts in the production. Our customers do not care for the highbrow singing of Miss Powell. Played Sunday, Monday, March 4, 5.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

SONG OF THE OPEN ROAD: Edgar Bergen, "Charlie," Bonita Granville—This will get by, but it is nothing to brag about. Played Friday, Saturday, March 2, 3.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

SONG OF THE OPEN ROAD: Edgar Bergen, "Charlie," Bonita Granville—This is an insipid offering that drew the first night on account of the good title and because of Edgar Bergen and Charlie McCarthy. (They are in the show a total of less than eight minutes). More walkouts than we have had in months. This lacks just about everything. — L. V. Bergtold, Westby Theatre, Westby, Wis.

SUNDOWN: Gene Tierney, Bruce Cabot—This one is an old one but we brought it back again for a day with very satisfactory results. Good cast which includes Bruce Cabot, Gene Tierney, George Sanders and Harry Carey. Played Wednesday, March 7.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

Universal

BOWERY TO BROADWAY: Contract Players—Fair only despite the good cast. It starts like a house afire, then bogs down in the center with what seemed to be a slight confusion in the story. That is, it was not lucid. As long as they stayed on the Bowery and Broadway the picture did right well. The old songs helped to some extent. Miss Allbritton's number was the best in the show. In singing "Under the Bamboo Tree" she really puts out with a very fine voice. It has nice range and good power.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

CAN'T HELP SINGING: Deanna Durbin, Robert Paige—Beautifully staged with Miss Durbin at her singing best and very much at home with all the Technicolor splendor. The music is very catchy but the story seems to go on and on and the ending just happens without any rhyme or reason. However, we do say that Deanna Durbin is best fitted for musicals and Technicolor pictures and should never be cast in a picture such as "Christmas Holiday." That type does not suit her. "Can't Help Singing" is not especially appealing for kid audiences and there was no great enthusiasm shown by the grownup trade. Fair picture, and business was so-so. I might stick out my schnozzola and say it is a welcome relief from the war stuff which Hollywood can't seem to get out of its blood. Played Sunday-Tuesday, March 4-6.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

CHRISTMAS HOLIDAY: Deanna Durbin, Gene Kelly—Fine picture that lived up to all expectations at the box office, which was ruined by a Sunday blizzard. Played Saturday, Sunday, March 3, 4.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

GYPSY WILDCAT: Maria Montez, Jon Hall—In situations where costume pictures are popular this may do well as this production is very pleasing to the eye. Business very light here. Played Friday, Saturday, March 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HI, BEAUTIFUL: Martha Driscoll, Noah Beery, Jr.—Not bad. I have played worse and I have played better. A few walkouts. But some will walk out on anything; just not in the mood, I guess.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Warner Bros.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—Well, brother, if you are a small town exhibitor and have a date for this, I can surely advise you you will be well hooked. This is one of Warner Bros. top rankers with a good star, but it has no entertainment value for a small town audience and I consider it one of the poorest that I have had in my theatre for a long time. Lay off this one. Played Saturday, Feb. 17.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

BETWEEN TWO WORLDS: John Garfield, Paul Henreid—Played one day only and got by due to the fact that our patrons like Garfield, George Tobias, and Sydney Greenstreet, and doubtless thought that there might be some action from this trio. This one must be seen from the beginning, otherwise the customers would be quite muddled because of the nature of the story. Played Thursday, March 6.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

CONSPIRATORS, THE: Hedy Lamarr, Paul Henreid—This type of picture has two and a half strikes on it before it is ever played. The public is sick of them. This one was the lowest grosser we ever played here. Not one favorable comment heard from those who saw it. Played Wednesday, Thursday, March 7, 8.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

CONSPIRATORS, THE: Hedy Lamarr, Paul Henreid—Wish they would get rid of Paul Henreid as he has never earned us a dime. Picture flopped here. Played Wednesday, Thursday, Feb. 28, March 1.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

CRIME BY NIGHT: Jane Wyman, Jerome Cowan—Used this on second half of double bill with negative results. Played Friday, Saturday, March 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—Snappy sophisticated comedy that pleased the majority and justified its "A" grouping.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—It is O.K. It is the sort of light entertainment that not only satisfies but also brings in the business. There are a lot of clever lines.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HOLLYWOOD CANTEEN: Warner Star Revue—It is very good. Played Sunday-Tuesday, March 4-6.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

JANIE: Joyce Reynolds, Robert Hutton—This is the type of picture any manager should welcome. It is clean, wholesome fun that can be recommended to anyone. Business good and audience reaction also good. Played Sunday, Monday, March 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman—Nice little comedy that pleased a Bank Night audience.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

UNCERTAIN GLORY: Errol Flynn, Paul Lukas—A good midweek feature with Errol Flynn as the draw.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Short Features

Columbia

HEATHER AND YOU: All Star Comedies—As usual you can always depend on the Andy Clyde comedies for lots of laughs.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

PORKULIAR PIGGY: Li'l Abner—A very satisfactory cartoon that is worth while to play.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

Metro-Goldwyn-Mayer

SCREWBALL SQUIRREL: Technicolor Cartoons—This one was so good that after playing it about four or five months ago I brought it back for a one-day showing on Saturday. It got as many laughs as the first time.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Paramount

BOMBALERA: Musical Parade—These Paramount two-reelers in Technicolor deserve preferred playing time.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

I'M JUST CURIOUS: Little Lulu—Cute cartoo Paramount certainly has plenty of room to impro cartoons to get up in the class of Warner Bros., and MGM.—A. H. Kaufman, Fountain Theatre, Haute, Ind.

OUT FISHIN': Sportlights—Entertaining sport E. M. Freiburger, Paramount Theatre, Dewey, Ok

UNUSUAL OCCUPATIONS: No. 3—Entertainin in Technicolor.—E. M. Freiburger, Paramount Th Dewey, Okla.

Twentieth Century-Fox

MIGHTY MOUSE AND THE PIRATE: Terryt Very good Technicolor cartoon which pleased th trade.—E. M. Freiburger, Paramount Theatre, D Okla.

Universal

BEAR MOUNTAIN GAME: Variety Views—The of this type played for a long time but it was and satisfied.—Leonard J. Leise, Rand Theatre, Ranc Neb.

CHEW CHEW BABY: Lantz Color Cartunes— Technicolor cartoon.—E. M. Freiburger, Paramount tre, Dewey, Okla.

PIED PIPER OF BASIN STREET: Swing Symph —These musical cartoons can now stand up alongsi any made. Great improvement in 1944.—C. L. Niles Theatre, Anamosa, Iowa.

Vitaphone

CONGO: Featurettes—A two-reel travel film.—E. Freiburger, Paramount Theatre, Dewey, Okla.

DEVIL BOATS: Technicolor Specials—Tops in one's book. I was unlucky and got a fuzzy print. B tiful Technicolor.—Johnnie Hynes, Community The Conde, S. D.

I WON'T PLAY: Featurettes—A two-reel feature could very nicely be used as a part of a double feat Everything in this short is really done well and sh be appreciated by all your patrons.—Edward H. Community Theatre, Athens, Wis.

I WON'T PLAY: Featurettes—Excellent two drama that will double feature with any long second ture. It is absolutely a knockout.—C. L. Niles, Theatre, Anamosa, Iowa.

TRAP HAPPY PORKY: Merrie Melodies Cartoo Good Technicolor cartoon.—E. M. Freiburger, Param Theatre, Dewey, Okla.

Short Product in First Run Houses

NEW YORK—Week of March 19

ASTOR: The Enemy Strikes......WAC-Universal
Feature: The Princess and the Pirate..........RKO
CRITERION: The Enemy Strikes..WAC-Universal
Cap'n Cud....................Film Classics
Feature: Keep Your Powder Dry............MGM
GLOBE: Saddle Starlets................RKO
Sonny Dunham and Orchestra........Vitaphone
The Enemy Strikes............WAC-Universal
Feature: The Three Caballeros................RKO
HOLLYWOOD: Stage Door Cartoon...Vitaphone
The Enemy Strikes............WAC-Universal
Jammin' the Blues.................Vitaphone
Feature: Roughly Speaking............Warner Bros.
MUSIC HALL: Donald's Off Day..........RKO
The Enemy Strikes............WAC-Universal
Feature: Tonight and Every Night.........Columbia
RIALTO: Commando Duck...............RKO
Feature: House of Fear.................Universal
ROXY: The Enemy Strikes.......WAC-Universal
Feature: A Tree Grows in Brooklyn....20th Cent.-Fox
STRAND: Navy Nurse..............Vitaphone
Drafty Draftee ....Vitc
The Enemy Strikes............WAC-Uni
Feature: Hotel Berlin ....Warn

CHICAGO—Week of March 19

APOLLO: Report On Italy...............
Feature: Ministry of Fear...............Para
GRAND: The Enemy Strikes.....WAC-Uni
Features: Fog Island ....
Docks of New York............Mon
ORIENTAL: Trap Happy Porky.......Vita
The Enemy Strikes............WAC-Uni
Woo, Woo ....Col
Feature: Grissly's Millions.................Re
PALACE: Power Unlimited..............
Features: The Three Caballeros..............
Night Club Girl................Un
STATE LAKE: Jammin' the Blues......Vita
Feature: To Have and Have Not........Warne
WOODS: Kickapoo Juice.............Col
Screen Snapshots, No. 7............Col
Feature: Belle of the Yukon..................

Philadelphia Changes

The following changes at the film exchan in Philadelphia have been announced. Moe Sh man, former Monogram salesman, has joi United Artists as salesman for the Scranton, territory. Eva Yaffe, who resigned as assist booker at United Artists, has been replaced Ida Ostroff. At Paramount, Ralph Garman ta over the booking duties of Pete Holman, latter leaving to enter the Navy.

The sales organization of

COLUMBIA PICTURES

presents the

ONTAGUE 20th ANNIVERSARY CAMPAIGN

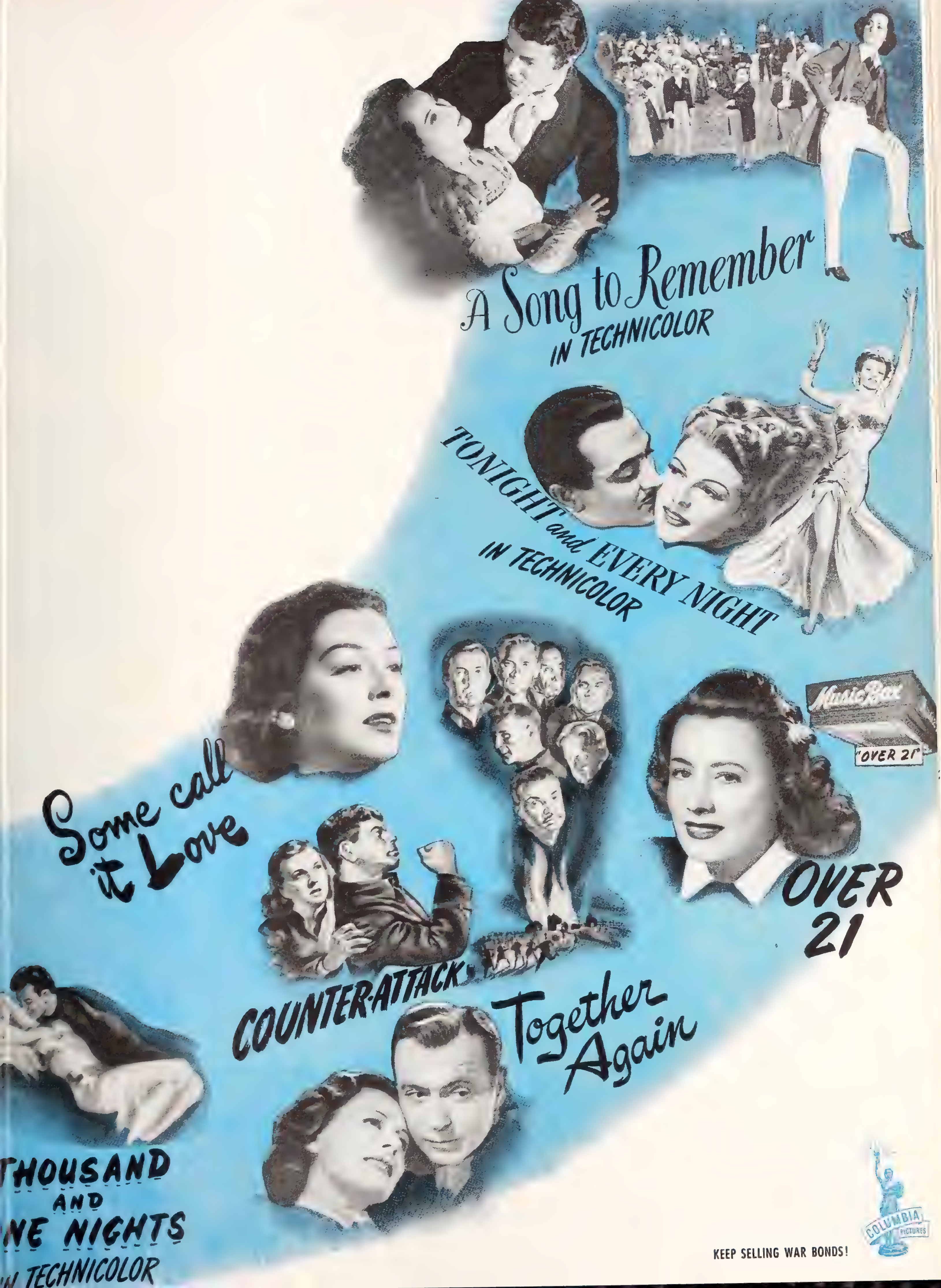
MARCH 16–JUNE 28

Symbolizing the growth
of a company ...
from
"More To Be
Pitied Than Scorned"
to
A Song to Remember
1925-1945

ABE MONTAGUE, Vice President and General Sales Manager, born in Boston, Mass., entered the motion picture industry in 1908 as owner and operator of theatres in New Hampshire. After several years, he became owner of the Certified Screen Attractions Distribution Co., and later was part owner of Independent Films, Inc. When this company was absorbed by Columbia Pictures, Montague became Columbia's Eastern District Manager in 1925. He became General Sales Manager in 1933 and was elected Vice President in 1943.

In 20 years I have seen Columbia grow from a modest, humble position in the industry to one of distinction and importance. 20 years ago our product reflected our smallness; today it is a true reflection of our development into a far-flung enterprise. 20 years ago we were a handful of people; now we Columbians are numbered in the thousands. We began with a few exhibitor accounts; today our many thousands of exhibitor friends are a source of pride. Ours is a typical story of American industry; and this too is a source of great pride.

A. Montague

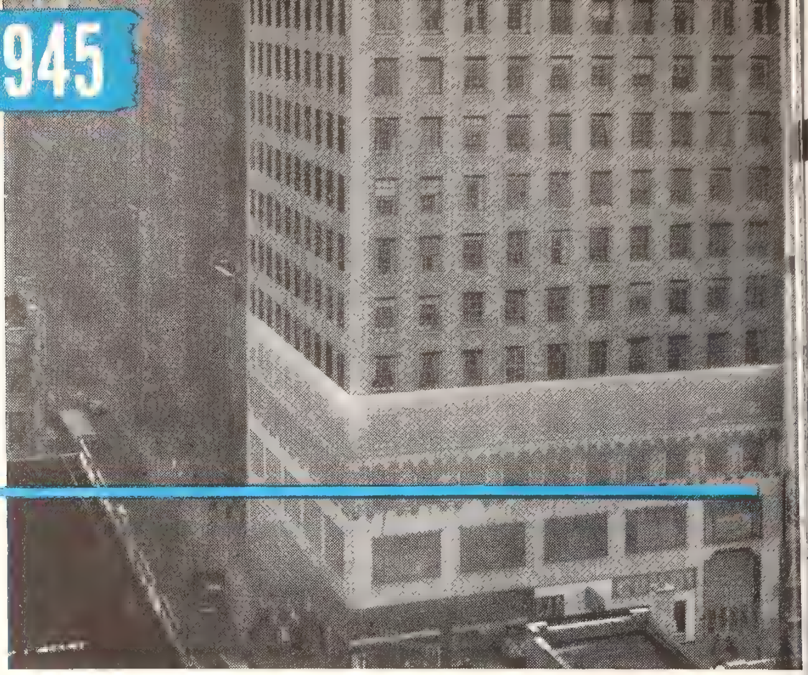

A Song to Remember
IN TECHNICOLOR
TONIGHT and EVERY NIGHT
IN TECHNICOLOR
Music Box
"OVER 21"
Some call it Love
OVER 21
COUNTER-ATTACK
Together Again
THOUSAND
AND
NE NIGHTS
N TECHNICOLOR
COLUMBIA
PICTURES

KEEP SELLING WAR BONDS!

1925

THE COLUMBIA HOME OFFICE...10 EMPLOYEES

1945

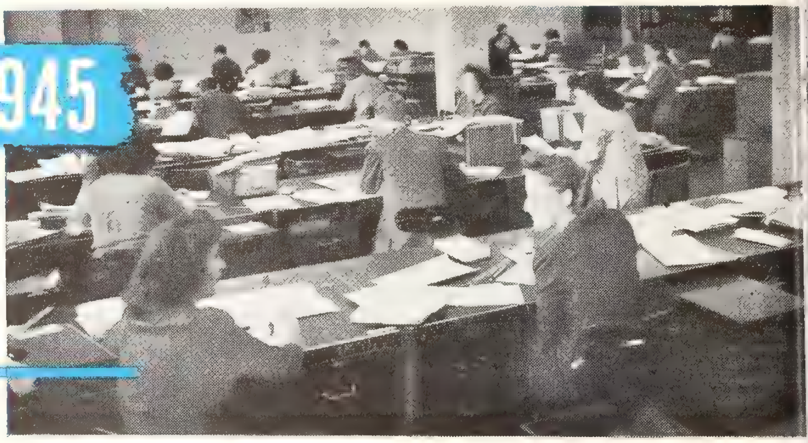


THE COLUMBIA HOME OFFICE...500 EMPLOYEES

1925

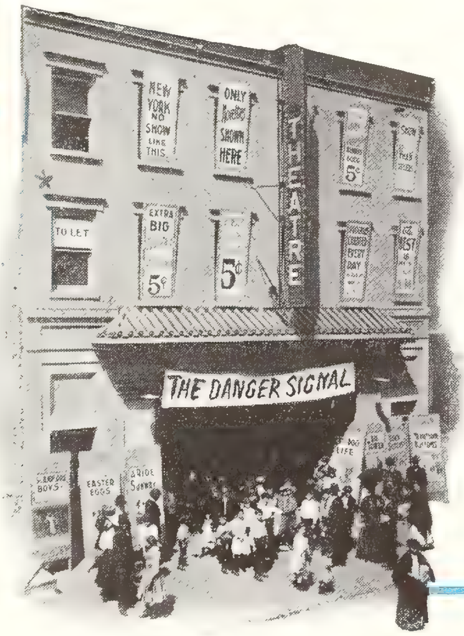
A TYPICAL DEPARTMENT

1945



THE SAME DEPARTMENT

1925


NEW YORK NO SHOW LIKE THIS
ONLY SHOWN HERE
THEATRE
TO LET
EXTRA BIG 5¢
5¢
THE DANGER SIGNAL

ONE OF COLUMBIA'S 3,000 CUSTOMERS

1945

Music Hall
RADIO CITY Music Hall

ONE OF COLUMBIA'S 13,000 CUSTOMERS

MONTAGUE 20th ANNIVERSARY CAMPAIGN

MARCH 16—JUNE 28

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
MOTION PICTURE HERALD *for mutual aid and progress*

ESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

orry! Wrong Numbers

While Mr. Chester Bowles of the Office of Price Administration busy with figures and statistics by which he hopes to establish eilings on box office admissions, there are a few facts he might onsider which appear to have been overlooked.

The industry also appears to have overlooked the fact that pecial privileges which have been granted to servicemen during e past four years by way of reduced admission prices are keep-g the average admission price considerably lower than the figure hich the box office sign proclaims.

The amusement industry is unique in its concessions to men in niform, and, since exhibitors have been prompted by patriotic notives, they should at least be entitled to equitable accounting rom Mr. Bowles or any other agency which believes it can show 38.5 per cent increase in theatre admissions.

Another item which should be included in computing such tatistics is the thousands of servicemen who are admitted to the heatres as non-paying guests. The Capitol theatre in New York, or instance, plays host to 7,000 men in uniform every week through ickets which are distributed by the Women's Defense Recreation eague and other organizations. This is indicative of the generous pirit of theatremen all over the nation.

Cities which are popular with servicemen on furlough, and others vhich are located adjacent to Army camps and Navy bases, aturally will show much higher percentages of uniformed men vho are given the special price concession. As an illustration, one-hird of the audience at the New York Paramount theatre is composed regularly of servicemen who are admitted at 50 cents including tax) at the evening performances; regular admission to ne public is $1.20 (including tax). The theatre net is, respectively, 42 cents and $1.00. With the current proportion of one serviceman o two regular patrons, the average theatre net is slightly less than 81 cents per admission.

Nor does this latter figure take into account approximately 2,000 free tickets which are turned over to the servicemen's ecreation organizations.

The Paramount theatre pre-war admission for the evening show caled at 90 cents, plus tax.

Mr. Bowles' recent statement that admissions had increased 38.5 per cent (including the tax rise) undoubtedly is based on tatistics of his own. The facts seem to indicate that in the nterest of accuracy more research is in order.

"How Can We Do It Better?"

The motion picture industry has been one of the foremost proponents of public relations for several decades.

Realizing that contact between customer and employee is the key to continued patronage and goodwill in the post-war era, Railway Express Agency, Inc., recently published a booklet for distribution among employees, titled "How Can We Do It Better?".

The pamphlet stresses courtesy as the underlying factor in creating and maintaining previously gained good impressions. It cautions that indifference and independence in business under the flimsy excuse of war exigencies will be reflected in resentment of the public when the day arrives to judge service rendered on past as well as present performance.

The manual presents in interesting fashion all the practices of good business tactics, good manners, telephone technique, personal appearance, cheerfulness on the job and patience, and plays up the necessity of being thoroughly familiar with details, rules and regulations and other pertinent information necessary in a specialized field of endeavor.

To most people, Railway Express Agency conjures up no more than a picture of freight trains, heavy motor trucks and drivers collecting or delivering packages.

In work which differs so widely from our own, it may come as a surprise to learn that both have problems in common.

△ △ △

Lt. Doug George, former Round Tabler, now with the Navy Incentive Division in Washington, offers a suggestion whereby managers can increase theatre grosses, at the same time promoting the institutional prestige of the theatre and aiding the war effort.

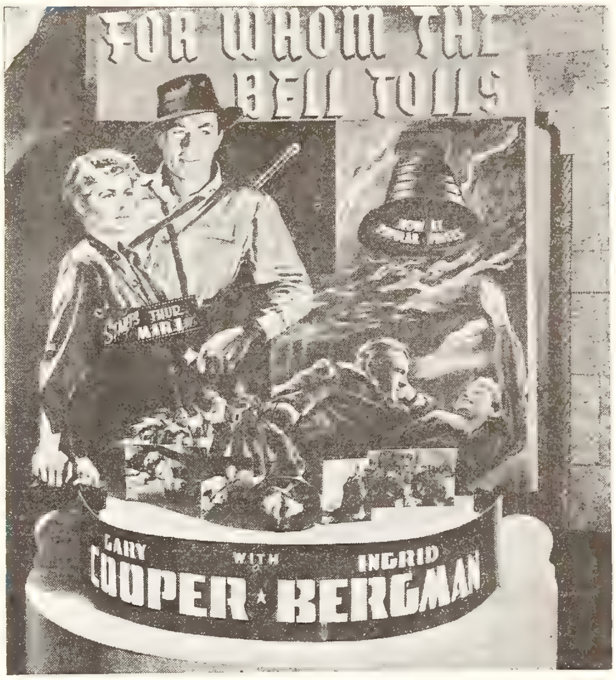
Lt. George's idea is to have the manager interest local defense plants in taking over the theatre for morning or Sunday showings of special films which the Navy makes available for war workers.

In one city, where there is a local ordinance against commercial films on Sundays, a group of industrial firms recently joined forces in sponsoring a series of these shows. The theatre was rented for the purpose on Sunday afternoons.

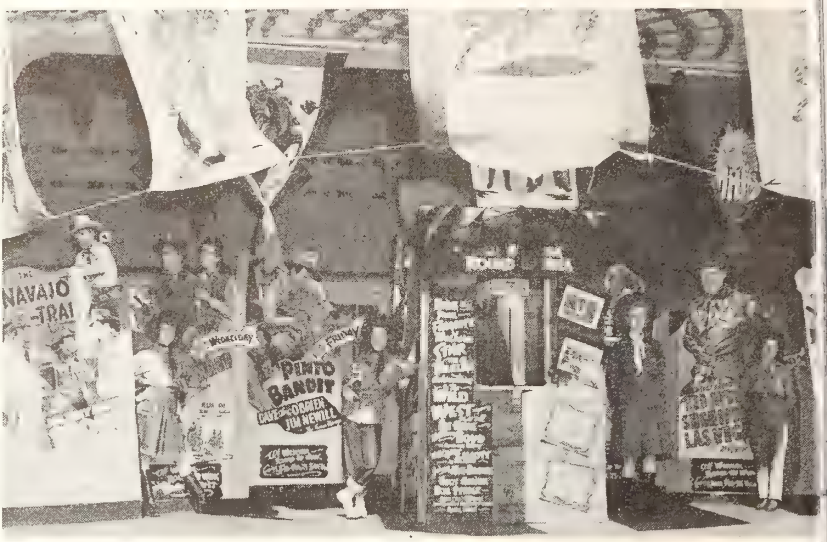
The audiences which attend these showings are exclusively those concerned with war production and the firms supply the tickets and do whatever is necessary to promote the shows.

—CHESTER FRIEDMAN

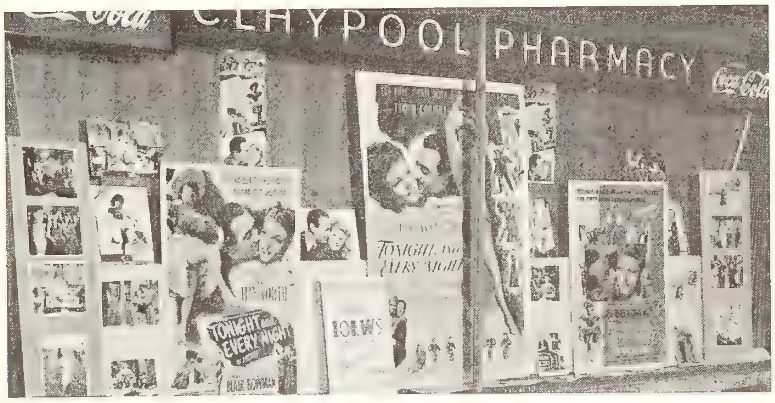
WHAT SHOWMEN ARE DOIN


FOR WHOM THE BELL TOLLS
GARY COOPER WITH INGRID BERGMAN

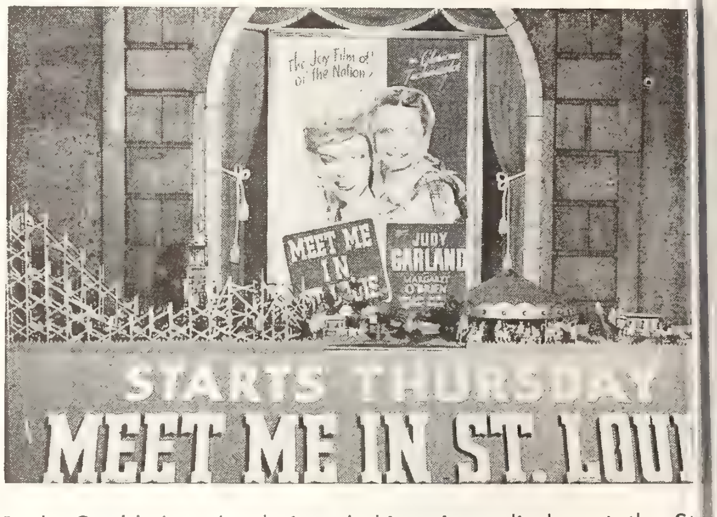
Animation in the form of a tolling bell connected to musical chimes was provided in this lobby display by G. Y. Henger, city manager, at the Stuart theatre, Lincoln, Neb.


NAVAJO TRAI
PINTO BANDIT

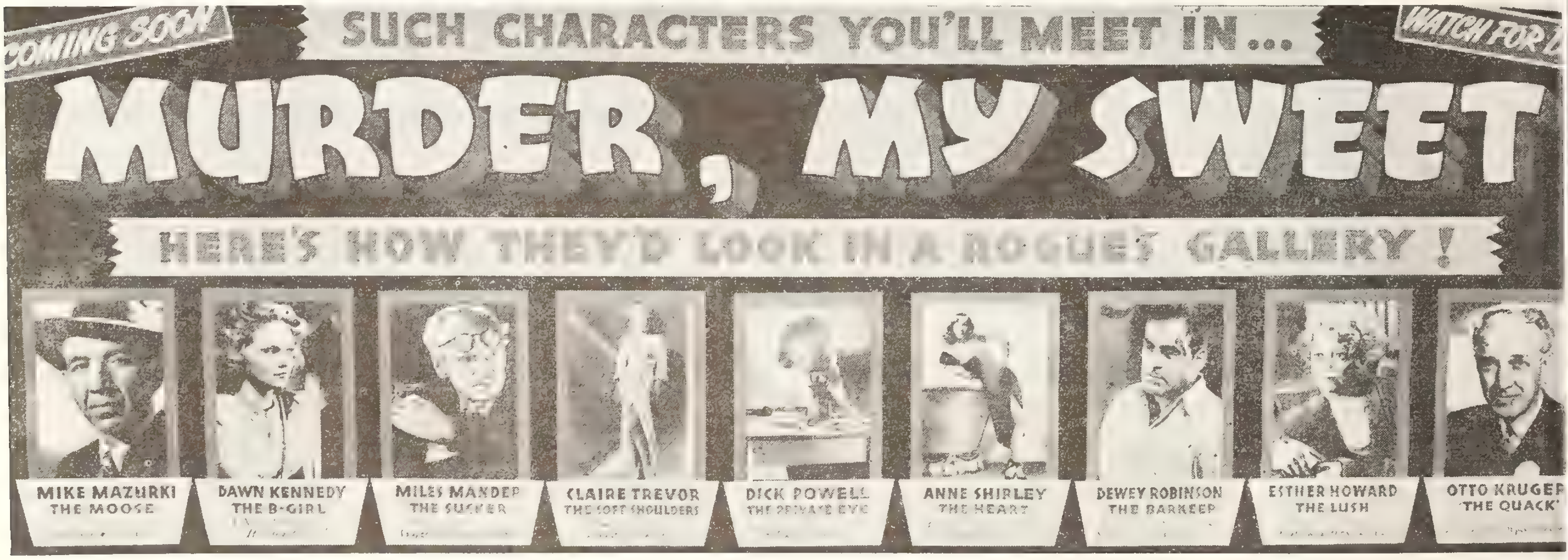
All western week promoted by R. R. Hope, manager of the Fox State, Angeles, was sold in all advertising including theatre front. Ushers v dressed as cowgirls for atmosphere.


CLAYPOOL PHARMACY
Coca-Cola
TONIGHT AND EVERY NIGHT
LOEWS

No tieup here, but manager Boyd Sparrow of Loew's, Indianapolis, landed full window in one of city's most prominent locations to exploit "Tonight and every Night."


The Joy Film of the Nation
MEET ME IN ST. LOUIS
JUDY GARLAND
MARGARET O'BRIEN
STARTS THURSDAY
MEET ME IN ST. LOU

Paula Gould, Loew's, designed this unique display at the St New York using animated miniatures, built to scale, as adva plug on "St. Louis."


COMING SOON
SUCH CHARACTERS YOU'LL MEET IN...
WATCH FOR
MURDER, MY SWEET
HERE'S HOW THEY'D LOOK IN A ROGUES' GALLERY!
MIKE MAZURKI THE MOOSE
DAWN KENNEDY THE B-GIRL
MILES MANDER THE SUCKER
CLAIRE TREVOR THE SOFT SHOULDERS
DICK POWELL THE PRIVATE EYE
ANNE SHIRLEY THE HEART
DEWEY ROBINSON THE BARKEEP
ESTHER HOWARD THE LUSH
OTTO KRUGER THE QUACK

This display, measuring fourteen feet in length was created by Helen Wabbe, publicist of the RKO Golden Gate in San Francisco. After serving as effective advance promotion, the board was moved to theatre front during current engagement of the attraction.

WARNER BROS.' TRADE SHOWINGS OF

"THE HORN BLOWS AT MIDNIGHT"

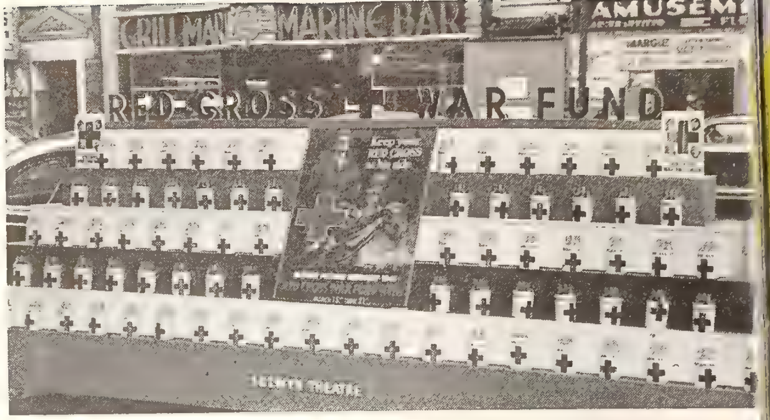
Starring

JACK BENNY · ALEXIS SMITH

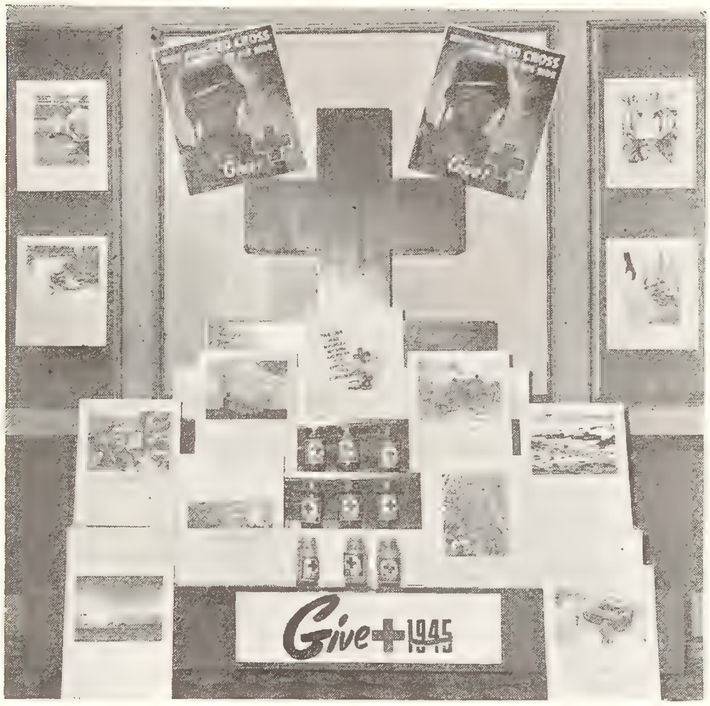
MONDAY, APRIL 2nd, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood St.	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	2:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

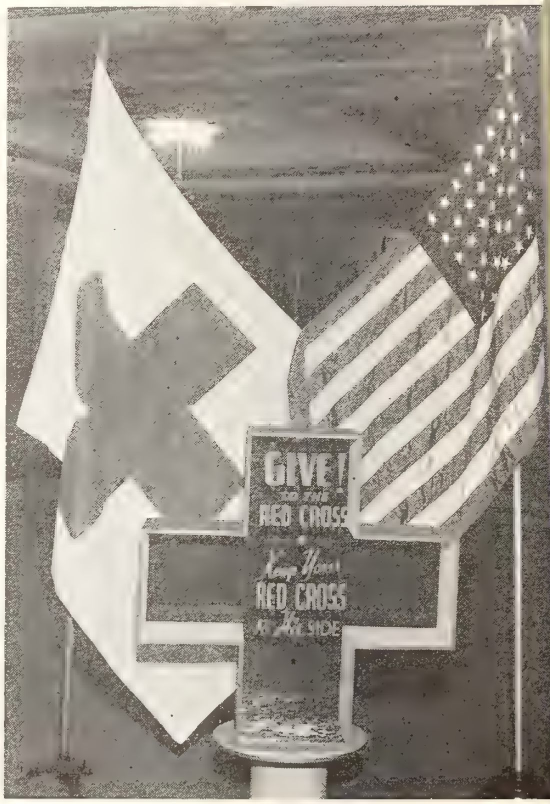
ON RED CROSS PROMOTIONS


GRILL MAN
MARINE BAR
AMUSEM
RED CROSS WAR FUND
SELWYN THEATRE

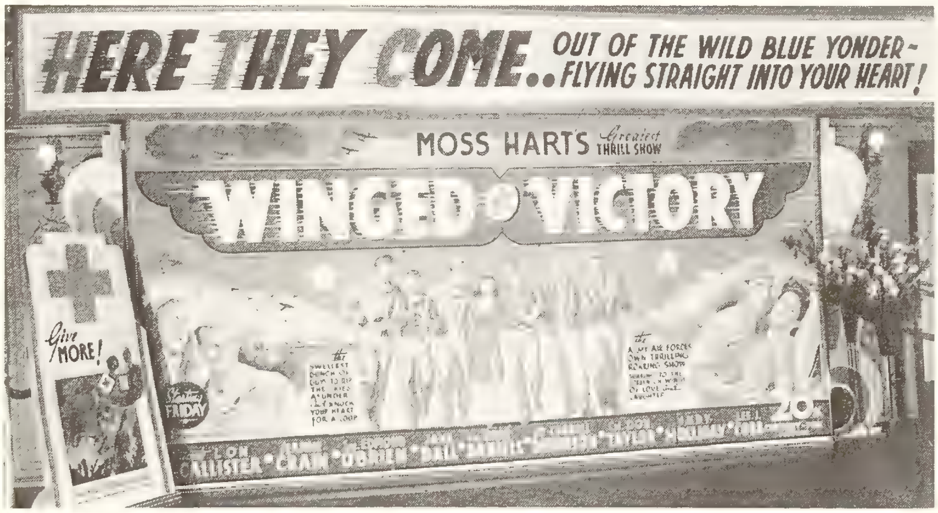
Harry Silverman, manager of the Selwyn theatre in New York, ere this attractive sidewalk display to bolster theatre collections and jum the gun by getting it out a week in advance of the drive.



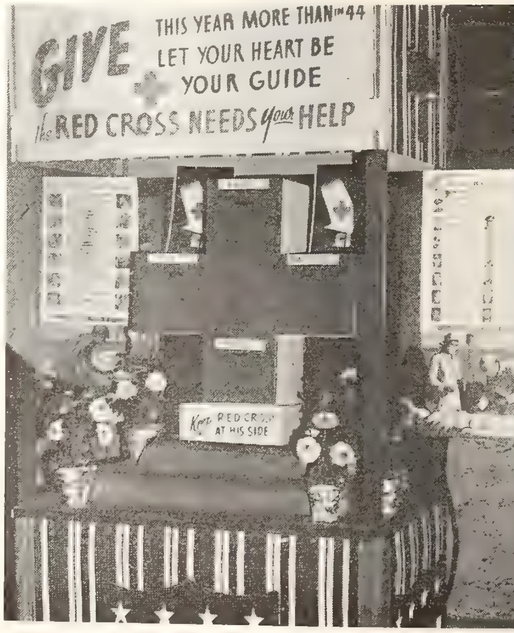
Left, Mike Stranger, Loew's, White Plains, N. Y., augmented his lobby display with photos borrowed from various service branches. The exhibit attracted unusual interest.


GIVE! TO THE RED CROSS
Keep Your RED CROSS AT HIS SIDE

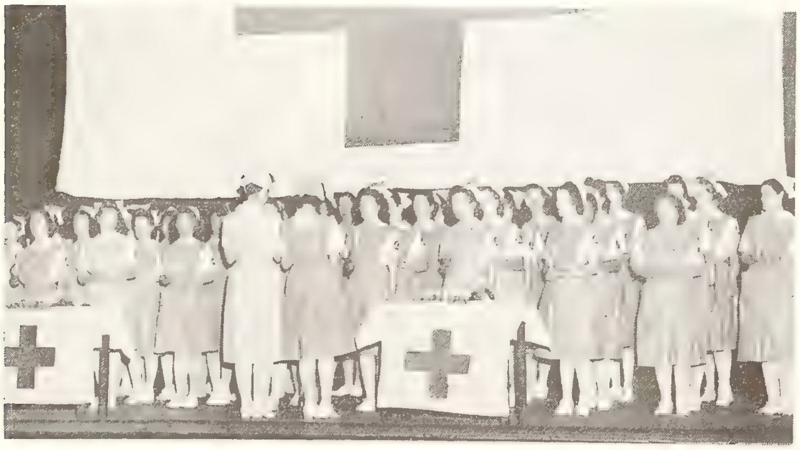
Abe Ludacer, Park, Cleveland, used symbolic re cross glass container to attract extra coins fro patrons as they entered theatre.


HERE THEY COME.. OUT OF THE WILD BLUE YONDER— FLYING STRAIGHT INTO YOUR HEART!
MOSS HARTS Greatest THRILL SHOW
WINGED VICTORY
Give MORE!
Starting FRIDAY

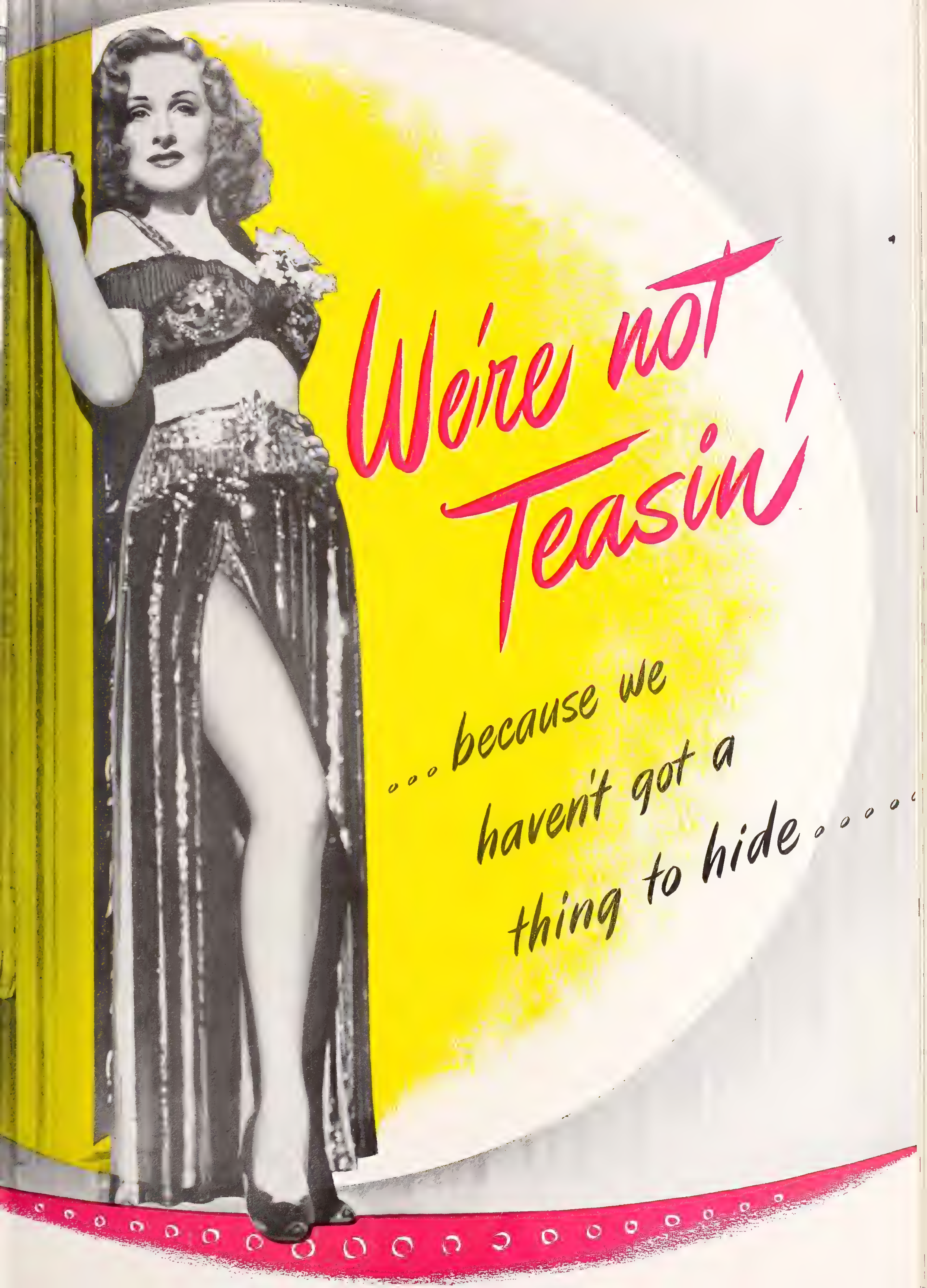
At the State, Minneapolis, manager C. A. Zinn, added real showman's touch to "Winged Victory" display, by using Red Cross easel to emphasize need for funds.


GIVE
THIS YEAR MORE THAN IN 44
LET YOUR HEART BE YOUR GUIDE
the RED CROSS NEEDS your HELP
Keep RED CROSS AT HIS SIDE

Right, as coins dropped in sections designated for various branches of service, a bell tolled. Manager J. M. Scherzer of the Parthenon, Brooklyn, arranged the device.



Publicist Ray Malone, arranged traditional capping and candlelight ceremonies for nurses' aides on stage of the Richmond Hill theatre, Queens, N. Y.


We're not Teasin'
... because we haven't got a thing to hide ......

It's all here... everything that makes a boxoffice click!

Story, Stars and Songs . . . add 'em up . . . romance with a twist and a twinkle . . . that winsome onesome, Jane Powell . . . the delightful marquee twosome, Ralph Bellamy and Connie Moore . . . and the renowned radio maestro, Morton Gould with his orchestra, in original melodies . . . the sum? . . . **SOME SHOW, BROTHER!**

CHARLES R. ROGERS presents

"DELIGHTFULLY DANGEROUS"

with

JANE POWELL
RALPH BELLAMY
CONSTANCE MOORE
MORTON GOULD AND HIS ORCHESTRA

and Arthur TREACHER • Louise BEAVERS • Ruth TOBEY

Screen Play by WALTER De LEON and ARTHUR PHILLIPS • Based on a story by IRVING PHILLIPS, EDWARD VERDIER and FRANK TASHLIN • Associate Producer: JOSEPH S. TUSHINSKY
Original Music and Arrangements by MORTON GOULD
Musical numbers staged by ERNST MATRAY

Produced by CHARLES R. ROGERS • Directed by ARTHUR LUBIN

Hot on their way to the Hit Parade!

- "THROUGH YOUR EYES —TO YOUR HEART"
- "I'M ONLY TEASIN'"
- "ONCE UPON A SONG"
- "IN A SHOWER OF STARS"

Released—with deligh thru U.A.!

xploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

AH

vernor Herbert B. Maw of Utah, and
Lake City Mayor Earl J. Glade headed
ist of civic dignitaries and prominent per-
ities who were heard over Mutual station
and the Intermountain network on a
dcast direct from the lobby of the Lyric
re for the premiere of "Utah." This was
one of the highlights of an excellent cam-
n arranged by Joseph Rosenfield of the
c, assisted by manager Jerry Ross.

overnor Maw proclaimed Saturday, March
, as "Utah" or Roy Rogers Day, in honor
e opening. He and Mayor Glade, as well
hief of Police Vetterelli, Chamber of Com-
e officials, and military officials from Ft.
glas and Camp Kearns were interviewed
hey entered the Lyric after a motorcycle
rt had accompanied them from their hotels.
honor guard of Boy Scouts was present at
broadcast.

dio Promotions Tied In th Roy Rogers Show

oth KLO in Ogden, Utah, and the Inter-
ntain network of stations used Rogers'
scriptions week in advance of the opening.
these stations regularly carry the Tuesday
ht broadcast of the Roy Rogers Show, heard
st to coast over the Mutual network. The
dyear Tire and Rubber Company, sponsors
this program, also cooperated in this cam-
gn, and fourteen Goodyear tire stores and
stations used displays plugging the pre-
re as well as the air-show.

As advance promotion, Mr. Rosenfield ar-
ged a theatre party on Saturday, March
h, at which members of the Police School
affic Department and 600 Junior School Po-
were guests of the Lyric, with the announcement made that every child attending the Lyric during the showing of "Utah" would receive a color photo of Roy Rogers.

The theatre used an elaborate western front, two huge shadow boxes in the foyer as advance build-up, and planted department and music store displays to herald the opening, which was backed by excellent newspaper publicity, display advertisements and radio spot announcements.

ROUGHLY SPEAKING

Timed by a huge clock, contestants in "Typewriter Sweepstakes" show their speed on the stage of the Strand theatre, Albany. Leo Rosen, manager of the Strand, arranged the promotion in connection with the engagement of "Roughly Speaking."

*w York Public Libraries cooperate in exploiting "A Tree Grows in Brooklyn" during its
gagement at the Roxy theatre. Here is the main library in Brooklyn. Homer Harmon of the
xy and distributor's field men made the tieup.*

ROUGHLY SPEAKING

A "Typewriter Sweepstake," or speed typing contest for girls, with cooperation from the *Knickerbocker News,* the Underwood typewriter company, and others, was the novel and highly successful feature of the campaign put on by Leo Rosen, manager of the Strand theatre, Albany, with the assistance of Jerry Atkin of the Warner circuit's local zone headquarters.

After Rosen and Atkin arranged the tieup with the *Knickerbocker News,* the Underwood people thought so well of the idea that they brought to Albany, at their own expense, the world's champion typist, George Hossfield, who appeared on the stage of the Strand the evening of the contest.

Contestants included 24 girls—one representative from every Albany business college and high school commercial course, as well as state office employees and business firms employing a large number of typists. All typewriter distributing offices also cooperated. This injected a competitive angle as every one of these concerns wanted to have its typewriter represented on the stage of the Strand in the hope that it would be the machine used by the winner, and as a result "Roughly Speaking" received a lot of advance word-of-mouth advertising throughout the city.

Knickerbocker News went to town on the stunt, giving the contest and the picture seven days of publicity with a picture and story each day. Two radio announcers were used on the stage, which gave the contest and attraction daily breaks over the radio without cost.

Heralds were distributed and planted in all office buildings, plugging the picture while serving as an entry blank for the contestants, and this also afforded entry to every office building and school.

"YOUTH REVUE" HELPS COMBA JUVENILE DELINQUENCY

Organization Now Raising Funds to Erect Its Own Local "Youth Civic Hall"

Scene of a specialty number presented at the Miller theatre, Augusta, Ga., during one P. E. McCoy's Saturday morning "Youth Revue Shows".

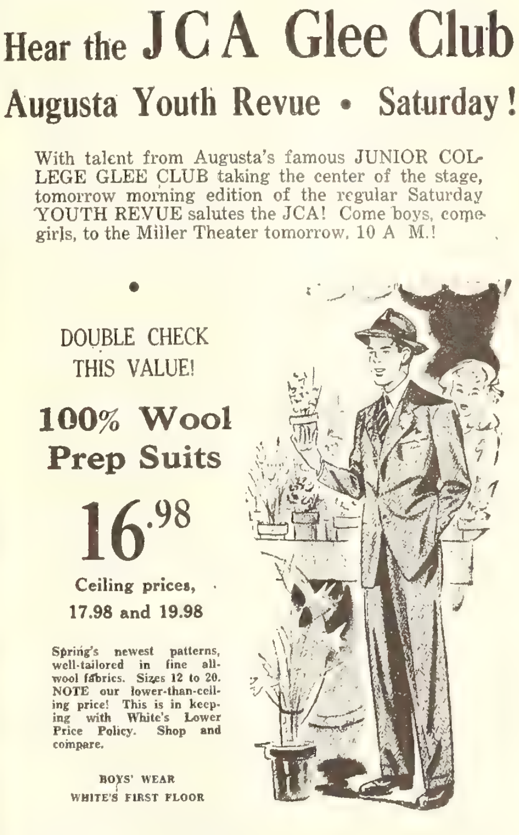
P. E. McCoy, manager of the Miller theatre, Augusta, Ga., has just put over a successful project at his house to help curb juvenile delinquency and which he reports as being given 100 per cent support by the juvenile clique of the community.

Several months ago the theatre was approached by the members of the City Recreational Committee seeking its ideas and thoughts toward something that could create interest among the youth of the city. Upon this meeting was the birth of the "Augusta Youth Revue," a variety show featuring the boys and girls of the town appearing on the theatre stage each Saturday morning.

Station WRDW saw the possibilities of this great civic undertaking and immediately offered its services. The J. B. White & Co., one of the leading department stores, was brought in as the donor of various prizes to the winning participants of the shows. Thus the store and station are co-sponsors with the theatre. Daily publicity is given over the air as to where the boys and girls may report for auditions, etc. Each week the store incorporates much advance publicity weekly in its newspaper ads, and announcement cards appear prominently around the store.

Five days each week, the City Recreational Director holds auditions for talent for the approaching Saturday morning. In doing so, he usually selects a variety such as singers, duos, quartets, dancers and specialty numbers. In brief, vocal chorus of 500, etc. The popularity of the "Augusta Youth Revue" has grown to the extent that various schools, city and rural, are holding evening auditions among their respective student body and are contesting for winning spots on the weekly stage presentations.

Recently the sponsors of the Revue have undertaken the idea of building the past winners of the weekly theatre presentations into one great musical "Youth Extravaganza" to be presented every 90 days with the entire receipts going into the fund toward the building of a Youth Civic Hall, where all the younger set may gather and form clubs, juvenile government, dances, etc., under the guidance of the City Recreational Committee.



Hear the JCA Glee Club

Augusta Youth Revue • Saturday!

With talent from Augusta's famous JUNIOR COLLEGE GLEE CLUB taking the center of the stage, tomorrow morning edition of the regular Saturday YOUTH REVUE salutes the JCA! Come boys, come girls, to the Miller Theater tomorrow, 10 A M.!

DOUBLE CHECK THIS VALUE!

100% Wool Prep Suits

16.98

Ceiling prices, 17.98 and 19.98

Spring's newest patterns, well-tailored in fine all-wool fabrics. Sizes 12 to 20. NOTE our lower-than-ceiling price! This is in keeping with White's Lower Price Policy. Shop and compare.

BOYS' WEAR
WHITE'S FIRST FLOOR

J. B. WHITE'S **Believes in Augusta Youth**

One of the ads promoted by P. E. McCoy for his "Augusta Youth Revue" at the Miller theatre, Augusta, Ga.

Attains Good Will of Youth, Business and Public Officials

The weekly presentation and interest shown by the theatre towards these shows have won hundreds of youthful friends and have added greatly to the theatre boxoffice, as regular admission is charged and the regular feature program is presented immediately after the stage presentation. All the boys and girls participating in the weekly show attend the feature presentation as the guest of the theatre.

McCoy reports that at present the "Youth Revue" has received a commercial sponsor and is being presented over the air each Saturday night in addition to its morning theatre broadcast. This is being handled from the stage of the circuit's Imperial theatre each Saturday night at 9:00 p.m., adding considerably to the evening boxoffice. The part the theatres, the radio station and the J. B. White & Company have played and are continuing to play in developing the better youth movement has been highly commended by the Mayor and members of the city government in their annual report as given and published by all the local new papers in town.

In summing up the project, McCoy say "In an undertaking of this nature, a theat manager or operator can build an instituti founded on goodwill and good faith that w live for years in the memory of his future p trons, for the boys and girls of today are t adults and civic leaders of tomorrow."

Curtiss-Wright Designs "Co-Pilot" Lobby Displays

An aeronautical display, built around th model P-40 fighter plane, and two 30x40 posters, were prepared by the Curtiss-Wrigh Corp., Buffalo, as theatre lobby attractions i connection with key city campaigns on "God I My Co-Pilot." The P-40's were up in miniature models, together with a Curtiss Electrica Controllable Pitch Propeller, for demonstratio in the lobbies.

Colonel Robert Lee Scott, war hero an author of "God Is My Co-Pilot," is featured i the posters, which carry the insignia of al nations using the P-40. Five hundred of these posters have been shipped immediately to the first group of theatres where the picture will open.

When You Want QUICK ACTION On..
SPECIAL TRAILERS
Call FILMACK
Trailer Makers For America's Leading Showmen!
1327 S. WABASH AVE. . . . CHICAGO 5. ILL.

WORDS! WORDS!
WE'VE GOT
MILLIONS
OF 'EM . . .

And They All Say
The Same Thing—

"BREWSTER'S MILLIONS"

. . . is a HIT!

ɪre crowd-pleaser! ɪt-paced comedy to ng a flock of admis-ns to your boxoffice!"
—*Boxoffice*

"One of the most hilarious offerings of the season. Fast, furious farce comedy is certain to wow them in all situations!"
—*Film Daily*

ilarious, rollicking and ɪtous . . . Small has come ɪ with another film to make ɪstomers laugh!"
—*M.P. Daily*

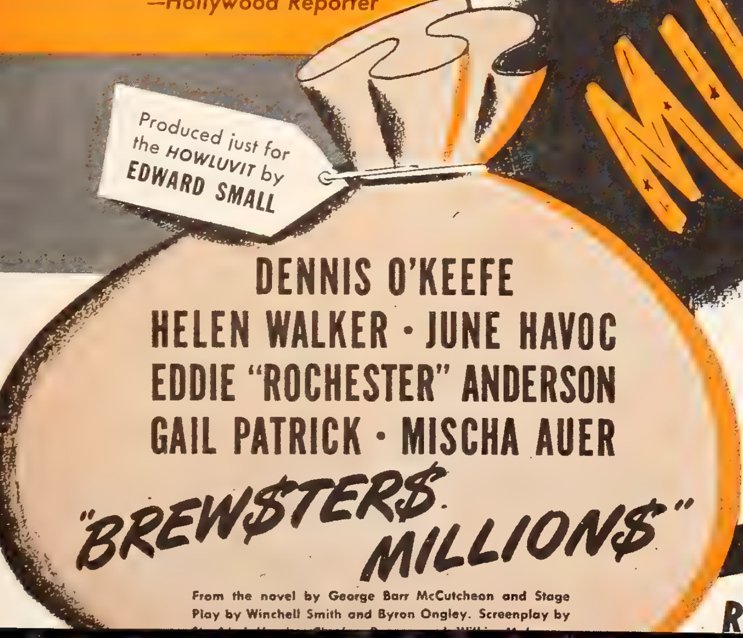
"A hilariously funny picture for the entire family. Its box office career should be quite successful."
—*Showmen's Trade Review*

Edward Small has given Millions a ifty package of comedy merchandise. he laughs are healthy and frequent."
—*Daily Variety*

"Fast-moving, hilarious farce . . continual laughter of the audience drowned out some of the dialogue!"
—*M. P. Herald*

Fast, amusing . . . Edward Small seems des-ned to reap handsome returns with his swiftly-aced, brightly humorous film."
—*Hollywood Reporter*

"Packed with hilarious situations and gags. Should wow audiences!"
—*The Exhibitor*



Produced just for the *HOWLUVIT* by
EDWARD SMALL

DENNIS O'KEEFE
HELEN WALKER · JUNE HAVOC
EDDIE "ROCHESTER" ANDERSON
GAIL PATRICK · MISCHA AUER

"BREW$TER$ MILLION$"

From the novel by George Barr McCutcheon and Stage Play by Winchell Smith and Byron Ongley. Screenplay by

***Released—with a Million laughs—thru* U. A.**

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

WALTER AHRENS
Orpheum, Des Moines, Ia.

TED BARKER
Loew's, St. Louis, Mo.

JAMES G. BELL
Penn, New Castle, Pa.

IRVING BLUMBERG
Warners, Philadelphia, Pa.

JOSEPH BOYLE
Broadway, Norwich, Conn.

H. SPENCER BREGOFF
Palace, Port Richmond, S. I., N. Y.

GERTRUDE BUNCHEZ
Loew's Century, Baltimore, Md.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

CLAYTON CORNELL
Schine's Strand, Amsterdam, N. Y.

ROBERT COX
Schine's Kentucky, Lexington, Ky.

WILLIAM EGAN
Princess, Sioux City, Ia.

JAMES ESHELMAN
Paramount, St. Paul, Minn.

SAM FITZSIMMONS
Medina, Medina, Ohio

RUSSELL FRASER
Tri States, Des Moines, Ia.

GEORGE FREEMAN
Poli, Springfield, Mass.

ROBERT FREEMAN
Strand, Council Bluffs, Ia.

JOSEPH J. GREENE
Raymond, Pasadena, Calif.

BILL HASTINGS
Grand, Cincinnati, Ohio

J. D. HILLHOUSE
State, Galveston, Tex.

R. R. HOPE
Fox State, Fresno, Calif.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

JAMES KING
RKO Boston, Boston, Mass.

ABE LUDACER
Park, Cleveland, Ohio

WILLIAM McCOLLISTER
Louvee, Wellston, Ohio

P. E. McCOY
Miller, Augusta, Ga.

MARIE MEYER
United Detroit, Detroit, Mich.

SEYMOUR MORRIS
Schine's, Gloversville, N. Y.

RITA MORTON
RKO Albee, Providence, R. I.

CHARLES PINCUS
Utah, Salt Lake City, Utah

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PURCELL
Strand, Staunton, Va.

E. R. ROGERS
Tivoli, Chattanooga, Tenn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

ED ROWLEY, JR.
Robb & Rowley, Little Rock, Ark.

J. J. SCHOLER
Ohio, Sandusky, Ohio

SAM SHUBOUF
College, New Haven, Conn.

HAROLD E. SNYDER
Lyric, Lancaster, Ohio

BOYD SPARROW
Loew's, Indianapolis, Ind.

MICHAEL STRANGER
Loew's, White Plains, N. Y.

MOLLIE STICKLES
Palace, Meriden, Conn.

VAUGHN TAYLOR
Rialto, Phoenix, Ariz.

HELEN WABBE
Golden Gate, San Francisco, Calif.

KATHLEEN LAMB WHALEN
Grand, Macon, Ga.

H. F. WILSON
Capitol, Chatham, Ont., Canada

NATHAN WISE
Palace, Cincinnati, Ohio

JAY WREN
Adams, Newark, N. J.

CHARLES ZINN
State, Minneapolis, Minn.

Managers Report On "Tokyo" Dates

Sam Gilman arranged for an automatic machine gun to be placed in the lobby of the Regent, Harrisburg, Pa., in advance of "30 Seconds Over Tokyo." The public was invited to shoot down Jap Zeros attacking B-25s over Tokyo. Each person had to buy a ten-cent War Stamp to try their luck at the machine, and those shooting down a certain number of planes were given a pass.

Len Worley at the Madison, Peoria, Ill., arranged an exhibit of captured Japanese war equipment in a downtown window, the material having been secured through local folk who had received war souvenirs from their servicemen.

Charlie Taylor at Shea's, Buffalo, directed his campaign at defense plants in the area, servicing them all with publicity material and ad copy. Permission was granted to place special posters on the bulletin boards, in lunch rooms and other assembly points.

"School Vacation Show" Arranged by Stickles

In conjunction with the recent school vacation in her section, Mollie Stickles at the Palace theatre, Meriden, Conn., booked in a "School Vacation Show" especially for the school kids. In addition to the screen program, Mollie brought in a stage show which featured numbers which appealed to all types of an audience.

In the way of publicity, numerous newspaper breaks featured art on the show, and special slugs were used in all theatre ads plugging the show. The theatre lobby was covered with posters from the front all the way in, and a teaser trailer was run on the screen along with a full-size trailer on the show.

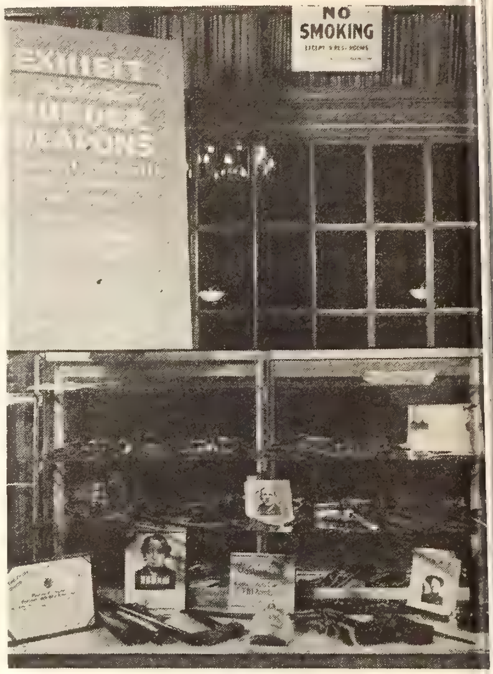
During the engagement of "Keys of the Kingdom," Mollie landed four full window displays with leading bookstores, all featuring 30 by 40 blowups of Gregory Peck, book covers and sets of star stills along with playdate cards plugging the theatre showing of the picture. In addition, a book ad was promoted from one of the local stores.

Air Force Week Proclaimed For "Winged Victory" Date

Guy Graves, managing Proctors Schenectady theatre, tied up General Electric and the Army Air Corps for his showing of "Winged Victory." Graves had an actual display of the Norden Bomb Sight. Lieut. Nussbaum, of the Air Corps, was stationed in the lobby and answered questions regarding the sight to all patrons.

The display included a rubber life raft used by the Army, and its entire equipment. Graves had Mayor Ten Eyck proclaim "Air Force Week" during the showing of the picture.

Contests Herald "My Sweet" Dat In Cincinnati



Nat Wise, RKO Palace, Cincinnati, prevail upon the local police to loan the theatre a c lection of rare authentic murder weapons of descriptions as part of his advance campai for "Murder, My Sweet".

Every avenue of advertising and publici was explored by Nathan Wise for his run "Murder, My Sweet" at the RKO Palace the tre, Cincinnati, Ohio, with coverage sustain on newspapers, radio, outdoor advertising, the tre show-casing and stunts that would ha definite appeal and ticket-selling features.

A contest was planted with the Cincinna *Post* based on a wishing well slant, contestan being required to write letters on how the wis ing well messages received came true for ther Two front-page breaks and four additional on were received on this stunt.

Patrons Quizzed on Powell Role

A fan letter contest was also put on, invitin patrons to write in on how they liked Powell i his new type of role. This was publicized b stories, trailer, lobby poster and newspaper ad The theatre put up a $25 War Bond for fir prize, $10 and $5 in Stamps for second an third prizes.

Five thousand card heralds on the "Rogue Gallery" characters were put out in advanc Those bringing in a matched set were entitle to guest tickets.

A press breakfast was held at the Netherlan Plaza with newspaper critics and photographer present to greet Dick Powell in town for th opening. Giant posters were planted in th lobby of the theatre announcing the persona appearance of the star.

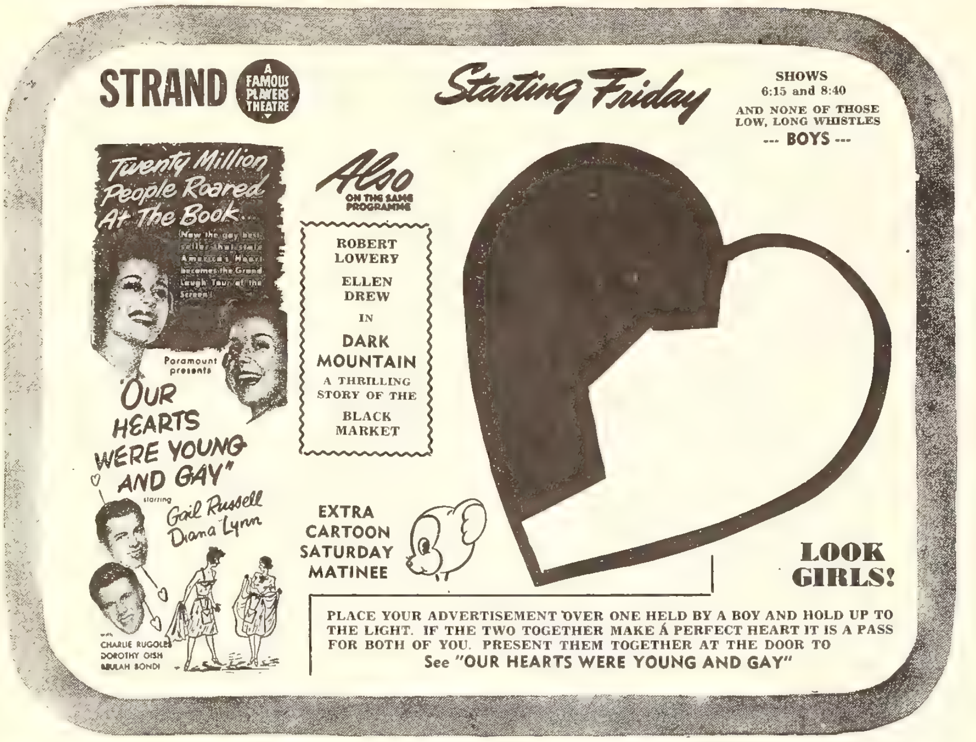
Serin Gags Cigarette Shortage

A little different twist on the cigarette short age was used by Leon Serin of the Mt. Ede theatre, Bronx, N. Y., for his date on "Mrs Parkington." Signs read: "We're sorry w have no cigarettes, but instead may we sugges you walk a mile to see Mrs. Parkington," etc

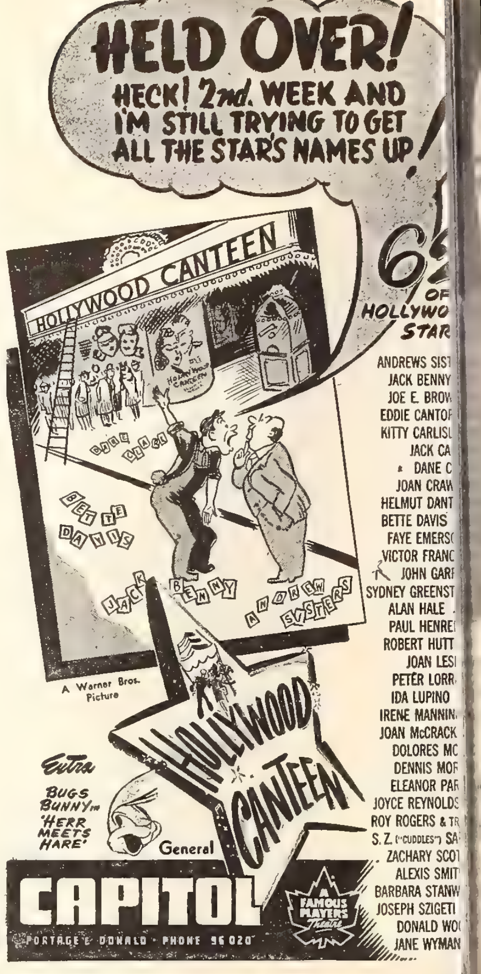
Continuing a tradition:

MISS BERGMAN IS A SELZNICK STAR

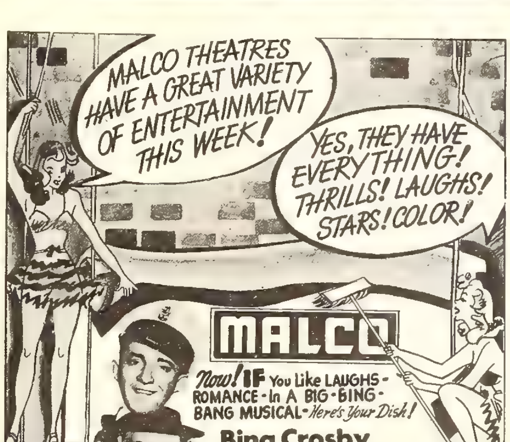
ADVERTISING HINTS


STRAND
A FAMOUS PLAYERS THEATRE
Starting Friday
SHOWS 6:15 and 8:40
AND NONE OF THOSE LOW, LONG WHISTLES --- BOYS ---
Twenty Million People Roared At The Book...
Paramount presents
"OUR HEARTS WERE YOUNG AND GAY"
starring Gail Russell Diana Lynn
CHARLIE RUGGLES DOROTHY GISH BEULAH BONDI
Also ON THE SAME PROGRAMME
ROBERT LOWERY
ELLEN DREW
IN
DARK MOUNTAIN
A THRILLING STORY OF THE BLACK MARKET
EXTRA CARTOON SATURDAY MATINEE
LOOK GIRLS!
PLACE YOUR ADVERTISEMENT OVER ONE HELD BY A BOY AND HOLD UP TO THE LIGHT. IF THE TWO TOGETHER MAKE A PERFECT HEART IT IS A PASS FOR BOTH OF YOU. PRESENT THEM TOGETHER AT THE DOOR TO
See "OUR HEARTS WERE YOUNG AND GAY"

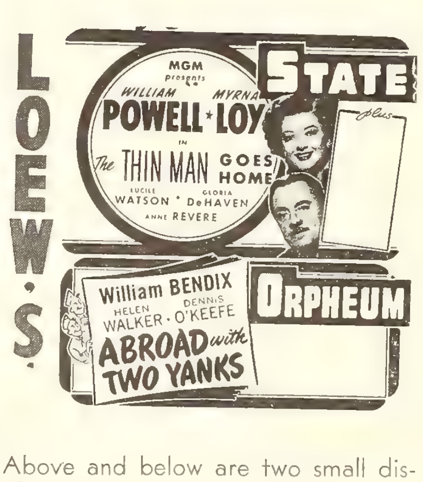
This novel circular is adaptable to many current films. Les Campbell used it recently at the Strand theatre, Trail, B. C. A limited number of matching heart sections were distributed and couples presenting two which formed a perfect heart were admitted free.


HELD OVER!
HECK! 2nd. WEEK AND I'M STILL TRYING TO GET ALL THE STAR'S NAMES UP!
HOLLYWOOD CANTEEN
A Warner Bros. Picture
HOLLYWO STAR
ANDREWS SIST
JACK BENNY
JOE E. BROW
EDDIE CANTOR
KITTY CARLISL
JACK CA
DANE C
JOAN CRAW
HELMUT DANT
BETTE DAVIS
FAYE EMERS
VICTOR FRANC
JOHN GARF
SYDNEY GREENST
ALAN HALE
PAUL HENRE
ROBERT HUTT
JOAN LESI
PETER LORR
IDA LUPINO
IRENE MANNIN
JOAN McCRACK
DOLORES MC
DENNIS MOR
ELEANOR PAR
JOYCE REYNOLDS
ROY ROGERS & TR
S. Z. ("CUDDLES") SA
ZACHARY SCOT
ALEXIS SMIT
BARBARA STANW
JOSEPH SZIGETI
DONALD WO
JANE WYMAN
Extra BUGS BUNNY "HERR MEETS HARE"
HOLLYWOOD CANTEEN
General
CAPITOL
FAMOUS PLAYERS Theatre
PORTAGE & DONALD · PHONE 96 020

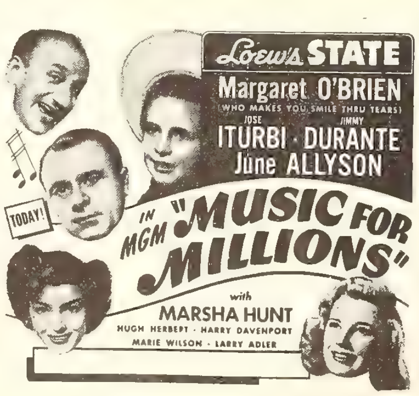
Harold Bishop, manager of the Capi theatre, Winnipeg, Manitoba, Can., is sponsible for this holdover ad on "Hol wood Canteen".

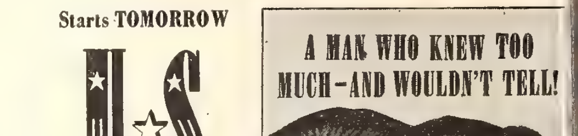

MALCO THEATRES HAVE A GREAT VARIETY OF ENTERTAINMENT THIS WEEK!
YES, THEY HAVE EVERYTHING! THRILLS! LAUGHS! STARS! COLOR!
MALCO
Now! IF You Like LAUGHS - ROMANCE - In A BIG-BING-BANG MUSICAL - Here's Your Dish!
Bing Crosby
Betty Hutton
Sonny Tufts
in Paramount's "HERE COME THE WAVES"
Featuring SONG HITS That Are Sweeping The Nation!
Extra In Observance of National Brotherhood Week "THE WORLD WE WANT TO LIVE IN" Paramount News
Starts THURSDAY!
FIRST TIME AT POPULAR PRICES
One of the 3 greatest pictures of all time!
"FOR WHOM THE BELL TOLLS"
GARY COOPER · INGRID BERGMAN
with AKIM TAMIROFF · ARTURO de CORDOVA
STRAND
VOTED ONE OF 10 BEST PICTURES OF THE LAST 5 YEARS
EXCITEMENT! THAT NEVER LET'S GO!
STAGECOACH
To Thrill You...with
JOHN WAYNE
CLAIRE TREVOR
THOMAS MITCHELL
ANDY DEVINE · LOUISE PLATT
GEORGE BANCROFT
DONALD MEEK · TIM HOLT
The Greatest ACTION Picture of All Time!
Extra Popeye COLOR CARTOON

Above is an ingenious directory ad created by Elliott Johnson, director of advertising and publicity for the Malco circuit in Memphis, Tenn.


LOEW'S
MGM presents
WILLIAM POWELL · MYRNA LOY
IN
The THIN MAN GOES HOME
LUCILE WATSON · GLORIA DeHAVEN
ANNE REVERE
STATE
plus
William BENDIX
HELEN WALKER · DENNIS O'KEEFE
ABROAD with TWO YANKS
ORPHEUM

Above and below are two small display ads created by Ted Barker, publicity manager for Loews, St. Louis.


Loew's STATE
Margaret O'BRIEN
(WHO MAKES YOU SMILE THRU TEARS)
JOSE ITURBI · JIMMY DURANTE
June ALLYSON
TODAY!
IN MGM "MUSIC FOR MILLIONS"
with MARSHA HUNT
HUGH HERBERT · HARRY DAVENPORT
MARIE WILSON · LARRY ADLER


Starts TOMORROW
U·S
A MAN WHO KNEW TOO MUCH—AND WOULDN'T TELL!
LIKE STEALTHY STEPS THROUGH A BLACK NIGHT THEY HUNT HIM BY DAY HAUNT HIM BY NIGHT... AS HE DEFENDS THE WORLD'S MOST IMPORTANT SECRET!
He loved her —but could he trust her.
"MINISTRY of FEAR"
PARAMOUNT PRESENTS
RAY MILLAND
with
MARJORIE REYNOLDS
HILLARY BROOKE
PERCY WARAM
PLUS
JIVE BY THE SCREENFUL SONGS BY THE CANTEENFUL!!
"SHE'S A SWEETHEART"
with JANE FRAZEE · JANE DARWELL

Here is one of Jay Wren's smart looking newspaper layouts. Jay handles advertising and publicity for Paramount Adams, New Jersey.

SHOWMEN PERSONALS

In New Posts: Ben Cohen, general manager, Broder Circuit, Detroit. Le DeBosky, Senate theatre; Herbert B. Boughey, Crystal theatre; Howard Bromley, Majestic; Otto Schill, Colonial and Garden; Charles Collins, Rainbo theatre, all in Detroit. Paul Berg, Madlin, Chicago. James Mello, Des Plaines, Des Plaines, Ill.

Joseph Feulner, chief booker, H. &. E. Balaban Circuit, Chicago. Angela Krupp, Palace theatre, Toledo, Ohio. Betty Grovey, Pantheon, Toledo. Joseph Beck, Civic theatre, Detroit. Frank Miles, Maxine theatre, Detroit.

Happy Birthday: J. Adler, Fritz Lipter, Myron Levy, Ben Goldman, Victor Cohen, Edwin Apfel, Jerome Frank, S. Schmidt, Lou Mann, Roy Wallace, Harold Mossler, Howard Kahn, Max Burnett, Paul Morris, Jules Kahn, Harold Collinson.

Paul Tuck, Eric David, Erik Singer, Bill Roberts, R. Feldun, Al Marquis, Al Cohen, Robert Gould, Ronald Friedman, Dave Newman, Manny Applebaum, Anthony Staffa, John Ventura, George Danish, Sam Lepaw, Milton Aisenson.

Harry Brown, Embassy theatre, Chicago. Stanley Nicholson, Devon, Chicago. Fenwick MacLeod, Orange theatre, Orange, Mass. Fred McHenry, Texas and Victory, Amarillo, Tex. Larry Cowab, public relations director Fabian Theatres, Albany. George Rathnell, Warner's Centre, Pittsburgh. George Kraska, advertising and publicity director Loew's Boston theatres.

Junior Showmen: Paul Graham, to Mr. and Mrs. J. G. Oppenheim, Jr. The proud father manages the Parkway theatre, Chicago, Ill.

By Staff Photographer

ng early vacation to New York, Walter ·is, Lee theatre, Knoxville, Tenn., drops in y "hello" at the Round Table.

·thus Entered Showbusiness hile Completing His Education

orman W. Lofthus, who manages Warner's fornia theatre, Santa Barbara, Cal., was April 26, 1916, is married, and was born in Beardsley, Minn. Norm started in showbusiness while attending the University of Wisconsin. For four years he was attached to the Haresfoot Club which annually produces an original musical which tours the midwestern states. Lofthus was associated with this organization in the position of stage manager, business manager and ident. The last year with the organization man produced, booked and managed the pe of 75 throughout its entire tour.

nrough this connection, Lofthus established elf with the Fox Wisconsin Amusement . and upon graduation went to work for in Milwaukee. After 18 months with this nization, our new Round Tabler was sumed for draft, but rejected and given a 4-F. then travelled to California where he obed employment with Warner's and has been them for over two years.

dio Highlights Bunchez's . Louis" Campaign

adio coverage was underscored by Gertrude chez at Loew's Century in Baltimore for engagement of "Meet Me in St. Louis." acting Station WCAO for six spot ancements, these went on the air for six contive days placed at advantageous times ughout the day and evening. The same sta- came through with a 15-minute costless ram using the theatre's radio name of k Fan. This program went on the air at n. and consisted of Hollywood gossip sup- by the studios and put into script form plugs for the feature.

ation WITH gave several mentions on half-hour "Charles St. on Parade" pro-, and arranged for several plugs on their lar recorded program for six consecutive days from 10.15 to 10.30 a.m. Arrangements were also made with WFBR on a program sponsored by a department store that was on the air from 6.30 to 6.45 daily for six consecutive days with outstanding remarks on the attraction.

Cards were placed in leading hotels, apartments, restaurants, etc., the MGM Screen Forecast was distributed with imprinted plugs, and announcements were landed with 12 war plants that were placed on bulletin boards and announced over loudspeakers several times daily.

Bachman Stresses Local Angle In "American Romance" Date

Since scenes from "American Romance" were filmed in steel mills of the Calumet region, Bob Bachman at the Indiana theatre, East Chicago, Ind., cashed in on the local angle and had banners strung across the street calling attention to the picture. Advertising space was increased about 20 percent, special window tieups used in 11 locations and 150 world premiere window cards were put out in good spots around all steel mills.

Cards were placed on the bulletin boards in all clock houses of the Inland Steel Company, a de luxe trailer was run one week in advance with a cross plug at the Vic theatre.

Good Newspaper Coverage for "Lake Placid Serenade"

Outstanding newspaper coverage was the highlight for the Northwest premiere of "Lake Placid Serenade," at the RKO Orpheum in St. Paul, Minn., where McGowan and Mack, featured in the film, headlined the ice revue on stage. Don Alexander of the Minnesota Amusement Co. is credited with the campaign.

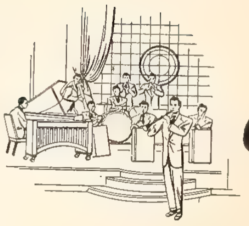
A long-distance telephone interview with Vera Hruba Ralston in Hollywood by Jules L. Steele, columnist of the St. Paul *Pioneer Press,* resulted in an excellent story in this newspaper. Three judges from the McGowan and Mack revue selected the Winter Queen from Fort Snelling's Winter Carnival, which resulted in newspaper breaks.

Vera Hruba Ralston, star of the film, gave War Bonds to Fort Snelling's ski champions; Ruth Mack made the presentation, which was featured in the St. Paul *Dispatch.*

Lobby and front displays included a life-size blow-up of Vera Hruba Ralston, perched on the marquee. Twenty-four sheet posters were employed, as were radio spot announcements over stations WTCN and WMIN. Alexander arranged to have street posts decorated with 11 x 14 pictures and posters heralding the Orpheum attractions.

By Staff Photographer

VISITORS TO THE ROUND TABLE recently, included another group of MGM exploiteers, pictured here with Betty Lou Bandlow, second prize winner in the MGM "Bathing Beauty" contest, and Gertrude Merriam, associate editor of the Round Table. Left to right, standing: Burt McKenzie, Boston; Ed Gallner, Philadelphia; Warren Slee, Chicago. Seated: Floyd Fitzsimmons, Albany; Betty Lou and Miss Merriam; Jack Gilmore, Buffalo, N. Y.

Romance *Top Orchestra*  *Come*

DENNIS O'KEEF

EAR

featur

OTTO KRUGER • A

P

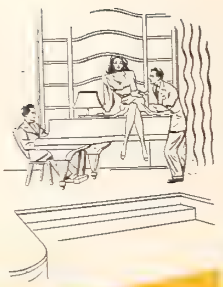
LEON BELASC

WOODY HERMAN

Direct
Scree
Based on Origina

IT'S A MUSICAL MASTE

Hit Tunes



Beautiful *Girls*

THROUGH THESE PORTALS PASS THE MOST BEAUTIFUL GIRLS IN THE WORLD!

CONSTANCE MOORE

ARROLL VANITIES

E ARDEN

WBRAY • STEPHANIE BACHELOR

• PARKYAKARKUS

ERLY LOYD • EDWARD GARGAN

and his ORCHESTRA

EPH SANTLEY
ANK GILL, JR.
ORTLAND FITZSIMMONS

IECE FROM REPUBLIC

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

EXPERIMENT PERILOUS (RKO)

Final Reports:

Total Gross Tabulated	$346,900
Comparative Average Gross	324,400
Over-all Performance	106.9%

BALTIMORE—Hippodrome (SA) Vaudeville	102.2%
BOSTON—Keith Memorial (DB) Her Lucky Night (Univ.)	110.6%
BUFFALO—20th Century, 1st week (DB) Girl Rush (RKO)	173.5%
BUFFALO—20th Century, 2nd week (DB) Girl Rush (RKO)	115.7%
CINCINNATI—RKO Albee	83.3%
CINCINNATI—RKO Shubert, MO 1st week	94.3%
CLEVELAND—Warner's Hippodrome	70.0%
CLEVELAND—Allen, MO 1st week	70.5%
*CLEVELAND—Warner's Lake, MO 2nd week	80.6%
KANSAS CITY—Orpheum, 1st week (DB) Girl Rush (RKO)	111.1%
KANSAS CITY—Orpheum, 2nd week (DB) Girl Rush (RKO)	95.2%
*MILWAUKEE—Warner (DB) Night Club Girl (Univ.)	95.8%
MINNEAPOLIS—Orpheum	72.0%
MINNEAPOLIS—World, MO 1st week	125.0%
MINNEAPOLIS—World, MO 2nd week	83.3%
MONTREAL—Capitol (DB) My Pal Wolf (RKO)	110.4%
NEW YORK—Palace, 1st week	180.7%
NEW YORK—Palace, 2nd week	119.7%
NEW YORK—Palace, 3rd week	107.3%
NEW YORK—Palace, 4th week	101.7%
OMAHA—Brandeis (DB) Minstrel Man (RKO)	116.6%
PROVIDENCE—RKO Albee, 1st week (DB) Girl Rush (RKO)	124.0%
PROVIDENCE—RKO Albee, 2nd week (DB) Girl Rush (RKO)	73.6%
*SAN FRANCISCO—Golden Gate (SA) Vaudeville	102.3%
SEATTLE—Paramount (DB) What a Blonde (RKO)	89.2%

•

A TREE GROWS IN BROOKLYN (20th-Fox)

First Reports:

Total Gross Tabulated	$475,500
Comparative Average Gross	360,900
Over-all Performance	131.7%

BALTIMORE—New	125.0%
CINCINNATI—RKO Albee	148.1%
*CINCINNATI—RKO Capitol, MO 1st week	135.2%
INDIANAPOLIS—Indiana	119.0%
LOS ANGELES—Chinese, 1st week	153.3%
LOS ANGELES—Chinese, 2nd week	130.0%
LOS ANGELES—Loew's State, 1st week	107.7%
LOS ANGELES—Loew's State, 2nd week	89.2%
LOS ANGELES—Uptown, 1st week	172.7%
LOS ANGELES—Uptown, 2nd week	127.2%
*NEW YORK—Roxy, 1st week (SA) Victor Borge, Joan Edwards	140.7%
*NEW YORK—Roxy, 2nd week (SA) Victor Borge, Joan Edwards	131.5%
PITTSBURGH—Harris, 1st week	162.3%
PITTSBURGH—Harris, 2nd week	132.4%
*SAN FRANCISCO—Warfield	138.2%

•

GUEST IN THE HOUSE (UA)

Final Reports:

Total Gross Tabulated	$455,000
Comparative Average Gross	475,700
Over-all Performance	94.9%

BALTIMORE—Century	100.0%
BOSTON—Orpheum (DB) Blonde Fever (MGM)	76.3%
BOSTON—State (DB) Blonde Fever (MGM)	111.1%
CHICAGO—Apollo, 1st week	113.6%
CHICAGO—Apollo, 2nd week	75.7%
KANSAS CITY—Midland	92.6%
MILWAUKEE—Riverside (SA) Vaudeville	98.6%
MINNEAPOLIS—Orpheum	70.0%
MINNEAPOLIS—World, MO 1st week	125.0%
NEW YORK—Capitol, 1st week (SA) Truth or Consequences Radio Show	102.1%
NEW YORK—Capitol, 2nd week (SA) Truth or Consequences Radio Show	110.7%
PHILADELPHIA—Boyd, 1st week	122.2%
PHILADELPHIA—Boyd, 2nd week	84.2%
PITTSBURGH—Stanley	61.2%
PITTSBURGH—Ritz, MO 1st week	103.7%
PROVIDENCE—Loew's State (DB) Eadie Was a Lady (Col.)	85.3%
SAN FRANCISCO—United Artists, 1st week (DB) Hi, Beautiful (Univ.)	149.2%
SAN FRANCISCO—United Artists, 2nd week (DB) Hi, Beautiful (Univ.)	85.8%
SAN FRANCISCO—United Artists, 3rd week (DB) Hi, Beautiful (Univ.)	72.3%
SAN FRANCISCO—United Artists, 4th week (DB) Hi, Beautiful (Univ.)	70.0%
SAN FRANCISCO—United Artists, 5th week (DB) Hi, Beautiful (Univ.)	70.0%
SEATTLE—Music Hall (DB) Miss Bobby Socks (Col.)	99.0%
SEATTLE—Music Box, MO 1st week (DB) Miss Bobby Socks (Col.)	84.6%
ST. LOUIS—Loew's State (DB) Nothing But Trouble (MGM)	70.2%
TORONTO—Uptown (DB) Night Club Girl (Univ.)	92.5%
WASHINGTON—Capitol (SA) Will Osborne's Orchestra	98.2%

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I'LL BE SEEING YOU (UA)

Intermediate Reports:

Total Gross Tabulated	$563,700
Comparative Average Gross	494,700
Over-all Performance	113.9%

*BALTIMORE—Century	110.7%
BUFFALO—Buffalo	129.0%
CINCINNATI—RKO Albee	111.1%
CINCINNATI—RKO Capitol, MO 1st week	164.6%
CINCINNATI—RKO Capitol, MO 2nd week	70.0%
CLEVELAND—Loew's State, 1st week	125.6%
CLEVELAND—Loew's State, 2nd week	91.7%
CLEVELAND—Loew's Stillman, MO 1st week	95.2%
CLEVELAND—Loew's Ohio, MO 2nd week	84.7%
DENVER—Denver (DB) The Missing Juror (Col.)	153.0%
DENVER—Esquire (DB) The Missing Juror (Col.)	165.5%
DENVER—Aladdin, MO 1st week (DB) The Missing Juror (Col.)	102.4%
DENVER—Rialto, MO 2nd week (DB) The Missing Juror (Col.)	108.6%
LOS ANGELES—Fox-Wilshire, 1st week	152.3%
LOS ANGELES—Fox-Wilshire, 2nd week	104.7%
LOS ANGELES—Fox-Wilshire, 3rd week	76.1%
LOS ANGELES—Fox-Wilshire, 4th week	60.0%
LOS ANGELES—United Artists, 1st week	118.0%
LOS ANGELES—United Artists, 2nd week	112.8%
LOS ANGELES—United Artists, 3rd week	81.7%
LOS ANGELES—United Artists, 4th week	60.0%
MINNEAPOLIS—Radio City, 1st week	155.5%
MINNEAPOLIS—Radio City, 2nd week	74.0%
MINNEAPOLIS—Lyric, MO 1st week	106.3%
MINNEAPOLIS—Lyric, MO 2nd week	95.5%
PHILADELPHIA—Fox, 1st week	135.7%
PHILADELPHIA—Fox, 2nd week	141.4%
PHILADELPHIA—Fox, 3rd week	85.2%
SAN FRANCISCO—Fox, 1st week (DB) Double Exposure (Para.)	151.1%
SAN FRANCISCO—Fox, 2nd week (DB) Double Exposure (Para.)	96.3%
SAN FRANCISCO—St. Francis, MO 1st week (DB) Double Exposure (Para.)	110.3%
SAN FRANCISCO—St. Francis, MO 2nd week (DB) Double Exposure (Para.)	82.7%
SEATTLE—Liberty, 1st week (DB) The Missing Juror (Col.)	222.2%
SEATTLE—Liberty, 2nd week (DB) The Missing Juror (Col.)	148.1%

**Post-midnight performances discontinued because of curfew.*

Warner Sales Meeting Is Held in Memphis

Warner Bros. branch managers for six
eastern and southwestern exchange district
ticipated in a sales conference last Sunda
Monday at the Hotel Peabody, Memphis.
Haines, southern and western division sales
ager, presided.

The meeting was given the details of the
ner 1945 sales drive by Norman H. Mor
head, while Bill Brumberg, head of the fiel
ploitation staff, outlined the special merchan
plans prepared under the direction of Mort
enstock, eastern director of advertising and
licity.

Ralph McCoy, southeastern district manage
Doak Roberts, southwestern district ma
headed their respective delegations, includin
following branch managers: Ed Williamson,
phis; Luke Conner, New Orleans; Hen
Krumm, Atlanta; John A. Bachman, Char
J. W. Loewe, Dallas, and J. B. Sokley, Okla
City.

The final meeting of the 17-week drive w
held in Los Angeles March 24 and 25, an
also be conducted by Mr. Haines.

Paramount Sets Trade Show Dates for Fifth Block

Paramount's fifth block of pictures for 19
will be tradeshown in all exchange centers
5 and April 6, according to Charles M. Re
vice-president in charge of distribution.

"Scared Stiff," Pine-Thomas comedy my
starring Jack Haley and Ann Savage, will re
"One Exciting Night," Pine-Thomas prod
which was originally announced in the fifth
"The Affairs of Susan," Hal B. Wallis prod
starring Joan Fontaine and George Brent,
"Scared Stiff," will be tradeshown April 5.

"A Medal for Benny," starring Dorothy
mour and Arturo de Cordova, and "Murder
Says," starring Fred MacMurray with
Walker will be shown April 6.

Production Started on Lend-Lease Subject

"The Two-Way Street," the story of lend-l
has gone into production, it was announced b
War Activities Committee last week. Ch
Winninger, who recently appeared in "Su
Dinner for a Soldier," will do the narration.
subject is the contribution of Monogram and
to the War Activities Committee-OWI film
gram. Lindsley Parsons will handle the
duction. One sequence was prepared by the
nal Corps Western Division Photographic Sec
The prologue and epilogue were written by
James T. Shotwell, OWI State Department
sultant.

Starr Named Exploitation Head at United Artists

Martin Starr, formerly in charge of radi
United Artists, has been appointed exploitation
rector, Barry Buchanan, UA director of ad
tising and publicity, announced Tuesday.
Starr, who started in the industry as a publi
with the old Fox Film Corporation, inaugur
the UA radio department three years ago.
will combine his new duties with radio activit
Rex G. Williams, exploitation director, tende
his resignation Monday. After a short vacat
he will announce his new association.

Two New England Theatres Damaged by Fire

Two theatre fires Saturday, March 10, in
Boston area did considerable damage. In both
stances quick thinking managers and ushers p
vented injury to persons working in or attendi
the theatres. The Uptown theatre in Lynn,
miles from Boston was damaged, with loss es
mated at $25,000. Ushers quickly cleared
house and no one was injured. In Manchest
the State theatre also had an estimated loss
$25,000. Fire was discovered in an adjoining st
and spread to portions of the theatre.

CONGRATULATIONS

to

E. H. Hansen

and the Sound Department of

20th Century-Fox

for their achievements in Sound Recording

as exemplified in

*Wilson**

for which they have received

the Academy Sound Award

**Western Electric*
RECORDING

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
233 BROADWAY, NEW YORK 7, N. Y.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

3 BERNDT MAURER 16MM. RECORDING SYSTEMS with latest variable intensity galvanometers, $1995; Akeley Newsreel sound Camera, modernized with variable intensity galvanometer; Portable Amplifier; Magazines; 3 Lenses with matched finders; friction tripod cables; represents $13,000 value. Special at $6,995; Duplex 35/16 Reduction Printer, $2,250. Send for list of recording and laboratory equipment. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.50 per thousand, $22.50 for 10,000. S. KLOUS, care of Motion Picture Herald.

SIGN PAINTING

SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

VENTILATING EQUIPMENT

NEW AIR WASHERS, ROTARY SPRAY MAT TYPE to work with any blower—easily installed. 5,000 cfm., $115; 7,000 cfm., $140; 10,000 cfm., $170; 15,000 cfm., $200; 20,000 cfm., $230. Recirculating Pump slightly additional. New prewar Blowers starting at $106.50 for 5,500 cfm.; also Diffuser Grilles, from $21.80. AA-5 MRO Priority required. Send for Air Conditioning Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

WANTED TO BUY

WANTED TO BUY USED PORTABLE 35MM. AND 16mm. sound Projectors, Amplifiers, Screen, Cameras 8mm., 16mm. LAWRENCE BROTHERS, Anamosa, Ia.

USED EQUIPMENT

SEVEN SOLD LAST MONTH—COMPLETE SIMplex Booth outfits consisting of Projectors, Lamphouses, Lens, Soundheads, Motors, Amplifiers, Speakers and sound screen. Rebuilt and guaranteed one year—$1500.—why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

ARMY SURPLUS GENERATORS, GOOD FOR years, 40/80A 220V, worth $500, now $95.; Arc Spotlamp 100A with pedestal, $125.; Simplex E-7 Intermittents, $75.; Water Cooler, DC only, $77.50; Brenkert F2 combination Slide Effect Machine, cost new $750., closing out $265.; Roth Actodector Suprex Generators rebuilt, $397.50; Low-Intensity Arc Lamps, $75. Spring bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

575 HEYWOOD-WAKEFIELD HEAVY PANEL back, squab cushion chairs, steel tubular standards, excellent condition, as is, $4.35; 500 Heywood-Wakefield heavy panel back, box spring cushion Chairs, excellent condition, $5.95; 200 Irwin heavy panel back squab cushion Chairs, excellent, as is, $4.75; 900 Irwin Chairs, heavy panel back, box spring cushions, newly reupholstered, rebuilt, $7.50; 700 American veneer Chairs, 3-ply backs and seats, reconditioned, $4.50; Aislelites, $2.97. Wire us now. S. O. S. CINEMA SUPPLY CORP., New York 18.

SERVICES

FIRE EXTINGUISHER AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

SERVICING DATA RCA PG105 $2. WESLEY TROUT, Engineer, Enid, Okla.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

POSITIONS WANTED

AT LIBERTY: THEATRE MANAGER—ENERGETIC and aggressive showman. Experienced all types of operation and responsible in every respect. Reliable, references. Desires connection with individual operator as close associate or with leading corporation. ADDRESS BOX 1843, MOTION PICTURE HERALD.

THEATRE MANAGER—THOROUGHLY EXPERIenced. First and second run theatres. Desirous of change. Best references. BOX 1849, MOTION PICTURE HERALD.

ASSISTANT MANAGER. NINE YEARS' EXPERIence all phases of theatre operation. A1 references. Write for details. BOX 173, Towanda, Pa.

THEATRES

INTERESTED IN BUYING OR LEASING THEATRE in Eastern states. Will consider small circuit. BOX 1838, MOTION PICTURE HERALD.

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OBITUARIE

Lieut. D. H. Richey Dies In Bomber Crash

Memorial services for Lieut. David Hender Richey, son of Henderson M. Richey, head of hibitor relations at the MGM home office, will held March 25 at 4:30 P.M. at the First Pres terian Church in New Rochelle. Services will conducted by the Reverend Robert Hartley. Richey was killed March 10 when the B-24 Libe tor of which he was navigator, crashed off L Island while on a routine flight. Surviving besi Mr. Richey are Naomi Muhn Richey, his motl and a sister, Margery, wife of Lieut. Leslie cobson of Dayton.

Alexander Granach

Alexander Granach, 67, film and stage act died March 15 in New York at the Park E Hospital. He had been appearing in "A Bell Adano." Mr. Granach was born in Poland a was a graduate of Max Reinhardt's drama school in Germany. He had appeared in a numl of films abroad before coming to Hollywood, wh he was first seen in "Ninotchka" in 1939. Some his later films were "For Whom the Bell Toll "The Hitler Gang" and "Three Russian Girls."

John B. Elliott

John Blakely Elliott, 62, died March 15 at Joseph's Hospital, Lexington, Ky., after a sho illness. Funeral services were held last Saturd at the D. M. Lowe funeral home, and burial w in Lexington cemetery. At the time of his deat he was president of the Elliott-Ward Enterpris which operates a circuit in Kentucky, Ohio a Indiana.

Mrs. Hattie W. Lazarus

Mrs. Hattie W. Lazarus, 56, wife of Paul Lazarus, manager of the United Artists contra department, died March 15 after an extended il ness. Funeral services were held Sunday fro the Riverside Memorial Chapel, New York. addition to her husband, she is survived by tw sons, Capt. Theodore and Sgt. Paul N. Jr.

David Carter

Funeral services were held in Wauseon, O Wednesday for David Carter, 35, formerly Univer sal New York radio contact and previous to tha with Columbia and Pan-American Airways. M Carter died at his home on Forest Hills, Nev York. Surviving are his widow and a 10-year-ol daughter.

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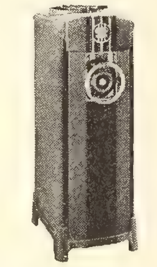

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PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

ithout Love

M—Love and an Oxygen Helmet

he romantic team from "Woman of the Year" turned to comedy again, which will be the best ews for exhibitors and their customers. The cle is a Philip Barry play in which Katharine burn starred on Broadway and to which the tantial talents of Spencer Tracy have been d for the screen. Comedy it is, ranging from witty dialogue of the stage play to the antics a near-sighted inebriate. And for romance e's the sure-fire "marriage in name only" ne, which has not been done for a while and is plicated this time by the fact that one of the ies walks in his sleep.

racy is the somnambulist, and a scientist to t. He agrees to the marital arrangement partly ause he needs an assistant for his experiments n an oxygen helmet, partly because he is through n love anyway and partly, too, because the nan who proposes it intrigues him more than admits. He relies on his shaggy terrier, Dizzy, wake him before he gets into trouble.

liss Hepburn, in a role that runs all the way m prim New Englander to coquette, with several ps in between, carries most of the show charmly. Starting off as a rather dowdy widow who lost interest in life after a short but happy rriage, she develops, under Tracy's tutelage, into cientist and a woman willing to take another nce on love. There's even a scene in which she s her throaty tones on French ditties and pirous in the manner of her husband's former love.

upplementing the story and adding much to the rriment, is the on-and-off romance between Lue Ball and Keenan Wynn. Wynn, who has an gaging comic style, plays the ne'er-do-well and r-sighted cousin who finally joins the Navy and kes up his mind about the girl. Miss Ball is t and refreshing, delivering her lines smartly l taking command of the few scenes in which appears. Carl Esmond and Patricia Morison er mild threats to the two love affairs.

Harold S. Bucquet's direction keeps the story ving at a suitably rapid pace, cushioning the t structure with laughs. The production, supered by Lawrence A. Weingarten, includes a few nes devoted to science without damage to the nt-hearted intent of the material. Donald Ogden ewart wrote the screenplay.

een in the home office projection room. Rewer's Rating: Good.—E. A. CUNNINGHAM.

elease date, not set. Running time, 111 min. PCA 10452. General audience classification.

Jamieson	Spencer Tracy
nie Rowan	Katharine Hepburn

cille Ball, Keenan Wynn, Carl Esmond, Patricia Mori. Felix Bressart, Emily Massey, Gloria Grahame, rge Davis, George Chandler, Clancy Cooper.

Royal Scandal

th-Fox—Catherine Was Great

When Tallulah Bankhead discovers an impetuous ng officer alarmed over her safety has ridden ee days and three nights without a stop and hout a tiring blemish, and that a whole stable of rses has collapsed under his prowess, he's in. therine of Russia is on her amorous way again. , too, is William Eythe, the broad-shouldered and well-upholstered young guardsman, from lieutenant to captain to major to colonel and, finally, to general in about the length of time it takes to reach this point in this review.

As long as Eythe intrigues the empress, he is a success. And what a success! When he confuses that white uniform he wears so stunningly with statesmanship and reform, his star begins to recede and so does his rank. When he spearheads a palace revolt in collusion with the army high command, it's a cinch his goose is about to be cooked. It is, but at about that juncture Catherine is giving an encouraging eye to Vincent Price, ambassador from Paris and the court of Louis. Fortunate for Eythe, also, since it saves his life and makes it possible to resume his genuine love match with attractive and appealing Anne Baxter, lady-in-waiting to the Mother of All the Russias.

"A Royal Scandal," therefore, is a comedy geared high to fun and the double entendre, with not too much emphasis on the device of the lines with double meanings. It began, and thus is drawn, from "The Czarina," Hungarian play by Melchior Lengyel and Lajos Biro, which cut some distance in that medium on Broadway a generation ago. Bruno Frank adapted it and Edwin Justus Mayer did the screenplay which Otto Preminger—he directed "Laura"—has captained with astuteness and intelligence under the sly wink and cigar of Ernst Lubitsch as producer.

Actually, the film is more a play than a motion picture in the latter's generally accepted definition. Dialogue courses throughout with little interruption, and the bulk is amusing, smart and stands up well. Central attention, of course, is focused on Miss Bankhead. She is tailor-made for the role, plays it for all it contains and renders unto Catherine what was Catherine's, which was plenty. In Hollywood, after a while, they'll be talking about Tallu in terms of an Academy award for '45.

Chiefly in support with the kind of performance it is now established custom to expect from him is Charles Coburn as the diplomatic, and occasionally dishonest, chancellor. Miss Baxter does a nice job of it in a sweet role. Eythe is properly doltish mentally and evidently a whale of a man otherwise. Price is competent, despite a burlesqued French accent incorporated into his characterization. Mischa Auer, in a small part, gets his comics across with satisfaction. Sig Ruman, headman among rascally generals, sometimes is made to overplay but this is a minor criticism.

This attraction may present a selling problem on names. Miss Bankhead's previous film, of course, was "Lifeboat" to which exhibitors probably will turn for a key to audience acceptance of the star although her part here is fuller, more lush and entirely different in approach. Eythe is coming along, but has distance to travel. Miss Baxter has been playing romantic leads and only recently blossomed into stature with her excellent work in "Guest in the House."

Previewed in a projection room where the audience indicated it had fun by laughter and chuckles. Reviewer's Rating: Good.—RED KANN.

Release date, April, 1945. Running time, 94 min. PCA No. 10386. Adult audience classification.

The Czarina	Tallulah Bankhead
Chancellor	Charles Coburn
Anna	Anne Baxter
Alexei	William Eythe
Marquis de Fleury	Vincent Price

Mischa Auer, Sig Ruman, Vladimir Sokoloff, Mikhail Rasmuny, Grady Sutton, Don Douglas, Eva Gabor.

Colonel Blimp

UA-G.F.C.—A Briton at War

One of the first of the larger efforts from under the widespread hand of J. Arthur Rank of London and other points, "Colonel Blimp," has reached this country for exhibition some two years after completion in England.

Originally titled "The Life and Death of Colonel Blimp," and still bearing that on the title frame, the film was refused an export license by the British Government in 1943. It was indicated then that the authorities thought they found implications in the production considered derogatory of British arms, just then, as now, rather busy at the business of war. It is apparent that the British War Office experienced a change of heart.

It is perhaps true today that some comment may be stirred in this nation, also at war, over the fact that the film implies rather explicitly that there are lots of good Germans, anti-Nazis in sentiment, a view which may be not too widely held here.

In the HERALD issue of July 10, 1943, the late Aubrey Flanagan, reviewing the film from London, said, "This is ostensibly one of the major British films of the War. . . . It is a magnificent production, scrupulously made, consistently human, spectacular and discursive, always entertaining — but withal somewhat obscure in its ideas." He described it as a "prestige achievement."

With elaborate, if at times uneven use of Technicolor, the production is a lengthy and spectacular offering, surely, but has a certain looseness of story. On occasion, opportunities for action which would have made the "movie" move have been permitted to glide by unchallenged.

Roger Livesey is the picture's Colonel Blimp, who, it may be assumed, typifies the British officer of 1902 and the Boer War, of 1914-18 and the first World War; and then, old, paunchy, mustachioed and red-faced, personifies an old-school-tie sort of sportmanship in the business of yesterday's wars which has no place in the bitterly realistic and crude "business" of Nazis warfare of today.

Anton Walbrook, as Blimp's counterpart, a German officer, delivers a thoroughly competent performance. Relatively well known in this country, Walbrook offers the film's outstanding job of acting. The two become fast friends after a dueling episode in Germany in 1902, renew that friendship when Walbrook is a German prisoner in England after World War I, and resume it in the later phase, when Walbrook is an elderly refugee in the London of 1942 and Blimp is made to realize that he is of yesterday, albeit staunch and proud, always a British soldier.

Romantic aspects of Blimp's long career are in the somewhat brittle hands of Deborah Kerr.

Michael Powell and Emeric Pressburger wrote, produced and directed the production, which may be said to mark a step forward, as of 1943, in the British reach toward world market exhibition.

Seen in a New York projection room. Reviewer's Rating: Good.—CHARLES S. AARONSON.

Release date, not set. Running time, 148 min. General audience classification.

Clive Candy	Roger Livesey
Theo. K. Schuldorff	Anton Walbrook
Edith Hunter Barbara Wynne Johnny Cannon	Deborah Kerr

Roland Culver, Albert Lieven, Ursula Jeans, Felix Aylmer, James McKechnie, David Hutcheson.

The Clock

MGM—Romance in the City

This is an unusual presentation of the very personal romance of two young people, reaching fulfillment in spite of war and the impersonal obstacles of a big city. Made with delicacy and humor, and strongly cast with Judy Garland and Robert Walker in the principal roles, it is an attraction which exhibitors can and will exploit to advantage.

Miss Garland, who does not sing this time, and Walker, who is once again in uniform, play their roles with an appealing combination of innocence, bewilderment and confidence in the powers of love. The city to which the corporal has come on his last two-day leave is New York—warm under a cloak of indifference, frightening to a boy from Mapleton but rich in humor, excitement and beauty if you look for them.

The girl and boy meet under the clock in Pennsylvania Station. They spend an afternoon sightseeing, an evening falling in love and a night delivering milk while the city sleeps. Separated by the subway, they return to the clock in desperation and decide to marry in the joy of finding each other again. A roaring elevated train drowns out the words of the ceremony, but they make their vows again in an empty church and finally part in the station with new trust in the future.

This simple progression slows down from time to time for a scene with the talkative and very drunk Keenan Wynn, which is delightful; or a poetic interlude in Central Park, which is a bit uncomfortable. Supporting roles are incidental but excellently played by Wynn, James and Lucille Gleason and Marshall Thompson.

Arthur Freed and Vincente Minnelli, who produced and directed, usually avert the danger of artificiality. The huge sets reproducing familiar New York scenes are meticulous in detail, and the milling citizens afford amusing, down-to-earth comment on the oblivious couple.

The screenplay by Robert Nathan and Joseph Schrank, based on a story by Paul and Pauline Gallico, makes effective use of pantomime and some brief, natural dialogue. Photography by George Folsey is impressive.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 90 min. PCA No. 10395. General audience classification.

Alice Mayberry..............................Judy Garland
Cpl. Joe Allen..............................Robert Walker
James Gleason, Keenan Wynn, Marshall Thompson, Lucille Gleason, Ruth Brady.

Tarzan and the Amazons

RKO Radio—Wild Adventure

This jungle drama is not devoted entirely to the super-human feats of Tarzan. The chief interest of the film is the mysterious Palmyrian tribe of women warriors. The elements of adventure and suspense are combined with good direction and capable acting to make another in the Tarzan series that should meet with the approval of patrons interested in this type of entertainment.

Johnny Weismuller, as Tarzan, and Johnny Sheffield, as Boy, son of Tarzan, again play the leading parts in the film. As the story opens Brenda Joyce, playing Jane, the mate of Tarzan, returns from a visit in London accompanied by a group of English explorers who determine to find the lost tribe of Amazons. They solicit the aid of Tarzan in their pursuit but, knowing the hostility of the tribe towards intruders, he refuses. The explorers, however, are able to convince Boy that the cause of civilization will be aided by the search, and with him as their guide the expedition sets forth. When they finally discover the Amazons they are overcome by the great wealth of the tribe and endeavor to carry away its riches. In an attempt to escape with the treasures the explorers are killed and Boy is captured. The faithful chimpanzee, Cheta, gets Tarzan's assistance and he, being a friend of the Amazons, readily arranges for the release of his son.

Maria Ouspenskaya, as the Amazon queen, and Henry Stephenson, as the leader of the explorers, add strength to the film by their excellent portrayals. The picture was produced by Sol Lesser, with Kurt Neumann directing, from a screenplay by Hans Jacoby and Marjorie L. Pfaelzer, based on characters created by Edgar Rice Burroughs. The photographic work, under the direction of Archie Stout, lends reality to this fanciful story.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, Block 4. Running time, 76 min. PCA No. 10464. General audience classification.

Tarzan ....Johnny Weissmuller
Jane ....Brenda Joyce
Boy ....Johnny Sheffield
Henry Stephenson, Maria Ouspenskaya, Barton McLane. Don Douglas, J. M. Kerrigan, Shirley O'Hara, Steven Geray.

The Rebel

Clasa-Mohme—Romantic Musical

A romantic adventure with pleasing elements of drama and music, this picture newly arrived from Aquila Films studios in Mexico, should be received warmly in Spanish-language as well as class houses.

Jorge Negrete, popular Mexican player, is seen in the role of a dashing young Army officer who turns bandit to exact justice for the death of his father. His frequent ballads as well as the colorful and varied costumes and landscaped scenes add pleasant touches of beauty to the Robin Hood flavored drama.

When the rebel enters the sprawling hacienda of his avowed enemy by masquerading as a timid music teacher, complications develop in his blueprint for revenge. He falls in love with the master's daughter. A jealous rival for the maiden's hand betrays him to the police. In a riotous climax a band of followers organize a jail break and Negrete is able to kidnap the girl in time to prevent her marriage to the suitor she doesn't love. The final reel irons out the main hitch when Negrete learns he misjudged the father in thinking him a scoundrel.

Jaime Salvador's direction rounds out the film with music, dance and buffoonery in Mexican vein. English titles are well done.

Seen at the Belmont theatre, New York, where a mostly Spanish-speaking audience appreciated it audibly. Reviewer's Rating: Good. — MANDEL HERBSTMAN.

Release date, March 9, 1945. Running time, 112 min. General audience classification.

Juan Manuel..............................Jorge Negrete
Ana Maria..............................Maria Elena Marques
Julio Villareal, Miguel Angel Ferriz, Felipe Montoya, Fernando Soto, Federico Pinero.

The House of Fear

Universal—Mystery Thriller

The screen adaptation of Conan Doyle's "The Adventure of the Five Orange Pips" is a typical specimen in the Universal series, maintaining its customary high level of dialogue and logically flowing sequences. One shortcoming, however, lies in the film's lack of realism. As the weird murders and obscure goings-on are flashed upon the screen, they seem no more emotionally gripping than a disassembled jig-saw puzzle. Even when murders begin multiplying at Holmes' feet, he appears as unstirred and mechanical as though he were working out some cryptogram.

In the plot, an eccentric company of seven retired gentlemen, calling themselves "The Good Comrades," have insurance policies made out to the last surviving member. When one by one they start disappearing, to have their mutilated bodies turn up under the most sinister circumstances, Sherlock Holmes and his faithful Dr. Watson entrain to their retreat in an eerie Scottish mansion perched high above the sea.

The direction of Roy William Neill, who also produced, has sprayed the film with such conventional melodramatic touches as secret passageways, storm-swept nights, poisoned needles, clatter-shutters, etc.

When the crimes leave only two members, Holmes strikes suddenly and comes up with a surprise solution.

Basil Rathbone's intense characterization of the famous detective, is well balanced by the blundering amiability of Nigel Bruce's Dr. Watson.

Seen at the Rialto theatre, New York, where an afternoon audience seemingly enjoyed the sleuthing. Reviewer's Rating: Average.—M. H.

Release date, March 16, 1945. Running time, 69 min. PCA No. 10243. General audience classification.

Sherlock Holmes..............................Basil Rathbone
Doctor Watson..............................Nigel Bruce
Aubrey Mather, Dennis Hoey, Paul Cavanagh, Holmes Herbert, Harry Cording, Sally Shepherd, Gavin Muir, Florette Hillier, David Clyde.

Wait for Me

Artkino—War Drama

A poem written by a Soviet correspondent a front telling how the faith of their loved on home sustains men in battle has been adapted b author, Konstantin Simonov, for the Ru screen. Produced at the Central Art Film Stu Moscow, the film follows the story of a so forced down behind enemy lines and of his who refused to believe him dead.

For English-speaking audiences, the picture been dubbed with the voices of American ac The dialogue in familiar American idiom rem the language barrier which has prevented the sian films from achieving wide distribution but has its own disadvantages. However skill done, the words heard are at variance with th movements of actors on the screen, and often, American slang seems unnatural to the chara portrayed.

The theme, however, has an appeal for all tions at war. Valentina Serova portrays the as a fragile woman with an abiding faith that love will bring her husband back. For cont there is a friend whose faithlessness is discov with tragic results. The husband is a stern sol who joins a partisan group and fights his way to her. Lev Sverdlin adds a touch of humo their friend, a highly sceptical photographer.

Boris Ivanov and Alexander Stolper directed film, which is more effective in its earnestness in the technical aspects of its presentation.

Seen in the Stanley theatre, New York, whe small afternoon audience watched quietly. viewer's Rating: Average.—E. A. C.

Release date, March 17, 1945. Running time, 79 General audience classification.

Lisa ....Valentina Se
Nikolai ....Boris B
Misha ....Lev Sve
Nikolai Nazvanov, Nina Zorskaia, Piotr Geraga, E Tiapkina, Anton Martenov, Eda Sipavina, Alex Aps

SHORT SUBJECT

THE ENEMY STRIKES (WAC-Univ.)

War Information Film

Grimness is the keynote of this production: effect achieved pictorially and by skilled narrat The effect is to convince that wars are not o until the last battle is won. Our march thro France is shown, and our optimism at home lated; the German breakthrough in Belgium shown, and the rallying of Americans is relat our current victories are pointed up, and the wa ing given that in the words of the narrator, "wa wasteful, unpredictable, uncertain, dangerous, manding constant wariness, constant preparat for the worst. . . ."

The German breakthrough scenes are from c tured film. By American excerpt, or Gern intent, they have a deadly earnestness in it tingling. The Germans shown beside and ast American vehicles, smoking American cigare and cigars, are paratroopers, husky, unafraid, of a peculiar sturdy brutishness of the harde professional soldier whose end is always death.

It was produced by the Army Pictorial Serv through the Office of War Information.—F. E.

Release date, March 15, 1945 10 *min*

MEMO FROM BRITAIN (20th-Fox)

March of Time

After five years of war, the British homeland no longer threatened by invasion but the batt scarred Britons have new problems and new aspi tions. This is the crux of the report on Britain home which the March of Time editors have co piled as a companion piece to the release on "Br ish Imperialism" of last August. There is a minder, too, that British sacrifices for the w effort have been high—high in casualties, both s vice and civilian, high in forfeited liberties a bodily comforts. For their all-out effort, the Br ish people are demanding and being promised a b ter way of life, with security as the keynote. T presentation is personal and sympathetic, offer varied pictures of "the plain people" of Brit learning new jobs and developing new social at tudes. The commentary, spoken in lightly-accent British tones, is mild and persuasive.—E. A. C.

Release date, March 23, 1945 16 *minut*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating. Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2364-2365, issue of Mar. 17, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2352, issue of Mar. 10, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	..
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	..
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Block 5	....	....	...	2242	...
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
Along Came Jones	Not Determined	....	Gary Cooper-Loretta Young	Not Set	....	....	....	2278	....
Alter Ego	MGM	..	Phyllis Thaxter-Edmund Gwenn	Not Set	....	....	....	2310	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Amorous Ghost, The	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. '5,'44	2030	1899	2218
BABES on Swing Street	Univ	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2302
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	...
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	...
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Not Set	...	....	....	2354	...
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	2342
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	Not Set	....	....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	....	....	2230	...
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	
Body Snatcher, The	RKO	....	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	....	Chester Morris-Lynn Merrick	Not Set	....	....	....	2366	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	...
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	74m	Mar. 17,'45	2361	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2342
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	....	Laurel and Hardy	Not Set	....	....	....	2279	..
CAN'T Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Not Set	....	....	....	2259	...
Captain Kidd •	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	...
Caribbean Mystery	20th-Fox	....	James Dunn-Sheila Ryan	Not Set	....	....	....	2366	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	...
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	...
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	68m	Feb. 17,'45	2319	2279	...
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	...	...
China Sky	RKO	....	Randolph Scott-Ruth Warrick	Block 4	....	....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Mar. 30,'45	....	....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	..	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	

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Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	....	....	....	2242	..
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	90m	Mar. 24,'45	2374	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	..
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	Not Set	148m	Mar. 24,'45	2373	....	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	....	....	2259	..
Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Not Set	....	....	....	2366	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Corpus Christi Bandits	Rep.	....	Allan Lane-Helen Talbot	Not Set	....	....	....	2353	....
Counter-Attack	Col.	....	Paul Muni-Marguerite Chapman	Apr. 26,'45	....	....	....	2216	....
(formerly One Against Seven)									
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	...
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	...
•Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	...
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	...
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Not Set	93m	Mar. 3,'45	2338	2250	....
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 22,'45	72m	Mar. 17,'45	2361	2166	....
Divorce	Mono.	....	Kay Francis-Bruce Cabot	Not Set	....	....	....	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Don Juan Quilligan	20th-Fox	....	William Bendix-Joan Blondell	Not Set	....	....	....	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	91m	Mar. 10,'45	2349	2242	....
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2366	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	..
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2092	....
(formerly Strangers in Our Midst)									
Escape in the Fog	Col.	....	William Wright-Nina Foch	Apr. 5,'45	62m	....	....	2310	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Apr. 12,'45	64m	....	....	2007	....
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2342
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910		....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 22,'45	61m	....	....	2230	....
(formerly Model Murder)									
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	Not Set	....	....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan., '45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	....	2366	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	Not Set	....	....	....	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours	Mono.	....	Gale Storm-Johnny Mack Brown	Mar. 1,'45	83m	Dec. 16,'44	2226	2092	...
(formerly They Shall Have Faith)									
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	....	....	2259	....
GANGSTERS' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	...
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Geo. White's Scandals of 1945	RKO	....	Joan Davis-Jack Haley	Not Set	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 23,'45	70m	Mar. 3,'45	2338	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	...
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	...
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	..
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	89m	Mar. 3,'45	2338	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....

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Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan.. 20,'45	2277	2250	....
Great John L., The	UA	.	Linda Darnell-Greg. McClure	Not Set	...	....	....	2093	....
Great Mike, The	PRC		Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	.
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Gun Smoke	Mono.		Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	..
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	....
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA		Laurence Olivier-Robert Newton	Not Set	..	Dec. 2,'44	2201	....	
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2342
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	....
Her Highness and the Bellboy	MGM		Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	9021	The Andrew Sisters-Martha O'Driscoll	Feb.. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Berry, Jr.	Dec.. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	...	Al Pearce-Dale Evans	Not Set	....	....	....	2250	....
Hold Autumn in Your Hand	UA	...	Zachary Scott-Betty Fields	Not Set	....	....	....	2216	...
Hold High the Torch (color)	MGM	..	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	...
Hold That Blonde (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	...	....	....	2259	....
Hollywood and Vine	PRC	..	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead (formerly Romance, Inc.)	Univ.	....	Allan Jones-Grace McDonald	May 11,'45	....	....	....	2278	....
Horn Blows at Midnight, The	WB	..	Jack Benny-Alexis Smith	Apr.,'45	....	....	....	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	....
Hotel Reserve (British)	RKO		James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	...	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	..	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown (formerly Johnny March)	Rep.	...	Richard Arlen-Cheryl Walker	Not Set	....	....	....	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	..	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	2342
I'll Remember April	Univ.	...	Gloria Jean-Kirby Grant	Apr. 13,'45	....	....	....	2230	....
I'll Tell the World	Univ.	...	Lee Tracy-Brenda Joyce	Not Set	..	....	....	2310	....
I'm from Arkansas	PRC		Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2302
Incendiary Blonde (color)	Para.	...	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old New Mexico	Mono.	..	Johnny Mack Brown	May 4,'45	....	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Invisible Army, The	RKO		John Wayne-Philip Ahn	Not Set	....	....	....	2242	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO		Boris Karloff-Ellen Drew	Not Set	.	....	...	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	....
It's In the Bag	UA	...	Fred Allen-Bob Benchley-Jack Benny	Not Set	90m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	...
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	...
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	...	....	....	2259	....
Jubilee (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	....	....	2259	...
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	....
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2342
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC		Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADY Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	...	....	....	2354	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
•Land of the Outlaws	Mono.		Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.		Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	....	....	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	...
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	...
Lost Weekend, The	Para.	...	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	.	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290		...
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	...

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Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	...
Man from Morocco, The (British)	A.B.P.C.-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	..
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC		Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	...
Marriage (Russian)	Artkino	.	Comedy Feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.		Dorothy Lamour-Arturo de Cordova	Block 5	....	....	...	2093	
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2342
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	- .
Mildred Pierce	WB		Joan Crawford-Jack Carson	Not Set	...	....	...	2259	...
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	.
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	....	....	....	2354	....
(formerly Stranger in the Family)									
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	..
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	77m	Mar. 10,'45	2349	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	...
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	...
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	92m	Sept. 23,'44	2110	....	
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	Not Set	....	....	....	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	...
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Block 5	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	
Murder, My Sweet!	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2342
(formerly Farewell, My Lovely)									
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	....
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	...
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	...	Mickey Rooney-Jackie Jenkins	Special	123m	Dec. 9,'44	2213	1763	2342
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Naughty Nineties, The	Univ.	....	Abbott and Costello	May 25,'45	....	....	....	2310	....
Navajo Trails	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	...
New Gulliver, The (Rus.)	Mayer-Burstyn	...	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fov	....	Joan Bennett-George Raft	Not Set	....	....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	...
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	...
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	...
●Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910		...
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	...
One Exciting Night	Para.	....	William Gargan-Ann Savage	Not Set	....	....	....	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	...	..
●One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	...
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Patrick the Great	Univ.		Donald O'Connor-Peggy Ryan	May 4,'45	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	May 2,'45	....	....	....	2279	....
Phantom Speaks, The	Rep.	....	Richard Arlen-Lynn Roberts	Not Set	....	....	....	2354	...
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	Not Set	....	....	....	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	111m	Mar. 3,'45	2337	1899	....
Pillow to Post	WB	....	Ida Lupino-Walter Huston	Not Set	...	....	....	2216	
Power of the Whistler	Col.	....	Richard Dix-Janis Carter	Apr. 19,'45	66m	....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2342
Pride of the Marines	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
(formerly This Love of Ours)									
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	...
Randolph Family, The (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
(formerly Dear Octopus)									
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	....	....	...	....
Return of the Durango Kid	Col.	....	Charles Starrett-Jean Stevens	Apr. 19,'45	....	....	....	2366	....
Return of the Vikings, The (Br.)	Ealing	...	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....

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Rhapsody in Blue	WB	. . .	Joan Leslie-Robert Alda	Not Set		....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	...	....	....	1715	..
Rockin' in the Rockies	Col.	....	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	...	....	....	2354	....
Rogues' Gallery	PRC		Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	..
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	....
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	....	....	2250	....
Royal Scandal, A (formerly Czarina)	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	....
•Rustler's Hideout	PRC	446	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law •	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome—Where She Danced (color)	Univ.	. . .	Yvonne De Carlo-David Bruce	Apr. 27,'45	....	....	....	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	...
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	...
Scared Stiff	Para.	....	Jack Haley-Ann Savage	Block 5	....	....	....	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	Apr. 20,'45	....	....	....	2354	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	..
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	67m	Feb. 10,'45	2309	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	..
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 9,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	...
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	..
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	...
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	...	..
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	2354	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	...
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	...
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	157m	Dec. 25,'43	1685	1416	1995
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	..
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Apr. 20,'45	....	....	....	2278	
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2342
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	..
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2319	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	....	....	2278	
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 15,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	
Strange Illusion	PRC	. .	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,44	56m	Nov. 11,'44	2174	2032	...
Strawberry Roan (British)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	May 18,'45	....	....	....	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2342
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Block 4	76m	Mar. 24,'45	2374	2250	....
Ten Cents a Dance	Col.	....	Jane Frazee-Jimmy Lloyd	Not Set	....	....	....	2366	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2072	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	Not Set	.	.....	.	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 25,'45	61m	Mar. 10,'45	2350	2216	....
They Come to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	..	
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	.
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2342
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	....
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27,'45	2290	2203	....

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Those Endearing Young Charms	RKO	....	Robert Young-Laraine Day	Block 4	....	....	....	2310	..
Thousand and One Nights, A (col.)	Col.	6002	Cornel Wilde-Evelyn Keyes	Not Set	....	....	....	2242	
3 Is a Family	UA		Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	
Three Hours (French)	Hoffberg	.	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	....	....	2366	....
Three's a Crowd	Rep.	...	Gertrude Michael-Charles Gordon	Not Set	....	....	....	2353	...
Thrill of a Romance (color)	MGM		Esther Williams-Van Johnson	Not Set	...	....	....	2203	
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English		Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	...	
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2342
Tomorrow the World	UA		Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	2342
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2342
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2290	2279	.
Town Went Wild, The	PRC		Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	..
●Trigger Law	Mono.	..	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	...
Twice Blessed	MGM	....	Lee&Lyn Wilde-James Craig	Not Set	....	....	....	2354	....
Two O'Clock Courage	RKO	..	Tom Conway-Ann Rutherford	Not Set	....	....	....	2259	...
Two Orphans, The (Mex.)	Clasa-Mohme	..	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	...	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	...
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	....
VALLEY of Decision, The	MGM		Greer Garson-Gregory Peck	Not Set	....	....	....	2230	....
Vampire's Ghost, The	Rep.		John Abbott-Peggy Stewart	Not Set	....	....	....	2278	
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	...
Virginian, The (color)	Para.		Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	
Wait for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA		Dana Andrews-Huntz Hall	Not Set	...	....	....	2242	
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	...	2187
Waterloo Road (British)	Gains.-GFD		John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	...
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	..	
Weekend at the Waldorf	MGM	.	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	...
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	...	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	...
We Live Again (Reissue)	Film Classics		Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	..	
West of the Pecos	RKO	....	Bob Mitchum-Barbara Hale	Not Set	....	....	....	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	..
What Every Woman Wants (formerly Guest Wife)	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
When Strangers Marry	Mono.		Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	
●When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	.	Fred MacMurray-Joan Leslie	Not Set	....	....	....	2131	.
Whispering Skull, The	PRC		Dave O'Brien-Tex Ritter	Dec. 29,44	55m	....	....	2186	....
Why Girls Leave Home	PRC	...	Lola Lane-Sheldon Leonard	Not Set	....	....	....	2366	....
Wildfire	Tansy		Bob Steele-Sterling Holloway	Not Set	....	....	..	2250	
Wildflower (Mexican)	Clasa-Mohme	..	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	..	...
Wild Horse Phantom	PRC		Buster Crabbe-Al. St. John	Oct. 28,'44	56m	....	...	2131	...
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Without Love	MGM	...	Katharine Hepburn-Spencer Tracy	Not Set	111m	Mar. 24,'45	2373	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO		Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	
World Owes Me a Living, The (British)	Br. Natl.-Anglo	..	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics		Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief	MGM	..	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.		Robert Cummings-Lizabeth Scott	Not Set	....	....	....	2343	....
Youth On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	..	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombies on Broadway	RKO	...	Bela Lugosi-Wally Brown	Block 4	....	....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2352.

Movies help to train our war workers faster...better

Experience shows that movie-taught groups learn 25% to 30% faster, retain 38% more of what they are taught.

OUR first big battle of the war, the battle of production, the fight to get out the goods, is being fought and won with the help of industrial training films.

No finer "teaching films" were ever made . . . none ever reached the screen so amazingly fast . . . and that's because so many are "movie-made," turned out by movie folk recruited from every branch of the industry.

Helping the new war worker learn faster (movies save 25% to 30% of teaching time) . . . helping him learn better (movie-taught groups retain 38% more of what they're taught) . . . industrial training films have helped us to arm ourselves in record time.

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

In the

SERVICE

At Your

SERVICE

Yep . . . FIVE HUNDRED AND ELEVEN of our boys and girls have gone to War . . . to give Uncle Sam . . . the services they used to give YOU * * * Meanwhile . . . there are SIXTEEN HUNDRED boys and girls in the PRIZE BABY'S organization . . . trying to keep your screens aglow . . . with TRAILERS . . . and your lobbies bright . . . with ACCESSORIES * * * YEP . . . SIXTEEN HUNDRED . . . just about ONE NSS EMPLOYEE for every TEN EXHIBITORS in these United States * * * That's a lot of SERVICE . . . especially in War Times . . . but . . . some of these boys and girls are NEW at their jobs . . . and can't quite manage to give you the outstanding service you're accustomed to receiving from the Prize Baby * * * However . . . along with the rest of us . . . they're AT YOUR SERVICE . . . doing their best * * * We knew you'd UNDERSTAND . . . once you knew how hard they were TRYING . . . THANKS.

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUST

LE CO
OT R

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Corn Is Green
The Affairs of Susan
Leave It to Blondie
Rough, Tough and Ready
Wild Horse Phantom
The Lady Confesses
Dawn Over France

BETWEEN WAR AND PEACE—HAYS BLUEPRINTS A PATH

FEDERAL COURT RULES DISTRIBUTORS MAY SEE THEATRE BOOKS

WIRE AND RADIO INTERESTS RACE FOR TELEVISION RELAYS

VOL. 158, NO. 13 MARCH 31, 1945

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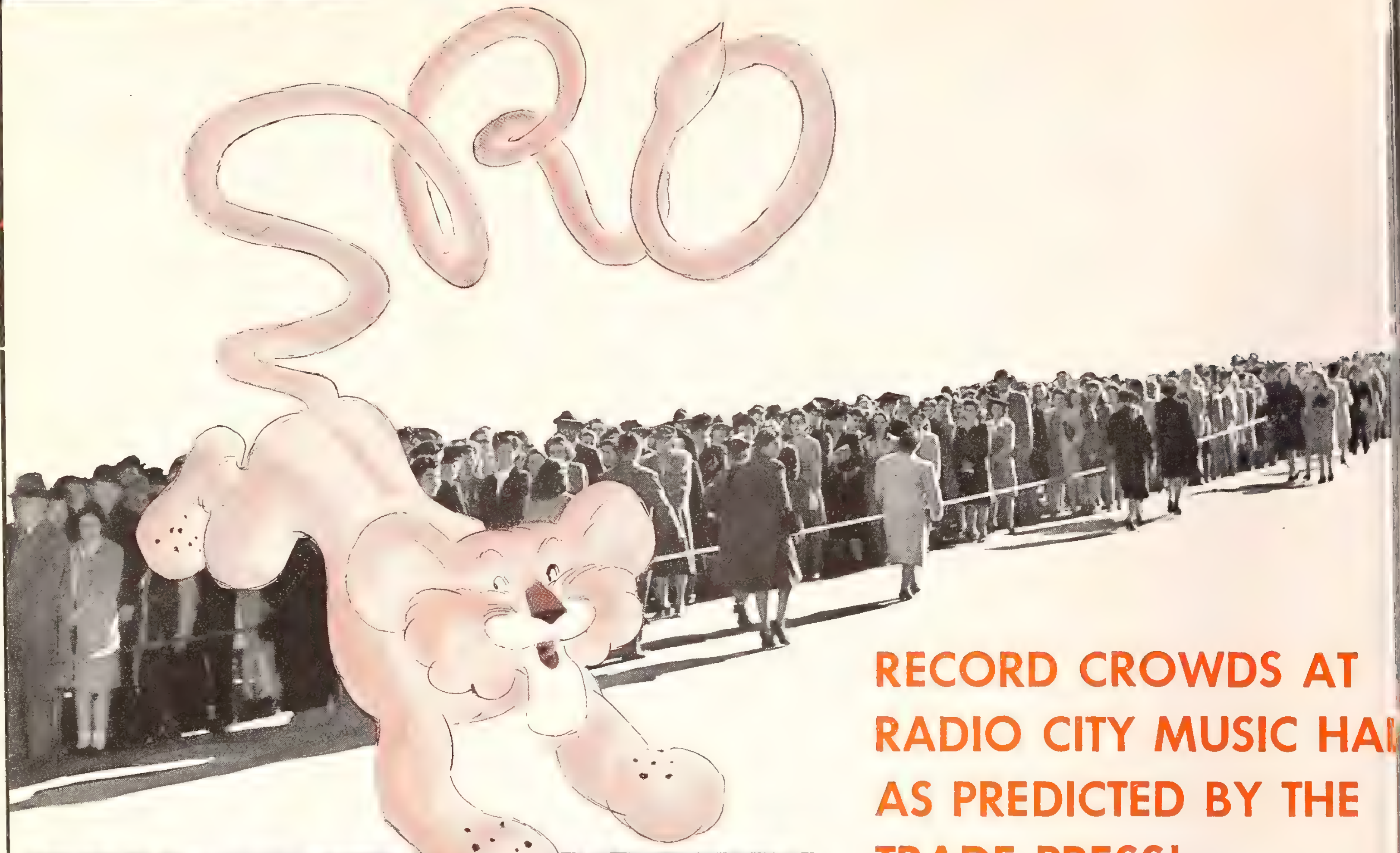

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SPENCER TRACY
walks in his sleep!
KATHARINE HEPBURN
is the bashful bride!
"Without Love"
IS THEIR BIGGEST M-G-M HIT!

". . . Heading for big and happy grosses . .
production in Metro's very best style . .
—MOTION PICTURE DAI

"...Supremely entertaining...huge succes
...everything favorable for top grosses..
—FILM DAIL

". . . Exhibitors will cheer, from the deluxe
to the late run neighborhood house . . .
—BOXOFFIC

". . . Headed for the higher brackets . .
—EXHIBITO

". . . Long lines and extra ticket-punchin
activity at the box-office . . ."
—SHOWMEN'S TRADE REVIE

". . . The romantic team of 'Woman of th
Year' has turned to comedy again whic
will be the best of news for exhibitors an
their customers . . . sure-fire . . ."
—MOTION PICTURE HERAL

". . . Topflight production . . . a box-offic
click . . ."
—VARIET

". . . Headed for a box-office field day . . .
—HOLLYWOOD REPORTE

1924 1945
21st YEAR OF LEADERSHIP
MGM

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BANG! BANG! BANG! SMASH! SMASH! SMASH!

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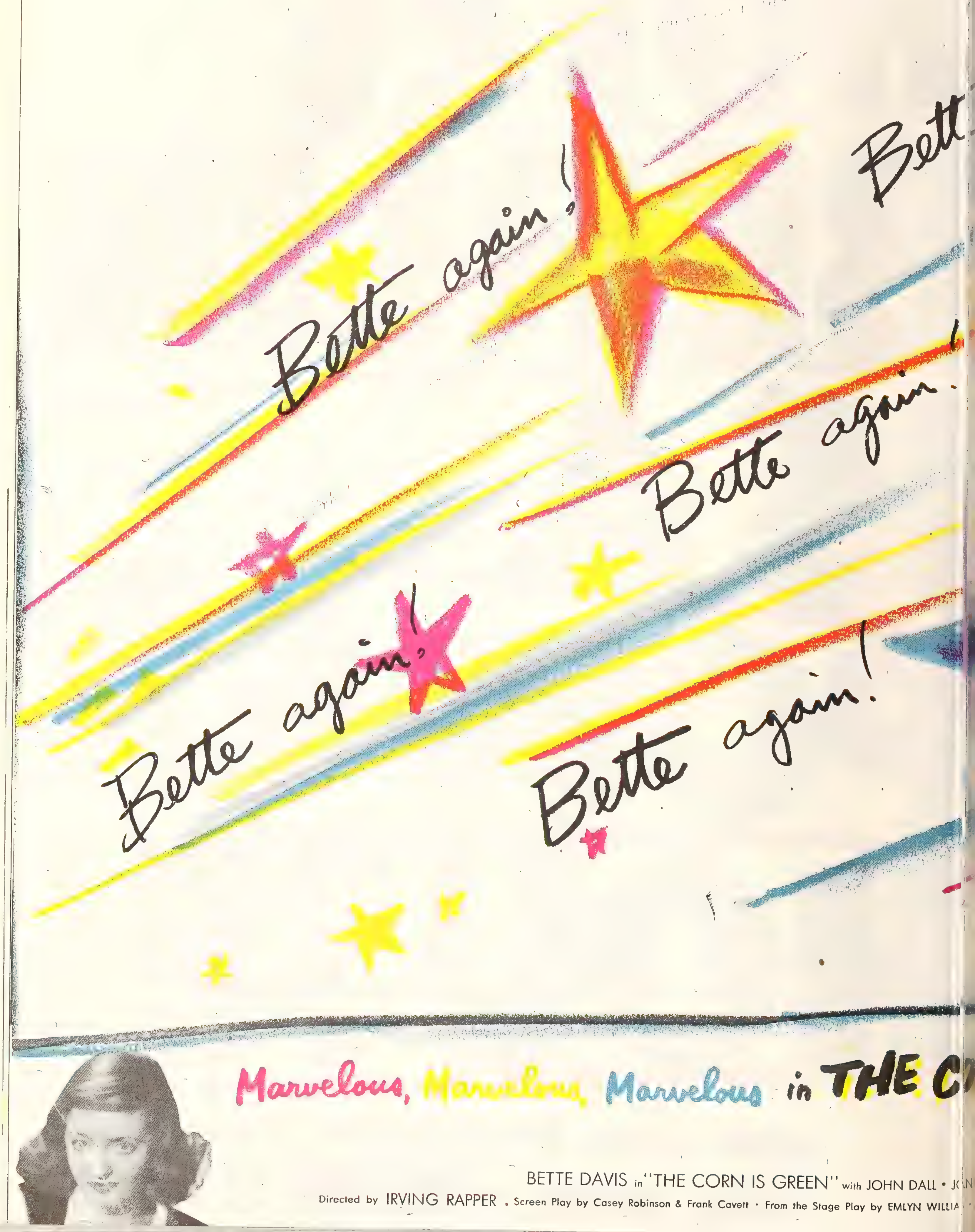
Bette again!
Bett
Bette again!
Bette again!
Bette again!
Marvelous, Marvelous, Marvelous in THE C

BETTE DAVIS in "THE CORN IS GREEN" with JOHN DALL · J

Directed by IRVING RAPPER . Screen Play by Casey Robinson & Frank Cavett · From the Stage Play by EMLYN WILLIA

gain!
Bette again!
Bette again!
Bette again!
Bette again!

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N.Y. HOLLYWOOD NOW!

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uced by Herman Shumlin • Music by Max Steiner • Produced by JACK CHERTOK

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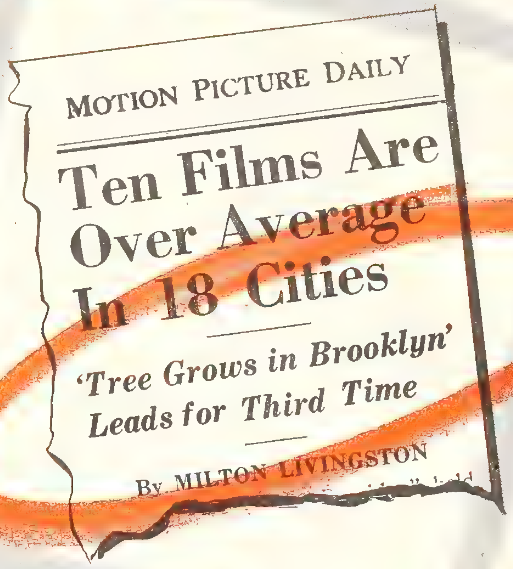


MOTION PICTURE DAILY

Ten Films Are Over Average In 18 Cities

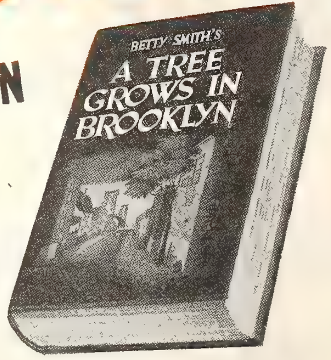
'Tree Grows in Brooklyn' Leads for Third Time

By MILTON LIVINGSTON

BETTY SMITH'S

A TREE GROWS IN BROOKLYN

DIRECTED BY **ELIA KAZAN** PRODUCED BY **LOUIS D. LIGHTON**



Celebrate in April 20th CENTURY-FOX 30th ANNIVERSARY **with this – and many other smash hits!**

KEEP SELLING BONDS!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 158, No. 13
March 31, 1945

MR. HAYS SEES

THE motion picture industry looks level-eyed at tomorrow and its world, in the statement which Mr. Will H. Hays has rendered this week as his annual report as president of the Motion Picture Producers and Distributors of America, Inc. It is his most significant official utterance.

So much as one man may be, in this art and this industry of assertive personalities, Mr. Hays has been these twenty-and-odd years the spokesman of the motion picture. He is now. While speaking, he has been thinking—and doing.

Mr. Hays was invited into this industry in days of trouble, in the face of the most spectacular and painful circumstances of problem and difficulty. He helped it out, with all the skill of a county chairman from Indiana and a statesman from Washington. Sometimes one could not be told from the other. The difficulties of the motion picture have at times come to a lull, but the problems never.

Today, in a world where the intricacies of the peace-to-come are more poignant than the struggles of the war-to-be-won, the problems of the screen are greater than ever.

There is cognizance of that in Mr. Hays' report.

It is not accident or coincidence that he quotes Mr. Eric Johnston of the United States Chamber of Commerce, despite the suave and entirely sequential connotation in which the quotation comes in. There is nothing in this document, which is to be an archive of motion picture history, which is accidental. There is no word, and no comma, which has not been considered.

In this document Mr. Hays knows that he is speaking to the world, for an American industry which has on sheer attainment dominated a world market.

Mr. Hays is speaking for the industry, which he has represented so many years, so long, in the face of a dynamically, catastrophically changing world. He has been, in the fashion of both county chairman, and statesman, preparing for that. He has come to that day called Now. And he says so. Tomorrow is not just another day. It is the day after Yesterday, and there is something to be done about it. He observes that.

* * *

MORE ON OPERA

AS some readers may have detected across the years, your editor most especially enjoys his disapproval of the aged and infirm art of the opera, conceived in arrogance, supported in snobbery and sycophancy and now come at the inevitable last to clutch at withered laurels and despair for subsidy. It goes the way of kings, empty pomp and ritual art. It is the antithesis of the motion picture, born of the people and nurtured in the service of human wishing, human living. As opera declines the screen rises.

So it is inevitable you will be finding here from time to time recordings of that progress. No unkind word of opera will be intentionally overlooked.

It is our current pleasure to regard utterances from Mr. Lauritz Melchior, a most unmelancholy Dane, of fame as a tenor of the Metropolitan Opera, now engaged in a singing role in "Thrill of Romance" under M-G-M production.

"The role gives me a chance to prove opera singers are human," says Mr. Melchior to Mr. Thornton Delehanty in a Hollywood interview.

The able tenor seems to suspect that to be necessary.

"Opera is a luxury supported traditionally by the wealthy . . . with mounting taxes . . . opera may some day vanish. . . .

"It is possible to preserve some of the famous arias by screen presentation, but opera itself is in my opinion too slow for the screen. Perhaps a new type of opera, written especially for the screen, may develop."

One is to be reminded that the other day Mr. Deems Taylor remarked that opera was in such a state that Hollywood should have no timidity about doing anything to it.

The fact is that entirely without announcement the motion picture has already done for opera what it has done for vaudeville. It is the superseding art.

* * *

PRICE TALK

WHILE Mr. Chester Bowles' notion for price ceilings on theatre admissions does not seem to be much of a direct menace to the free operation of exhibition, it has indeed become the inspiration of a considerable flow of adverse attention across the land.

A typical expression comes from the skilled hand of the editorial writer for the Long Prairie *Leader*, up in Minnesota, who observes: "The industry has not only encouraged price increases but has, through producer-exhibition houses, taken the lead in such practices. There is no reason why movie entertainment should cost any more than at the war's outset."

There is, certainly, as much reason for advance in admission prices as there has been for any of the other price increases—and possibly you have noticed some.

* * *

TUCKED away inconspicuously among the miscellany of the financial pages of the metropolitan press the other day appeared an item of illuminating commentary on some aspects of the state of the nation. Mr. Frank Phillips, chairman of the Phillips Petroleum Company, beginning February 1, has reduced his salary from $50,000 a year in that post to $1 a year. After looking over some tax figures, he found that out of that salary after taxes there remained to him exactly $309.36. "I see no reason," observed Mr. Phillips, "why this company should pay out $50,000 to pay me $309.36."

* * *

COUNTRY NOTES — Replying: Mr. Silas F. Seadler: yes, the Arctostaphylos Uva Ursa is showing tendrils. Mr. Earl Holden: the Cornus Florida, so abundant with you, will, alas, be a failure in the Silvermine valley. Mr. Robert B. Wilby: the Meconopsis still refuses to germinate. Mr. Ed Sparks: the Fontanalis are even so early rising to midge flies. Mr. James P. Cunningham: the Gladiolus outlook is excellent. Mr. H. E. Hancock: We also raise corn, admiring it in all its forms. To all and sundry: the Mentha, spearmint to you, an herbal specific for treatment of any attack of bucolic, flourishingly promises a bumper julep crop all summer. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

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COURT rules majors may examine books of theatre operators Page 14
TELEVISION warming up for experimental relay race Page 17
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LADY Yule's British National seeks m in U. S. Pag
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BRITISH labor organization has new plar training workers Pag
WPB itself will allocate raw stock for i pendent producers Pag

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The Release Chart Page

Lesson in Diplomacy

RECENT complaints from members of the French Cabinet that the quality of American films shown in France was inferior finally were given official diplomatic status and reached the U. S. State Department. Reports of French criticism of American pictures have trickled across the Atlantic for many weeks.

According to Drew Pearson, columnist in the New York *Mirror,* the State Department got tough. Francis De Wolf, head of the department's telecommunications section, which includes motion pictures, sent back word to France that the complaints might be better received if the French were willing to grant visas to American industry representatives.

Mr. De Wolf reminded the French that if the U. S. film men could get into their country they could study the reaction of the French people to American films and also could conduct normal business relations.

Resurrection

EFFICIENCY lingers in the Reich in the face of collapse as the Nazis teach the world how to cast a motion picture. The announcement from London was simple enough, that Carl Ludwig Diehl had been reported by the Berlin radio as signing a contract to appear in a new Emil Jannings picture titled "Where Is Herr Billing?" The title could turn out to be quite appropriate long before the film is completed.

Most people over here who thought about the matter at all believed that Carl Ludwig Diehl was dead and that Emil Jannings was a prisoner of the Gestapo. The former had reportedly been sentenced to death along with Paul Hoerbiger on charges of complicity with Field Marshal General Erwin von Witzleben in the bomb plot against Adolf Hitler last July. Jannings was recently reported to have been rounded up with a group of artists who protested the death sentence imposed upon Diehl and Hoerbiger.

Distribution plans for the new German production were not announced.

Tax Optimism

REDUCTION to 60 per cent in the corporate excess profits tax after the defeat of Germany, outright repeal of the impost after the defeat of Japan, and a horizontal cut of 20 per cent in individual income taxes after the defeat of Japan were asked in Washington this week in a resolution introduced by Representative Daniel A. Reed of New York. The excess profits tax now is 95 per cent.

Representative Reed, who is chairman of the House Republican Tax Study Committee, declares that relief to American business is necessary if plans for reconversion and full employment are to materialize after the war.

Congressional tax leaders, however, let it be known that they expect no general reductions in taxes this year, despite the prospect of a collapse in Germany.

Extension of tax agreements to other countries is urged by Paul Duperon, secretary of the fiscal committee of the League of Nations, in a pamphlet published by the Committee on International Economic Policy in cooperation with the Carnegie Endowment for International Peace. Mr. Duperon declares that double taxation of the same income by different nations hampers international investment and discourages world trade. The United States now has tax agreements with only three nations, Canada, France and Sweden. A tax treaty with Great Britain, however, is being negotiated.

Global Goodwill

THE NEWS of Parkston, S. D., will be spread around the world through the courtesy of A. P. Wuebben, owner of the Alvero theatre. Mr. Wuebben donated his theatre for a special performance in honor of local people in the armed forces. The proceeds, $426, were used to send weekly newspapers to 344 service men and women from the Parkston vicinity.

Open for Business

RKO's release this month of its foreign department publication, *The Foreign Legion,* is furthur indication of the American industry's forward march toward resumption of normal trade activities in the foreign market. *Foreign Legion,* edited by Mike Hoffay, foreign publicity manager for RKO, ceased publication in June, 1940, because of the war. Each of the articles published, in the March issue, is printed in Spanish, Portuguese and French as well as English. The publication is distributed to RKO foreign representatives and to exhibitors and film executives in South America and other countries. Highlighting the reappearance of *Foreign Legion* is an article outlining the Phil Reisman "Studio Appreciation Drive" now under way and continuing until June 22.

Retiring

STEPHEN EARLY, secretary to Presi
Roosevelt since 1937, is expected to re
from his post sometime in June to retur
private business life.

For some time, it has been reported
Mr. Early planned to join a motion pic
company, and more recently, it was rum
he would become associated with an ad
tising agency. President Roosevelt confir
reports of Mr. Early's resignation last Sa
day in an official statement, when he annou
that he had asked Mr. Early to remain at
White House "until I have an opportunit
find someone to fill the vacancy created by
death of General Watson. Steve had h
to resign when he returnd to Washing
from his recent assignment in France,"
President said.

Mr. Early was Washington representa
for Paramount News from 1927 until 1
when he was appointed assistant secretary
the President. Another newsreel represe
tive drafted by the President for his W
House secretariat was the late Marvin H.
Intyre, who established his connection
Franklin D. Roosevelt, then Governor of N
York, while he represented Pathe News.

Power Politician

WHETTED against the bargaining stone
film rentals, the talents of Roy E. Bott, ow
of the Amusu theatre in Hooper, Neb., sho
find settlement of the tangled power situat
in Nebraska a breeze. He has been appoin
by Governor Dwight Griswold to an import
post on the People's Power Commission.
his spare time, Mr. Bott is mayor of Hoop
He also operates an implement supply busine

'hat? No Pyramids?

ITISH film-makers were aghast recently en they learned that Gabriel Pascal had left gland for Egypt, taking the Sphinx along h him. Mr. Pascal had had packed in 12 nbered sections, the massive sand-colored iinx which had been built at the Denham dio for "Caesar and Cleopatra," the Rank :hnicolor film version of George Bernard iw's play.

Ir. Pascal is taking his mountain to Ma- net in order to match the studio scenes wing the Sphinx with the genuine desert eriors. He decided the only way to do that s to take the working model along to Egypt. actors were included in Mr. Pascal's safari, a double for Claude Rains, who plays Cae- joined the caravan and will be photo- phed for the long shots. Mr. Pascal finished dio shooting on "Caeser" three weeks ago, an estimated cost to J. Arthur Rank of about 160,000, up to the start of the trip to Egypt. ien told of Mr. Pascal's journey to the Nile h his Sphinx, Mr. Rank was reported to e remarked: "We're in for a penny, in for a nd; why spoil the ship for a ha'porth of ?" Some tar!

or Excellency

OR EXCELLENT service in the line of his fession as a volunteer landing boat officer May 21, 1944," Lieut. Don Terry, USNR, tion picture actor, was decorated last Sunday Admiral R. A. Spruance, USN, at Harvard iversity, Cambridge, Mass. Mr. Terry had t graduated from the Civil Affairs Far East- Division of the University. In Hollywood, was most noted for his characterization of on Winslow," daredevil commander in the vy, in a series of pictures for Universal.

'In the face of great danger from fires and loding ammunition," the citation continued, ably assisted in the rescue of survivors of ning vessels. By his professional skill and rageous actions, he contributed in a large asure to the success of the rescue operations. s conduct gives evidence of his great value the naval service."

The actor appeared in pictures for Twentieth ntury-Fox, Columbia and Universal, as well on the legitimate stage. He spent nine nths overseas in the South Pacific with the th Amphibious Force.

WI's Future

MER DAVIS, director of the Office of ır Information, told the British press in ndon Monday that the OWI would "fold after the end of the whole war." He de- red that the OWI was ready to begin an ication program for the German people, ed "on the hard facts about what has been ng on in the world for the last 12 years."

The production of films, newspapers, radio grams and other forms of propaganda were part of the agency's plans for the occupa- n period, he said. He indicated the possibil- that the State Department would take over OWI's overseas activities after the war with Japan is ended and reported that OWI outposts in Iceland, Iran and Brazzaville, French Africa, already had been taken over by the State Department.

Mr. Davis said he was in Europe for conferences on the coordination of propaganda work to be done in Germany.

Hays on Johnston

ERIC JOHNSTON, president of the United States Chamber of Commerce, and William Green and Philip Murray, heads of the American Federation of Labor and the Congress of Industrial Organizations, respectively, joined Wednesday in announcing a peace charter for labor and management, intended to prevent industrial strife when the nation returns to a peacetime economy.

The charter declares support of private property, free choice of action and the private competitive system of capitalism. At the same time, the document pledges support by capital of the right of labor to organize and bargain collectively and declares that management-labor unity achieved during the period of war production must be continued. A committee of labor and business leaders is to be formed to promote understanding and acceptance of the proposed code of principles.

Announcement of the charter was made in Washington for release to the Wednesday afternoon newspapers. Wednesday evening, the office of the Motion Picture Producers and Distributors of America, Inc., issued for release in Thursday morning papers, a statement by Will H. Hays, MPPDA president, praising the charter. Mr. Hays said it was "a long step in the right direction toward that peace at home so necessary for the maintenance of world peace."

Meanwhile, in Hollywood, 78 studio set decorators were still out on strike after two weeks in a jurisdictional argument which culminated Wednesday in the rebellion by IATSE union members. Over the heads of their leaders, they voted support to the strikers, refusing to work outside their own crafts.

Front Page

MARSHALL FIELD, millionaire, publisher and philanthropist, recently opened the front page of his Chicago *Sun* to amusement advertisements, at $5 per line. He limited the size of the ads to 14 lines on one column and set the rate for amusement ads on inside pages at 50 cents per line. Thus far, the Balaban and Katz circuit in Chicago has taken space in the *Sun* to exploit "Meet Me in St. Louis," and Essaness for "It's a Pleasure."

Fan

SERGEANT CHARLES COATES, chief projectionist at the Lockbourne Army Air Base, near Columbus, Ohio, has seen some 90,000 reels. On his nights off, he sees more. He attends the films in Columbus. He sees them in theatres because, he says, he can see them there without interruptions.

Bowles Rebuffed

EXTENSION of the Emergency Price Control Act for one year, without the amendment suggested by Chester A. Bowles, director of the Office of Price Administration for the OPA to control film theatre admission prices, was expected to be made Thursday by the Senate Banking and Currency Committee.

An indication of the committee's position on the Bowles amendment was given over the weekend by Senator Robert F. Wagner of New York, who said "it is the feeling of many members that there ought to be no amendments to the bill other than to extend the measure." Senator Wagner pointed out it was probable that the committee would limit the extended term of the Act to one year, instead of the 18 months proposed.

Meanwhile, in New York Tuesday, Daniel P. Woolley, regional administrator of the OPA, speaking to students of the Bronx High School of Science, New York, asserted that "startling increases" in admission prices to amusements made it necessary for the OPA to seek action by Congress to permit the agency to control ticket prices, especially those of motion picture theatres.

"I wouldn't pick on the movies if I thought they were up against it, but they're not, they're booming," he said. Admission prices increased by one-third since May, 1942, Mr. Woolley estimated, adding that the dollar profit of seven major producers, distributors and exhibitors had increased 442 per cent in 1943 over the average from 1936 to 1939.

Spring Official

KNOWN still as "the greatest show on earth," the circus still blows a lusty trumpet and thumps a resounding tub. And the public prints, amid boxes devoted to advertising omitted, continue to herald it as a fellow traveler with the crocus and the robin.

Which is by way of saying that the Ringling Brothers, Barnum & Bailey Circus has left its warm precincts in Sarasota, Fla., and has deposited its 1,000 people and 500 animals for a tenancy of 47 days at the Madison Square Garden in New York, where this week it was probably warmer than in Sarasota.

Typical of the restraint of the craft, advance press agents conservatively rated the attraction as slightly stupendous—from the "utterly different" features to music by Deems Taylor.

Stanton Griffis and his co-executives expected a hit.

Premiums Revived

WHEN an appetite sharpened by point rationing disturbs the air waves of phonetics, curious results are inevitable. An incident in Cincinnati last week illustrates the possibilities. Dictating to a new stenographer undertaking her first assignment, a film exchange manager asked for:

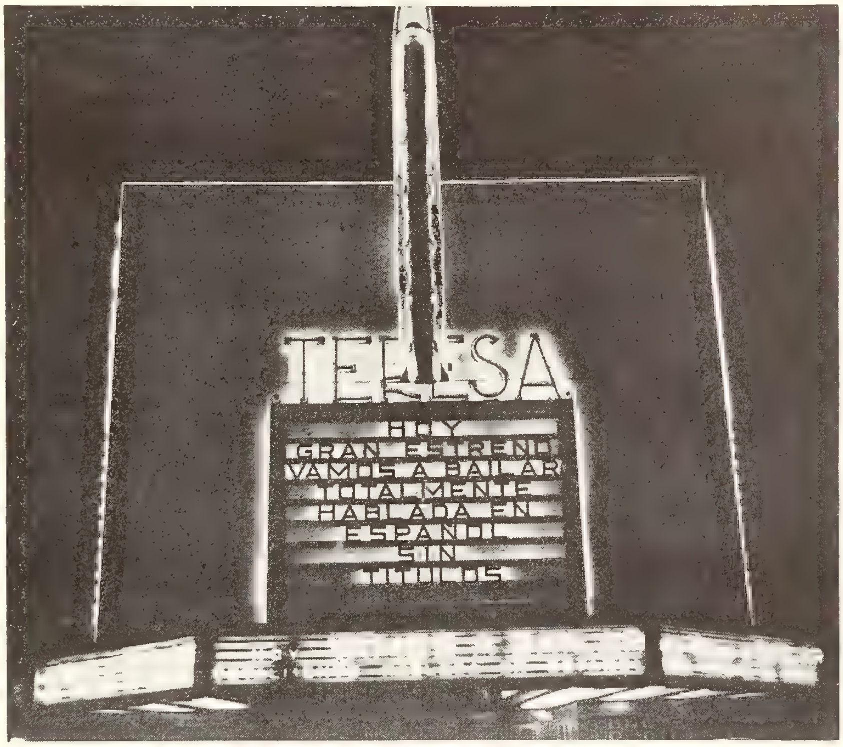
"The gross receipts were above average."

The transcription played back as:

"The grocery seats were above average."

TION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New k." Martin Quigley, President; Colvin Brown, Vice-President; Red Kann, Vice-President; Theo. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; William G. Formby, d Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28. William R. aver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, respondent; London Bureau, 4 Golden Square, London W I, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro eau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; le Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1945 by Quigley Publishing Company. Address all correspondence to the New York Office. Other gley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK the Camera report



MEXICO CITY GRAND OPENING. The lettering on the marquee of the Teresa theatre, Mexico City, announces the premiere of Monogram's feature, "Lady, Let's Dance". It also notes an unusual, attractive aspect for Latin-Americans — that the picture is dubbed in the Spanish language. The practice is under debate here and in Latin-America.

MEETING, in Columbia's New York home office, on plans for the "Montague Twentieth Anniversary" sales drive, honoring Abe Montague, general sales manager. Left to righ Seth Raisler, sales contracts; Maurice Grad, sales promotion; Vincent Borrelli, circuit sales assistant; Louis Astor, circuit sales; Rube Jackter, assistant sales manager; Lou Weinberg, circuit sales; George Josephs, sales accounting; M. J. Weisfeldt, sales executive, and Sidney Singerman.

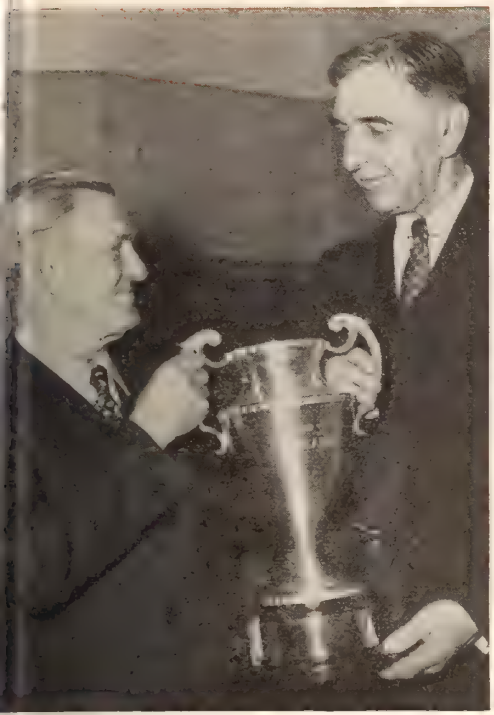
EYES ON LATIN AMERICA, right. National Theatres circuit last week appointed B. V. Sturdivant Latin-American manager, its first, presaging possibly vast theatre expansion south of the border. Mr. Sturdivant, right, is shown with his successor as Northern California division manager for Fox West Coast circuit, Richard Spier, center, and with George Bowser, that circuit's general manager. Mr. Sturdivant will operate from Mexico City. National Theatres plans erection of pre-fabricated steel theatres as soon as possible.

By Staff Photographer

HONORED, left. George Schaefer, left, now board chairman of Lester Cowan Productions, for whom a reception was held in New York last week, and Leon Netter, Paramount Theatres executive. Mr. Schaefer, now chairman of the War Activities Committee, was formerly a vice-president of Paramount, then of United Artists, and then president of RKO Radio Pictures.

APPOINTMENT, right. Martin Starr, who last week became director of exploitation for United Artists. He will continue to handle radio.

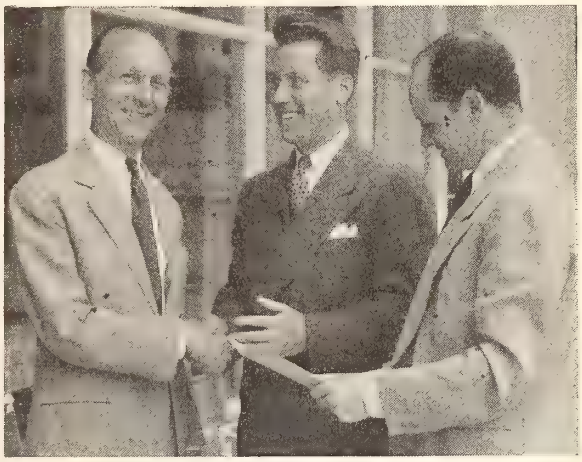
By Staff Photographer



OMMUNITY AWARD. A. H. Blank, left, esident of the Tri-States Theatre circuit, ceives the *Des Moines Tribune* ommunity Award cup from District Judge seph E Meyer. Mr. Blank was voted e cup by a jury of former winners, for utstanding and unselfish service" to s Moines during 1944.

MEN OF TWO WORLDS. Some of the principals of the picture of that title now under production by Two Cities, and expected to be provocative of thought as are some other late British pictures, pose on the set at Denham. They are, left to right, Arnold Marle, actor; Robert Adams, actor; Thorold Dickinson, director; John Sutro, producer; Eric Portman, actor; Filippo del Giudice, Two Cities managing director; a Negro from Africa, and Desmond Dickinson, chief cameraman. The film, in Technicolor, will be produced partly in Central Africa.

CONGRATULATIONS, right. They are being delivered by Bob Hawkinson, center, RKO Radio Pictures assistant foreign manager, to Vincente Vallenilla, left, owner of the Boyacas theatre, Caracas, Venezuela, for the latter's agreement to play "The Three Caballeros". At the right is Mike Havas, manager of the Venezuelan office. The Boyacas ran Mr. Disney's other feature cartoon, "Fantasia", eight weeks.



Staff Photographer

THE PARTY for Irving Rapper, right, the oducer of "The Corn Is Green": ort Blumenstock, Eastern director of advertis- and publicity for Warners, and Mr. Rapper. e picture was press-screened Monday at e New York office; the reception was at evening at the Hotel Sherry-Netherland.

THE FILM INDUSTRY, through Universal Pictures, was represented in first acceptances by New York firms of quotas for the Seventh War Loan Advance Payroll Savings Plan. At the right, J. P. Stevens, Jr., New York State director of the War Finance Committee payroll savings division, presents complimentary circus tickets to Joseph Ludwig, left, Universal general auditor, and Willis G. Lipscomb and Jack Day of American Airlines.

FIRST LIEUTENANT L. Ward Farrar, former showman and publicist, is now supervising the photo section at headquarters of the 13th Air Force, Philippines. He was formerly a Loew's theatre manager and Twentieth Century-Fox publicist.

SCREENING. Among the prominent exhibitors and circuit heads who attended the recent screening of Columbia's "A Song to Remember" at the Embassy theatre, Johnstown, Pa., were, left to right: Thomas Bello and his son, Capitol theatre, Nanty Glo, Pa.; Harry Finney, Hollywood theatre, Johnstown; Lee Conrad, Embassy theatre, Johnstown; Adolph Farkas, Rialto and Lyric theatres, Johnstown; Leonard Allis Rivoli theatre, Ebensburg; Bud Allison, Rivoli theatre, Altoona; R. M. Wolheim, Columbia salesman; Ray Allison, president and general manager, Allison Circuit.

THIRTY-SIX YEARS in production were marked last month by Irving Cummings, right. Currently director of "The Dolly Sisters", Mr. Cummings can cast back to the days of 1909 when, after being a juvenile and then a star on Broadway, he made his film debut as leading man in the Pat Powers one-reel thriller, "At the Window". Some of his bigger pictures, as a director: "My Gal Sal", "Sweet Rosie O'Grady", "Lillian Russell".

PRESENTATION. James O. Cherry, Interstate Circuit Dallas manager, and local March of Dimes chairman, presents a check to Fred Florence, National Foundation for Infant Paralysis county chairman, for $13,941, representing theatre collections.

By Staff Photographer

PARTY. Gertrude Merriam, Managers' Round Table associate editor, and Howard Ernstthal, cotton merchant, at the party given them by film industry associates the evening of March 21, at the New Amsterdam theatre, New York. They were married Sunday.

By Staff Photographer

COLONEL Augustin G. Rudd, back at his desk in Newsreel Theatres, Inc., New York. Colonel Rudd has been released, with a Certificate of Commendation for "meritorious conduct". He is executive vice-president of the newsreel circuit.

CONCLUDING THE DEAL. Charles Julian, RKO Radio Pictures manager for India, and Keki Modi, managing director of Western India Theatres, Ltd., as they agree on the contract covering the film company's entire 1945 product. Mr. Julian is holding the contract.

IAYS LOOKS AT WORLD MAP AND CHARTS POLICIES

ly Self-Discipline Will Keep Right to Freedom of Screen, He Warns

TERRY RAMSAYE

broad blueprint of aggressive design for motion picture of America in the world of rrow and the complex days of the peace ing was laid before the industry by Will Hays this week.

he document is Mr. Hays' report on the to the board of the Motion Picture Pro- rs and Distributors of America, Inc., de- red at the annual meeting held at the asso- on's offices in West Forty-fourth street in York. At that meeting Mr. Hays was cted president, for the twenty-fourth time.

he report, written in the consciousness that ecomes an utterance to the wide world, is instrument of diplomacy, with perhaps as h between the lines as in them.

ric Johnston gets mentioned and quoted.

he industry's achievements and performance e war causes and philanthropies are given ing attention. The newsreels come in for se.

r. Hays sees the American industry:

fronted after the war with "greatly ad- anced production costs, problems of pop- lation redistribution, "and capital invest- ents needed to carry out the rehabilita- on plans of the industry."

ing ahead "difficulties which will have to e faced in regaining a fair proportion of ur foreign markets in a war-devastated orld."

are of "the ever present problem of self- iscipline which we may expect to be in- eased by the war's effects on moral andards. We shall need to maintain an nbroken front of self-regulation."

r. Hays speaks in an emphatic conscious- of the trade problems of the world:

If there be obstacles to the foreign show- of American films after the war they will bstacles unwisely erected by governments, by peoples.

Good entertainment is universal tender. The world audience has long welcomed pictures. . . .

Cartels, restrictions and freezing are not ely restraints upon the industry. They restraints which tend to frustrate the en- ainment needs of peoples everywhere.

There is cultural reciprocity inherent in the ange of film entertainment, which must er be endangered by self-serving prop- nda."

Haysian answer to an unstated state of rnational rivalry now becoming manifest und the world, is conveyed in his observa- : "American pictures obviously help inter- t American civilization to the peoples of the ld. Similarly British pictures are reflections British culture."

here is in the report a sequence which can interpreted as applying to political and bu- ucratic pressures toward control and censor- , at home and abroad, when he says:

An impressive development in our generation is the broader understanding of the first Article in the Bill of Rights. It is coming to be realized that freedom of films and radio, as well as free speech and a free press, is intended by the spirit of that law. This trend is confirmed by many signs. I mention the new Constitution of the State of Missouri in whose Bill of Rights there is the declaration that "no law shall be passed impairing the freedom of speech, *no matter by what means communicated*"; and also the Senate Concurrent Resolution 53 (in the 2nd Session of the 78th Congress) which says:

> 'That the Congress of the United States expresses its belief in the worldwide right of interchange of news by news gathering and distributing agencies, whether individual or associate, *by any means*, without discrimination as to sources, distribution, rates, or charges; and that this right should be protected by international compact.'

"The words I have italicized signify the intention of legislatures to include screen and radio along with the press as fundamental mediums of expression and communication. That intention was recently explicitly declared in a historic statement which was made at the Chapultepec Conference held in Mexico City. The Inter-American Conference recommends:

'(1) That the American Republics recognize their essential obligation to guarantee to their people free and impartial access to sources of information.

> '(2) That having this guarantee in view they undertake upon the conclusion of the war the earliest possible abandonment of those measures of censorship and of control over the services of the press, motion pictures and radio which have been necessary in wartime to combat subversive political tactics and espionage activities of the Axis States.'

"Our State Department," Mr. Hays observes, "has announced an enlightened policy that places our government firmly behind the principle of unhampered transit for all mediums of expression."

Motion Picture Has Vital Role on World Stage

One may be sure that Mr. Hays did not mean that enlightenment is to be taken as a new element of State Department policy, but it is equally clear that the motion picture, which tends to become the errant stepchild of the Department of Justice, is something else before all nations.

Mr. Hays remarks, "Speaking before the 100th session of the United Nations Information Board in Washington on January 4, 1945, Mr. Elmer Davis said:

> 'The world's information agencies have progressed prodigiously since the last peace settlement a quarter of a century ago. . . . The motion picture, which was a quaint embryo at the last peace conference, has become one of the most powerful agencies of international knowledge and intelligence, free of any of the limitations of language and with all the appeal that comes from actually seeing events.
>
> 'It is of vital importance how the United Nations Information services are eventually organized. . . . There can be no place in them for any restricted or prohibited functions. The world of tomorrow must be a world of the freest flow of news and information among its different component nations.'

"The motion picture industry . . . is vitally interested in world-wide recognition of the right to freedom for all mediums of expression, because no one medium of communication can thrive apart from free expression in all."

There is now almost upon the motion picture scene Mr. Eric Johnston, who among other titles, is president of the United States Chamber of Commerce—and of course as everyone knows and few venture to say, a possible candidate for the presidency of the United States. He has been often mentioned, and sometimes negotiated with, about a position in the industry's trade association.

Mr. Johnston Has an Offer on Ice, With Answer to Come

Let one say, finally, now, that Mr. Johnston is holding on ice an offer and proposal. If, when he feels free at such stage of the war as is indicated, to make a move, there will be an answer.

The answer will have to be choice between the motion picture and running for president of the United States.

It just happens there is in Mr. Hays report this passage:

"In a recent address, Mr. Eric Johnston, President, U. S. Chamber of Commerce,

(Continued on following page, column 3)

INDUSTRY'S PRESS IS PRAISED BY HAYS

The war has highlighted the service performed for the industry by the motion picture business publications, Will H. Hays, president of the Motion Picture Producers and Distributors of America, observed in his 23rd annual report released Tuesday.

"The 12 papers and magazines comprising the Trade Press Division of the War Activities Committee, since May, 1942, have contributed 833½ pages of advertising to the industry's war effort, which, measured in dollars, represent $272,934," Mr. Hays reported. "Even more important, however, is the fact that 13,554 columns of news and editorial comment were specifically directed toward war service projects of the industry.

"No other industry is better served," Mr. Hays declared. "Our 12 trade publications, all national in scope—four of them dailies—provide our widespread industry personnel with better information, faster, than the trade mediums of any other comparable business enterprise. This was important and essential to the functioning of the motion picture industry in time of peace, and it has been essential in time of war.

"For the historian who undertakes to review the contribution made by the American motion picture industry to the successful prosecution of this war, the volumes of the trade press will be an archive worthy of study."

RULES MAJORS MAY SEE THEATRE BOOKS

Companies Say Pittsburgh Ruling in Percentage Suit Sets Court Precedent

A Federal court ruling last week in Pittsburgh permitting representatives of distributors to inspect the books of exhibitor defendants in the action charging falsification of box office receipts on percentage pictures is seen by distributor counsel as expediting the handling of similar cases throughout the country. The ruling was handed down by Federal Judge McVicar in a pre-trial hearing on a dual action involving charges of fraudulent returns on percentage contracts.

It was pointed out in New York that although exhibition contracts contained clauses giving distributors the right to audit the books of exhibitors in connection with percentage playdates, many exhibitors had refused to open their records upon request. The new ruling, distributor legal representatives feel, will make it possible to obtain court orders quickly that will permit such examination.

Eight Majors Filed Suit

The eight major companies had filed a suit against 27 exhibitors in the Pittsburgh area, charging them with fraud in reporting revenue on percentage playdates. The exhibitors filed a counter action, asking declaratory judgment on the ground that percentage contracts violated the Sherman Anti-Trust Act. Replying to the exhibitors' suit, the distributors asked permission to examine the defendants' books.

Distributor lawyers believe that the ruling clears the way for the plaintiffs to press almost 150 counter claims which have been filed against the Pittsburgh area defendants. Also, that it will permit access to records of receipts on each of 25,000 days in approximately 7,000 separate percentage playdates involved in the counter claims. Loew's and Twentieth Century-Fox have each brought 24 such claims; Paramount, 23; Universal, 19; RKO Radio, 18; Warner Bros., 17; Columbia, 14, and United Artists, 9.

In their reply to the exhibitors' action, the distributors charged that the exhibitors had gone into court asking for equitable relief because of alleged fraudulent practices in connection with percentage contracts about which they were complaining. The distributors had filed counter claims against all of the exhibitors served with percentage pictures for the same damages as had originally been sought by the eight distributors from the Arcade and Colonial theatres in Pittsburgh, operating as the Carson Amusement Company. The original eight suits filed by the distributors against the company had been on charges of fraudulent misrepresentation of receipts on percentage pictures exhibited. In addition, punitive damages also were sought.

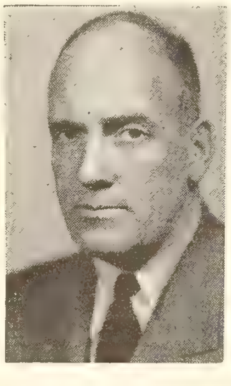
Audit Clause in Contract

Shortly before the original suit was filed, representatives of the major distributors had reminded exhibitors in the Pittsburgh area in writing of the contractual clause permitting the audit of books. Similar notices have been dispatched in other areas since that time.

Notification by the distributors of intention to invoke the audit clause created a furore in the Pittsburgh area. Attorneys for the distributors in New York said that fraudulent returns on percentage dates from all parts of the country were costing their companies several millions of dollars annually. They indicated that a number of suits would be filed in various areas, and that a national campaign was beginning to stamp out misrepresentation of grosses. It was charged that in some areas certain exchange employees had conspired with theatre operators to defraud the companies on percentage engagements.

Harrison is Named Inter-American Affairs Director

Wallace K. Harrison, director of the Office of the Coordinator of Inter-American Affairs, was appointed last Saturday by President Roosevelt as director of Inter-American Affairs, at a salary of $10,000 a year.



W. K. Harrison

Under executive order, the President changed the name of the agency from the CIAA to the Office of Inter-American Affairs. Mr. Harrison has been acting executive officer of the agency since Nelson A. Rockefeller, former CIAA director, was named Assistant Secretary of State. Mr. Harrison will operate under the direction of the President in accordance with the foreign policies as defined by the State Department and administered through Mr. Rockefeller, in charge of Inter-American Affairs, under the reorganized State Department. Thus, Mr. Rockefeller will be active in the agency's program insofar as policy-making is concerned.

Mr. Harrison is a member of the architectural firm of Harrison, Fouilhoux and Abramovitz, one of the companies which designed Rockefeller Center in New York. He formerly was acting head of Hemisphere Films, Inc., the non-profit making company organized last year to carry on the film work of CIAA after the war. Hemisphere Films, it is indicated, will be dissolved soon, since its intended program is expected to be carried out by the State Department.

One Distributor Auditing Books in New Haven Area

Notices have been served on a number of exhibitors in the New Haven territory by a major distributor invoking the auditing clause of the exhibition contract and advising that auditors would call soon for inspection. It is understood that the representatives will scan figures on company percentage playdates over the past four years. Independent exhibitors were said to be planning a meeting soon to discuss the development.

Willis McGuire Missing

P. A. McGuire, director of sales promotion for International Projector Corporation, has been advised in New York that his son, Willis R. McGuire of the U. S. Army Air Force, has been reported missing in action over the Western front.

Hays Looks at World Map an Charts Policies

(*Continued from preceding page*)

pointed out that it has been fashionable
tain quarters during the last quarter c
—'to question moral values, to debunk
tional virtues, to rationalize brutaliti
make excuses for moral indignities.' Th
tion picture industry has determined
yield to such sophistry.

"'A lot of us forget,' said Mr. Joh
"that our code of morals, respect for tru
fair dealing, are not arbitrary laws in
upon us from without. They are the p
of thousands of years of human experi
the quintessence of the wisdom of the ag
violate these codes brings disaster as sur
the violation of physical laws of nature
disease and death'."

"We in the motion picture industry
allow ourselves to forget these facts," con
Mr. Hays. "We have based our Prod
Code upon respect for the natural mora
and have made its sanctity the maxim
self-regulation. As producers of family
tainment, we have won a signal victory
the wartime pressures and temptations
tended to relax the standards we have
for ourselves. We have proved that even
ing the most savage war in history there
no themes or situations that could not b
matically treated within the limits of de
and good taste; that even the accents of wa
realism do not require us to hurl profan
children in motion picture theatres, thus
ing it the approval of custom or example.'

There is significance in the closing
graph of Mr. Hays' report: "We have al
begun to move forward in extending the
ciation's operating machinery and extendi
personnel. Plans for many new and enl
activities have been made and are in pı
of execution. We are prepared to do more
time is now."

Hays and Other Officers Reelected by MPPDA

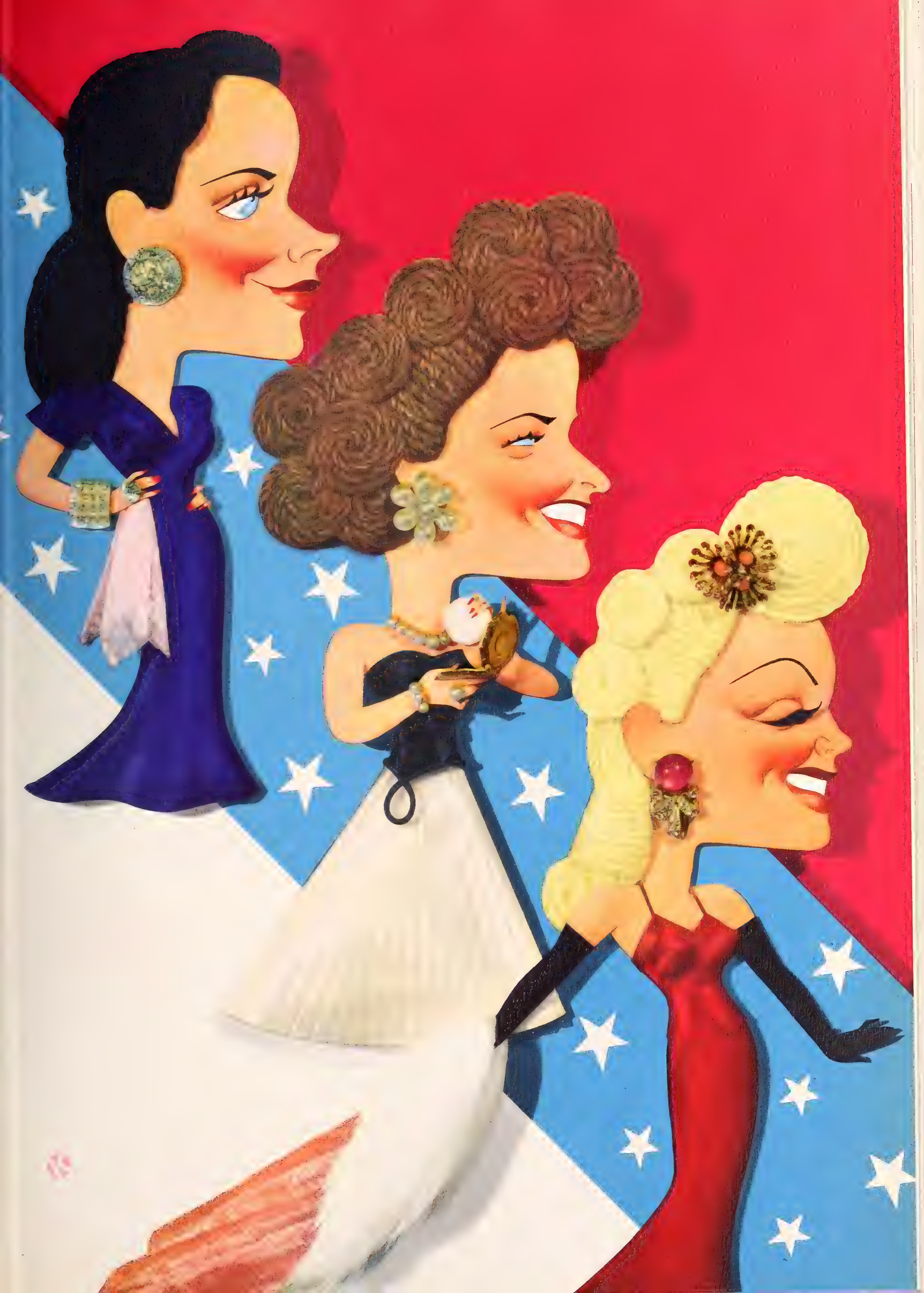
Will H. Hays was reelected president c
MPPDA at the annual meeting in New
Monday. Reelected with him were Carl E. Mil
sescretary; George Borthwick, treasurer, aı
W. DuVall, assistant treasurer. Joseph I. E
designated last December as vice-presiden
director of the Production Code Administr
was continued in that capacity.

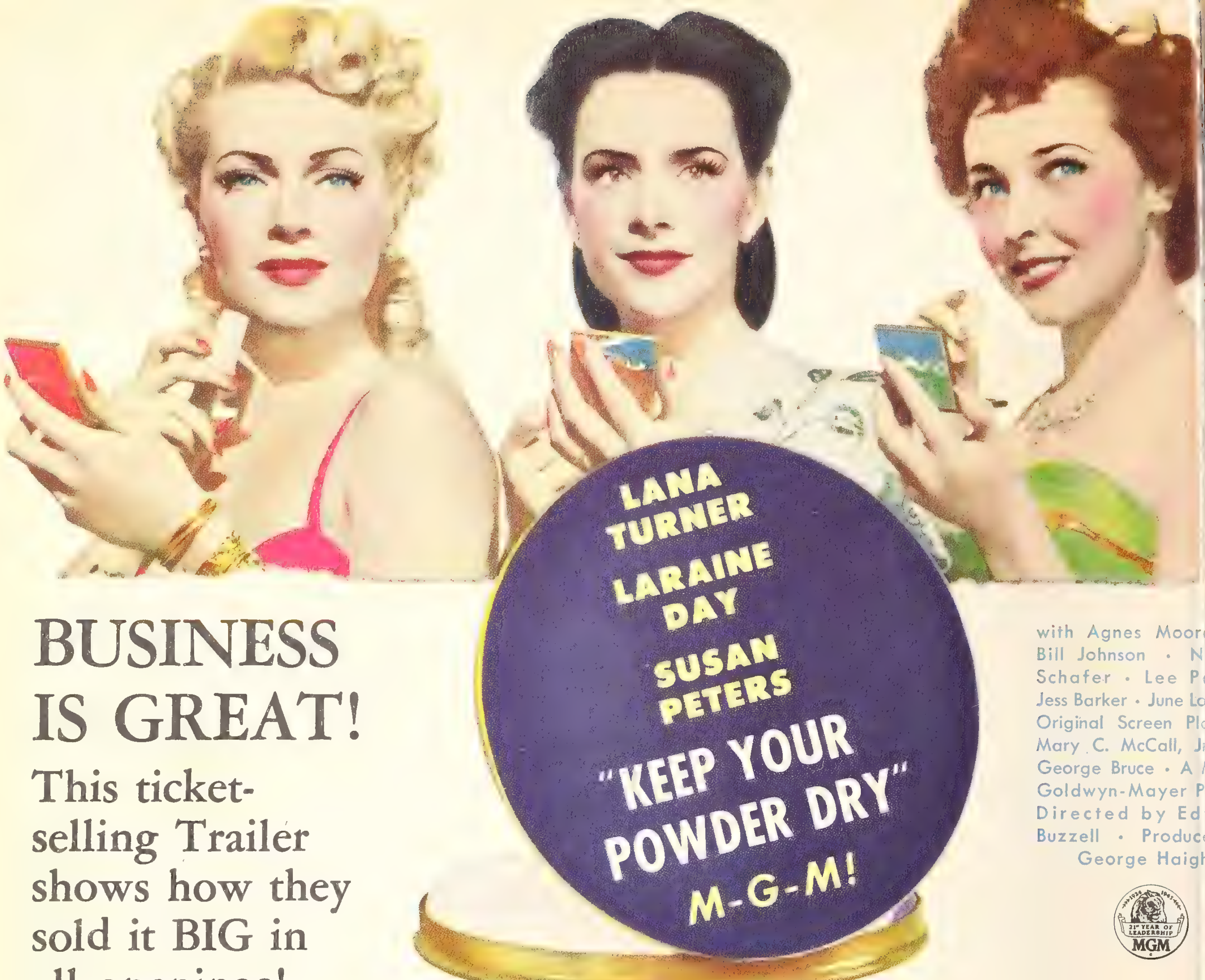
Hunt Stromberg Productions was elect
Class A member and Mr. Stromberg was c
nated as representative.

The board of directors for the new year
Barney Balaban, Nate J. Blumberg, George B
wick, Jack Cohn, Cecil B. DeMille, Earle
Hammons, E. B. Hatrick, Will H. Hays, Jo
H. Hazen, Edward Raftery, N. Peter Ratl
Hal E. Roach, Nicholas M. Schenck, Sı
Skouras and Harry M. Warner. Walter Wa
a former board member, was not reele
Charles Francis Coe, who had been vice-pres
and general counsel, was not redesignated to
office.

Blair to RKO

Harry Blair, former eastern advertising
publicity manager for PRC Pictures, has
named motion picture trade paper contact for F
Radio. The appointment was announced by
Barret McCormick, director of advertising
publicity. Mr. Blair will join the staff of Rut
Neilson, who is publicity manager for RKO Ra
immediately.





with Agnes Moor
Bill Johnson · N
Schafer · Lee P
Jess Barker · June Lo
Original Screen Pl
Mary C. McCall, J
George Bruce · A
Goldwyn-Mayer P
Directed by Ed
Buzzell · Produce
George Haigh

21st YEAR OF LEADERSHIP MGM

BUSINESS IS GREAT!

This ticket-selling Trailer shows how they sold it BIG in all openings!

Trailer opens on blank screen with sound effects of cat fight. "Meow! Psst!" etc.

TITLE: LISTEN!

The scene lights up and we show a ding-dong back fence cat-fight with plenty of feline action.

TITLE: HERE COMES THE MOST HILARIOUSLY FUNNY CAT FIGHT SINCE "THE WOMEN" CAME TO TOWN ... WITH THEIR CLAWS OUT AND THEIR HAIR DOWN!

Wipe to shots of the three stars.

TITLES: LANA TURNER
(in negligee)
LARAINE DAY
(in riding breeches)
SUSAN PETERS
(in street clothes)

Over the slapping scene in the hotel room. Turner slaps Day.

TITLE: AS 3 CUDDLY KITTENS WHO TAKE OFF THEIR MITTENS AND FIGHT TO A LAUGH FINISH IN

Shot of the truck as it pans out and we see sign "Wolftrap" on back.

TITLE: M-G-M's "KEEP YOUR POWDER DRY"

A series of shots with superimposed title, played for speed...and followed by the dialogue scenes.

Shot of three girls in work clothes. Peters in middle . . . Day and Turner shake hands.

TITLES: THEY HISS!
THEY KISS!

Wipe to shot in barracks where Day and Turner are arguing. Peters stands between them.

TITLES: THEY BATTLE!
THEY BAWL!

Over a twoshot of Susan Peters and her husband.

TITLES: THEY LOVE!
AND THEY G
LOVED!

Here we wipe to dialogue scenes: "Man cannot live on C rations alone, there are other hungers" . . . the scene where Turner tells Day she'll slap her face . . . the scene where boy tells Turner she has longest eye blinkers . . . and the love scene between Peters and her husband.

Close up of Lana Turner

TITLE: LANA TURNE

Close up of Laraine Day

TITLE: LARAINE DAY

Close up of Susan Peters

TITLE: SUSAN PETER

Shot of girls in bathing suits at swimming location.

TITLE: IN A LOWDO
ON WOMEN I
MAN'S WORL
THAT'S A T
RENT OF LAUG

M-G-M's "KEEP YOUR POWDER D

ELEVISION WARMING UP FOR XPERIMENTAL RELAY RACE

T. & T. Among Companies Iockeying for Position to Control Facilities

elevision, especially theatre television, is around that peace-time corner, but the race control of facilities for network transmision of broadcasts has begun. Three comes, one of them the giant American Telee and Telegraph Company, familiar to the on picture industry from the earliest days ound, have applied to the Federal Comications Commission for authority to conct a series of experimental relay stations. aking shape, also, are plans by motion pic- producers for production units designed cially to make television program material.

he AT&T asked for authority to erect seven o relay stations between New York and ton, a further step in its experiment with o-wave radio transmission of telephone sages. Running parallel to this function ld be experiments to compare the results elevision relay broadcasts with those obed over the coaxial cables currently in use planned by the company.

stern Union Radio Test nsmission Approved

he Western Union Telegraph Company been authorized to begin experiments in the o transmission of messages. The FCC said the tests would be conducted with a view ard eventual use of radio in lieu of wire lities for certain types of traffic. They will conducted first between New York and Philphia over a chain of radio relay stations ending from Camden, N. J., near Philadel, through Bordentown and New Brunsk, N. J., to New York.

t was noted that the proposed wave lengths ld be high in the radio spectrum, extending n 2,000,000 kilocycles to 11,372,000 kilocy-. The FCC waived a number of its rules ermit the company to approximate as nears possible actual commercial conditions in experiments.

lans were announced by the Raytheon Mancturing Company for the creation of a Coast-Coast television and broadcasting network radio relay stations. The application to FCC envisioned channels for television, quency-modulation and standard broadcast-, a micro-wave relay chain, a public call tem, highway-control traffic and police mas- stations. There also would be a provision radio safety airplane operation within a ius of 300 to 500 miles around each transter location.

ans Comics Production r Television Use

n the field of film production, Steve Slesin-, of New York, announced the formation of lecomics, Inc., to produce nationally known l original comics for 16mm distribution and television. Ruthrauff & Ryan, Chicago adtising agency, has optioned programs for first 26 weeks for Station WABD there. . Slesinger also announced the formation of lepictures, Inc., Hollywood, to produce mm films for television.

George Pal, Paramount producer, was rerted negotiating with several commercial onsors for production after the war of a series of entertainment television short subjects and television commercials, using 16mm film. Mr. Pal is producer of the "Puppetoon" shorts series for Paramount.

TO RECORD SAN FRANCISCO PARLEY FOR TELEVISION

Events of the United Nations Conference opening in San Francisco April 25 will be recorded for television broadcasts, according to John F. Royal, vice-president in charge of television for the National Broadcasting Company. He said that special television films would be made and flown to New York for telecasts over NBC. He predicted they would go on the air within 24 hours of the sessions.

Newsreel shots of the battle of Manila were telecast in New York before they were released to local theatres. They were broadcast over WNBT Monday night but were not released to the theatres until Tuesday morning.

Leslie Charteris, author of "The Saint" mystery stories, and Anson Bond, producer of films for the armed services, formed Bond-Charteris Enterprises last week in Hollywood. Among other activities, the company will produce motion pictures designed especially for television. The films, to be commercially sponsored, will deal primarily with visualization of product for inclusion in televised advertisements. Other television products will include 15 to 30-minute "packaged televised entertainments."

George A. Hirliman, president of International Theatrical and Television Corporation, announced last week that he was planning to form a production unit in Hollywood to be devoted exclusively to the making of 16mm motion pictures. This unit, unlike the documentary and instructional unit in the east, will devote itself mostly to entertainment pictures.

Wartime Progress Is Seen Advancing Medium Rapidly

Meanwhile, testimony as to the future possibility of television came from Dr. C. B. Jolliffe, vice-president in charge of the RCA Laboratories. A new radio frequency spectrum opened by scientific developments in this war promises "a much larger explosion than that which occurred during the start of sound broadcasting," he told a joint meeting of the American Institute of Electrical Engineers and the Institute of Radio Engineers in Indianapolis last week.

Pointing out that sound broadcasting "revolutionized our ideas of entertainment and altered our way of living," Dr. Jolliffe declared that television "can provide a second revolution of entertainment and affect our mode of living to an even greater degree." Saying that the manufacturers were able to build sets for "very satisfactory" home reception, he emphasized the importance of having definite frequency assignments and a well-organized system of distribution of programs. "It does not take much imagination," he said, "to see this industry as a possible five or 10-billion dollar enterprise, employing thousands of men, either directly or indirectly."

Dr. Jolliffe expressed a desire to avoid controversy over the merits of whether television should be below 300 megacycles or above 500 megacycles. He declared that the question which needed to be answered was whether the public wanted television or not. If it did, he pointed out, technically it could be produced below 300 megacycles. If it did not, he recommended that the trade "honestly postpone its inauguration and not hide behind the probability of new developments." Dr. Jolliffe discussed radio relay stations, declaring that "a single communications channel may carry telegraph, telephone and television messages or programs simultaneously with less maintenance or service than simple wire lines."

CBS Still Pressing for Higher Definition

Continuing its championship of higher definition, the Columbia Broadcasting System devoted considerable attention to television in its annual financial report. Paul V. Kesten, executive vice-president, said that secret electronic work and research for the Government as a war job had made company engineers sure that "post-war television, simply by following in the footsteps of military electronics, could emerge at a much higher level than its pre-war 'freeze.'" He declared it could start with pictures "twice as clear, twice as sharp, and perhaps twice as large."

The report held that television in color seemed just as sure, pointing out that the company had contracted with the Federal Telephone and Radio Corporation for the first transmitter capable of broadcasting the improved picture in color. It would be erected in the Chrysler Tower in New York as soon as war priorities permitted. An order has been placed with the General Electric Company for a transmitter to be installed near Hollywood.

Dr. A. H. Rosenthal, director of research and development for Scophony Corporation of America, told the Atlantic Coast Section of the Society of Motion Picture Engineers in session last week at the Pennsylvania Hotel in New York that many far-reaching improvements had been made for theatre-size television. He said that other improvements were in the making looking toward color.

Philco Corporation plans to produce television sets within a few months after the end of the war, John Ballantyne, president, informed stockholders in a letter.

20th-Fox Asks Approval for Stations in East and West

Twentieth Century-Fox will file applications with the FCC for two experimental stations in New York and Hollywood. Paramount recently asked authority to construct a series of relay stations. Loew's, Inc., asked for permission to construction stations in New York, Washington and Los Angeles. Warner Brothers has asked for a station in Hollywood on a site already acquired. The total number of applications pending before the FCC last week was 112, according to the Television Broadcasters Association. The applications came from 31 states and the District of Columbia, in 50 major market areas.

ON THE MARCH

by RED KANN

OUT of handy files and from "On the March" dated April 22, 1944, comes the keynote:

"The surmise (it was about United Artists) is additional maneuvers inevitably are on the wing because Selznick is ambitious, because the way he is constructed makes it required for him to be the key figure in any enterprise of which he becomes a part.

"Because his family name has industry tradition and because he is fiercely proud of it, the probability is strong it will flash, finally, across the national and international film scene endowed with as much permanency as any matter of its nature can be.

" * * * Selznick is building his producing activities strongly and rapidly. With his reputation as a picture-maker entrenched beyond all doubts, he has much to offer. With (Neil F.) Agnew as his sales manager, he has more to offer now. And, while this is not designed to be a tied-up package of predictions to come, it is interesting to bear in mind that, if he cannot make the strides which his ambitions credit him in one direction, there can be other directions for Selznick. He is in position now to move with a producing organization intensively on the job and a sales organization if you allow, as we do, that Agnew is a pivot around which one may be created."

Agnew, the pivot, is still around, and gyrating quietly and importantly. Also, he is in the process of creating, by the parley route at the moment, a load of thinking about another national distribution organization bearing the Selznick name and employing the key city offices of Ross Federal as the archway through which the traffic would flow.

By Way of Background

AGNEW is a distributor. Ross was long a distributor. Both are staunch friends, reaching back into the years. Selznick is a restless, never-satisfied enthusiast with a burning eye riveted on new horizons, not all of them easy to harness. Distributor, plus producer (s), equals all that's required under certain, given conditions.

Ross no longer will check for Paramount, RKO Radio, Universal, Columbia and United Artists, excluding Selznick, but the newly-formed Confidential Reports, Inc., will. Solitary major standby with Ross continues to be Twentieth Century-Fox, which is reported considering its own checking system after the war. MGM and Warner, of course, maintain their own. Thus, Ross and Ross Federal will have little to do in their well-entrenched field. Thus, Ross and Ross Federal have to bestir themselves into a new line of activity.

They have offices and the physical assets which keep offices going. They draw upon approximately 6,400 bonded checkers for manpower, as required, and it has been calculated already 100 salesmen, actual or potential, out of that pool ought not be hard to ferret out. There is also an awareness of how new flowers in an attractive garden draw confirmed nature lovers if the meaning is clear and we don't doubt it is.

All this has a proper aura of allure where Selznick is concerned. It intrigues Agnew because he is father of the brainchild and because there is conviction the makings are inherent in the raw material at hand.

But between the beckoning allure and the cold, hard realisms are several hurdles. They are hurdles which can be surmounted as time goes on, however. Selznick is under obligation to United Artists to deliver ten units, but not ten pictures. Those attractions which bear his imprimatur—and he determines it—constitute two units each, but a Vanguard trademark, for example, constitutes one.

It is interesting that thus far David has delivered four units with two pictures, "Since You Went Away" and "I'll Be Seeing You." Third two-unit delivery will be "Spellbound," completed and ready for the Astor on Broadway after "The Princess and the Pirate." In production is "Duel in the Sun" and planned is "Notorious" for Ingrid Bergman when she finishes "The Bells of St. Mary's" for Leo McCarey and RKO Radio. By every indication to date, moreover, the latter two will be Selznick-branded, thereby rounding out the ten-unit pact with five attractions.

Once this is done, Selznick may withdraw from his UA affiliation, but his one-quarter stock interest purchased for about $660,000 and accruals placing total cost at approximately $900,000 must be offered to, and bought by, UA, probably by way of UA Productions, which the parent company completely owns.

Interesting to boot is the understanding the re-purchase valuation placed on Selznick's interest is to be determined by a mathematical formula, details unknown but believed established, under which David's over-all gross performance will determine price. In turn, this suggests the turnover figure, if ever there is one, will exceed substantially the $900,000 which Selznick originally put on the line for his stock interest.

Betwixt, Between

IT should be understood these ponderings over Selznick as fountainhead of another national sales company are only ponderings. No determination has been made. If determined, nothing can be implemented until the final two pictures, at two units apiece, or the equivalent, are delivered to UA. At earliest, probably this means another year off the calendar.

The major difficulty, however, is not this at all. It's raw stock. It is believed Agnew would not undertake Selznick's own distribution without guaranty of eight releases a year minimum. Actually, he would prefer twelve, or one a month. But if raw stock restrictions persist and it should prove the fact that David must confine himself to three pictures annually, the remaining minimum of five must come from other sources. This may offer no special problem under WPB's directive which takes film out of the hands of the distributor and places it in the hands of the producer for him to determine his releasing outlet at will. At any rate and for what it may be worth, the report is undesignated makers of film already are interested in the Selznick-Agnew-Ross embryo.

Meanwhile, "SYWA" will be faithful to the prediction made for it in "On the March" of April 22 last; it looks like $8,000,000 domestic. And if present pace is maintained, "I'll Be Seeing You" will see $3,000,000 or fractionally more in the home market.

Selznick seems to know how.

Recommends Film Diet To Cure Germans

Germany needs a "heavy diet" of motion pict
"for a speedy and effective transition from Fas
to democracy," Professor Robert Gessner, ch
man of the department of motion pictures at
York University told delegates to the two-
education conference last Friday at NYU in
York. The meeting was called to discuss pro
tion needs and uses of films in education.

"Hollywood, London, Moscow and Paris sh
send production crews into Germany as soor
possible," Dr. Gessner suggested. "Against
background to Berlin, Cologne and other rui
cities the Allied Commission should produce sl
subjects to teach Germans the ways and mean
democratic procedures."

Dr. Alice V. Keliher, chairman of the
ference committee, predicted that men and wo
in the armed forces who had been trained thro
the use of films "would return with a dem
that their communities increase the use of fi
in general education."

Educators are hopeful, she said, that the 16
sound projectors now being used by the ar
forces would be reconditioned and sold to sch
colleges and other educational institutions in
U. S., at cost.

"The American public has invested in this eq
ment and it should come back to the Ameri
public through its educational institutions. If
could be done, it would immediately incr
markedly the available market for the use
educational films," Dr. Keliher observed.

Other topics discussed at the conference w
the film needs of special interest groups in ed
tion and the flexibility of the motion picture a
teaching device.

Major Vincent Hart to Take New York Censor Post Test

Civil Service examinations for the post of
rector of the motion picture (censorship) divis
of the New York State Department of Educat
are expected to be held shortly, it was lear
in Albany this week. Since the recent retirem
of Irwin Esmond, director of the division, at
age of 70, Dr. Irwin Conroe has been act
head. Dr. Conroe is assistant commissioner
professional education. Among those planning
take the examination is Major Vincent H
recently discharged from the Army, and for
assistant to Charles Pettijohn, former gene
counsel of the Motion Picture Producers
Distributors of America.

Harry McDonald Dies in Hartford

Harry McDonald, formerly manager of the N
York Hippodrome and associated with RKO Th
tres and Fox Films, died in his sleep in Hartfo
Conn., Tuesday, March 27th. He was 54 years o

At the time of his death, Mr. McDonald w
New England advertising manager for Univer
Pictures.

Besides his wife he leaves two brothers, Char
B. McDonald, RKO Zone Manager, and Irving
McDonald, news editor for Station WEEI, Bost
and a sister Edna (Mrs. J. J. McCarthy). He w
born in Springfield, Mass.

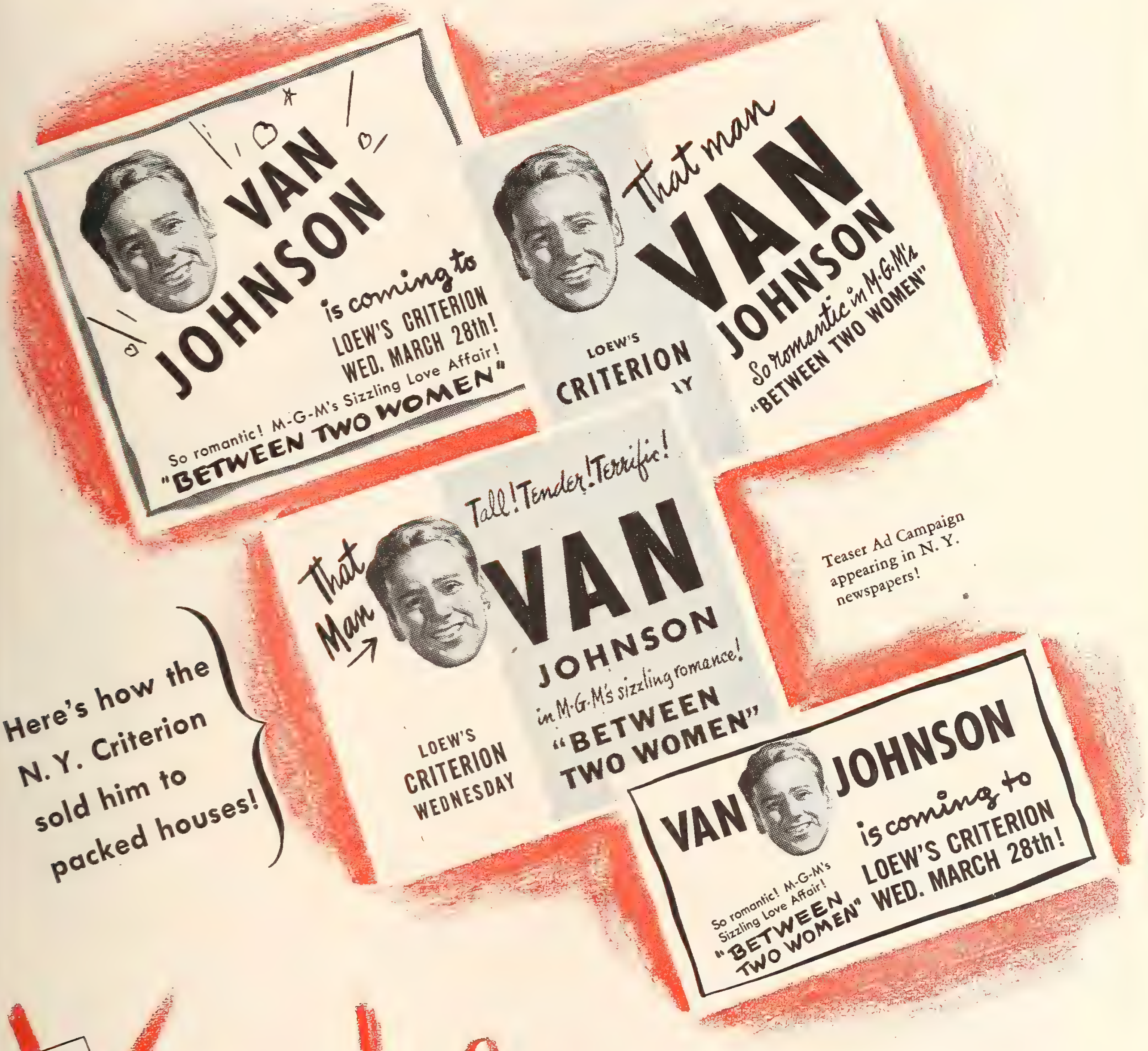
Universal Quarter Year Profit $1,083,601

J. Cheever Cowdin, chairman of the board
Universal Pictures Company, Inc. announc
Thursday that consolidated net profits of the co
pany for the 13 weeks ended January 27, 194
aggregated $1,083,601 after all charges includi
Federal income and excess profits taxes. Th
compares with $1,214,001 for the correspondi
period of the preceding fiscal year. Before provi
ing for Federal income and excess profits taxe
consolidated net profit amounted to $1,737,601 co
pared with $1,946,701 in the like period of la
year.

Chicago House Reopens

The Downtown, Chicago, formerly the Rialt
was to reopen March 31 under its old name, an
under operation of N. S. Barger.

HE'S THE *hottest* STAR IN PICTURES!



VAN JOHNSON

is coming to

LOEW'S CRITERION

WED. MARCH 28th!

So romantic! M-G-M's Sizzling Love Affair!

"BETWEEN TWO WOMEN"

That man VAN JOHNSON

So romantic in M-G-M's "BETWEEN TWO WOMEN"

LOEW'S CRITERION

Tall! Tender! Terrific!

That Man VAN JOHNSON

in M-G-M's sizzling romance!

"BETWEEN TWO WOMEN"

LOEW'S CRITERION WEDNESDAY

VAN JOHNSON

is coming to

LOEW'S CRITERION

WED. MARCH 28th!

So romantic! M-G-M's Sizzling Love Affair!

"BETWEEN TWO WOMEN"

Teaser Ad Campaign appearing in N. Y. newspapers!

Here's how the N. Y. Criterion sold him to packed houses!

-G-M's

Van Johnson in

"BETWEEN TWO WOMEN"

Van Johnson in "Between Two Women" with Lionel Barrymore, Gloria DeHaven and Keenan Wynn, Marilyn Maxwell, Alma Kruger, Marie Blake, Keye Luke • Original Screen Play by Harry Ruskin
Directed by Willis Goldbeck • A Metro-Goldwyn-Mayer Picture

Give to the Red Cross!

IT'S STILL DIVORCE, U. S. TELLS MAJORS

1940 Answers Missing at Pre-trial Session, but Wright Has New Queries

The United States Government will not budge from its primary position that ownership of theatres by producer-distributors is illegal, at the trial of the New York anti-trust suit against the eight major companies in October.

Robert L. Wright, assistant U. S. Attorney, made that very clear Monday at a pre-trial conference with counsel for the defense, fixed by Federal Judge Henry W. Goddard in New York.

Before the conference the case of the United States v. Paramount et al. nearly became the case of the misassigned court room and the disappearing interrogatories. However, the battery of defense lawyers eventually found the right room, and Mr. Wright promptly supplied them with 39 pages of new interrogatories.

Could Not Locate Papers

Neither the assistant U. S. attorney in charge of the Government's anti-trust suit against the majors, nor the companies' counsel, nor the court itself could locate the interrogatories concerning trade practices and corporate structure, answered by the defendants in 1940. Being basic to the suit, similar data must be given for the trial on the merits, now set for October 8 in New York's Federal District Court.

When the coats and hats of the attorneys had been spread over the chairs, and their brief cases over the counsel tables, in Room 1506, Mr. Wright began to outline his case. The matter of the 1940 papers came up almost immediately. "We have never been able to locate the interrogatories," Mr. Wright told the court.

John Caskey, defense counsel, said, "We can't find the original of answers to the interrogatories—all they disclose is that the defendants own theatres." Whitney North Seymour, another defense counsel, suggested that they might be in the clerk's impounded files. Nobody seemed to know the answer.

Mr. Wright, however, had 39 pages of new interrogatories for the defendants, asking for data on corporate set-up, production, distribution and exhibition activities. They were to be used at the trial when the government will seek to prove the "illegality *per se* of theatre ownership by producer-distributors."

Facts From 39 Pages

Thirty-nine pages of facts to be admitted by the defendants, covering theatre operations throughout the country, were also submitted by Mr. Wright for use at the trial, as was a stipulation calling for the defendants' admission of the genuineness of documents used in the Griffith and Schine cases.

Mr. Wright also submitted the Government's answering brief on the elimination of "unreasonable" clearance in substantiation of the Department's motion for an injunction to eliminate many current clearance practices.

Judge Goddard did not rule on the Government's application, nor upon the admissibility of arbitration Appeal Board decisions, nor did he indicate when such a ruling might be expected.

The issue of theatre divorcement by producer-distributors will come first, Mr. Wright said, to be followed by the trial of the dissolution issue, which will deal with "local monopolies apart from affiliation."

Former New York Supreme Court Justice Joseph M. Proskauer, John W. Davis, George S. Leisure and Mr. Seymour, for the defense, pressed Mr. Wright to define the general scope of the Government's case and the issues to be eliminated. Mr. Wright made an effort to comply with their request, but not to the entire satisfaction of the attorneys.

Calls Ownership Illegal

Mr. Wright said that the primary issue was the "illegality, the claimed illegality of ownership of theatres by producer-distributors," and that the largest part of the case would be presented by documentary materials supplemented by oral testimony.

"A statistical description of the extent of the market control by the theatre owning defendants—economic facts—would be the backbone of the divorcement case," he said.

This he indicated, would be the general scope of the case as of now, but it "may change radically between now and October," he added, without elaborating.

Mr. Wright made it clear that the Government intended to include the "Little Three" in the October trial, saying that the case would be against "*all* the defendants named in the amended complaint."

The Department's interrogatories are to be answered by each defendant in so far as they are applicable to each. They call for data on incorporation, personnel, and the general financial structure of the companies, together with the gross incomes for 1935, '36, '37 and '38, respectively.

On their production activities, the companies must state the number of features produced from the 1930-31 season to and including the 1937 season, together with the number of short subjects and newsreels for the same period. Likewise, the lending of talent and production assets must be recorded, and the terms of such deals since January 1, 1933 must be stated.

Must List Rentals

On their distribution activities, the features distributed by the defendants or their subsidiaries for the 1936-37 season must be listed with the total number of exhibitions in the United States, and the total film rental from theatres in the United States for that season.

The interrogatories further require that the companies give the total film rental for each of five selected pictures received from all theatres affiliated with producer-distributor defendants or subsidiaries, for first run exhibition in New York, Philadelphia, Kansas City and Atlanta for the same season. According to a Justice Department official, this data will furnish the Government with a representative picture of affiliated operations to be used at the trial.

After pointting out that much could be accomplished in pre-trial conference toward narrowing down issues and saving time, if the parties act in "good faith," Judge Goddard closed the court meeting and brought the defense attorneys and representatives of the Justice Department to his chambers on the 2 floor for further consultation. Another c ference may be held in May.

Among those present at the pre-trial conf ence were: John W. Davis, Joseph M. Pr kauer, John Caskey, Richard Dwight, Whit North Seymour and George S. Leisure, fense counsel. From the home offices were: Robert Rubin, Loew's; Robert W. Perki Warner Bros.; Gordon E. Youngman, Willi Zimmerman, RKO; Austin C. Keough, Lo Phillips, Paramount, and Edward C. Rafte United Artists.

Harold Lasser, of the anti-trust divisi assisted Mr. Wright. Morris Ernst and Je L. Stern, attorneys for the Society of In pendent Motion Picture Producers and Conference of Independent Exhibitors, resp tively, who have filed briefs in the case *amici curiae,* also attended.

Lesser New York 7th Loan Head

The industry's machinery for the Seventh W Loan was moving into gear this week, preparat to the drive May 14 to June 30.

In New York, Irving Lesser, associate gene manager of the Roxy theatre, accepted the invi tion of Samuel Pinanski, industry national cha man, to serve as Metropolitan New York chairm His appointment was made in consultation w Samuel Rinzler and Fred Schwartz, co-chairm of the New York area War Activities Committ and was unanimously endorsed at a meeting of WAC members. Mr. Lesser said Monday th organization meetings were to get underw Wednesday when chairmen were to be appoint for the various committees. A member of t executive committee of the New York area WA since its inception, Mr. Lesser has been chairm of the Broadway-Times Square theatres in t Fourth, Fifth and Sixth War Loans. He h been active in all Red Cross, March of Dim National War Fund and other drives.

Coordinators for the west coast and midwe respectively, Charles M. Phall, San Francisco, a David Wallerstein, Chicago, arrived at New Yo WAC headquarters Wednesday to begin work the Seventh War Loan. With the arrival in Ne York of E. W. Street, Knoxville, southern coordi ator, plans for the drive were to be discussed a meeting with Joseph Kinsky, eastern coordinat and chairman of the coordinator's committee, a Samuel Pinanski, national drive chairman.

In a letter to the 16mm industry, Ted Gamble, national director of the War Finance D vision, setting forth the essential facts of the driv said in part: "Because of the large Bond quo the use of films in 16mm will be intensified f beyond that of the Sixth War Loan. Again repeat, the successful mobilization of each a every projector and the widespread showing of o films will be possible only because of your effor in our behalf."

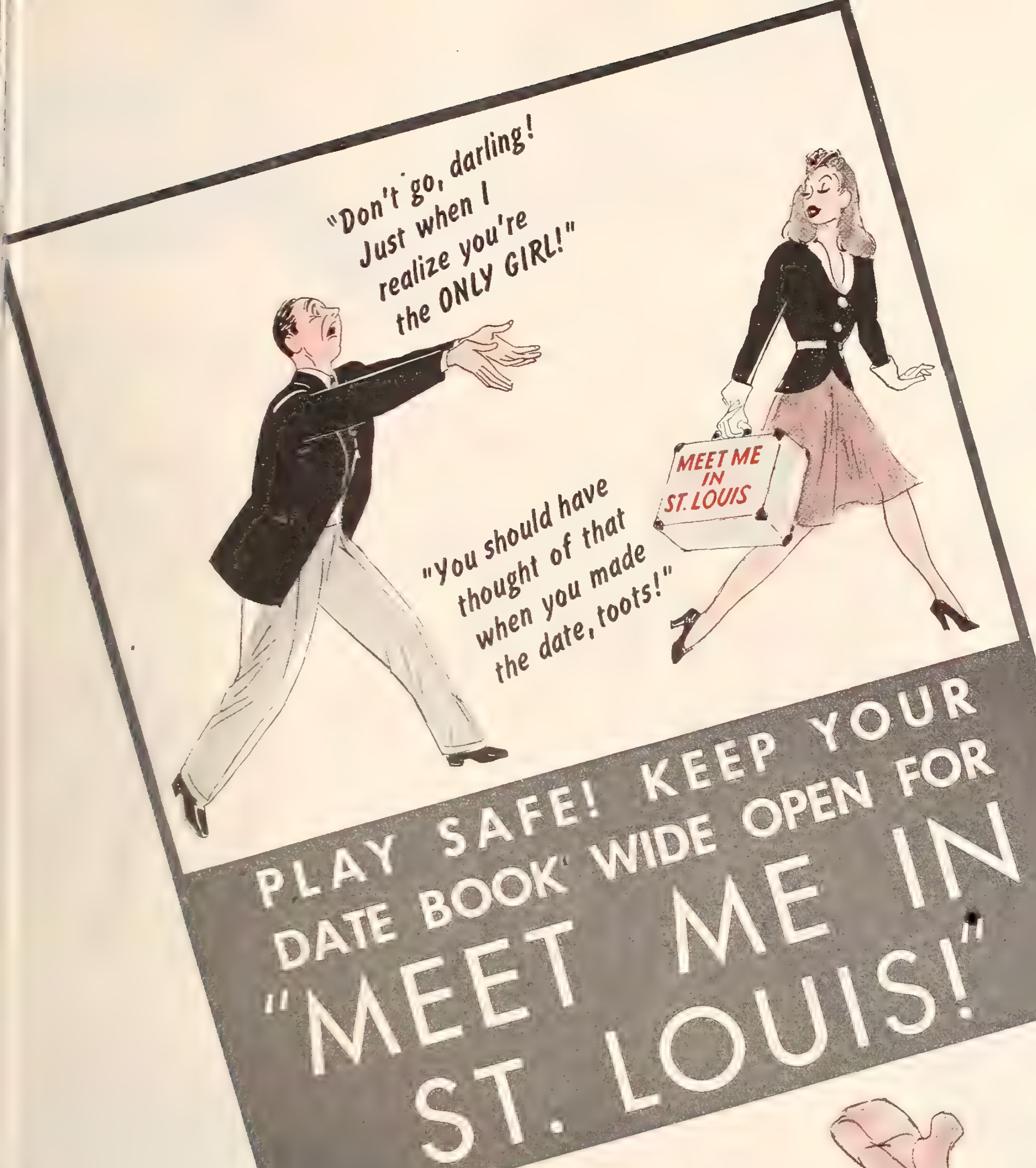
He disclosed that in the Fifth there were 25,0 showings to 10,000,000 people; in the Sixth, 87,0 showings to 23,500,000 people.

In Washington last weekend, Treasury officia reported that the Associated Press photograph the Marines raising the flag on Mt. Suribachi wa chosen as the official symbol of the drive.

It was announced this weeek that shooting o the Twentieth Century-Fox short, "All Star Bon Rally," had been completed and would be delivere to Canada shortly to help sell Canada's Eight Victory Loan. The film is the third loan pictur to be made in Hollywood at the request of th Canadian Motion Picture War Services Committe and it will have a cast including Bob Hope, Bin Crosby, Frank Sinatra, Betty Grable and other

Buys Connecticut House

The New Colony, Sound View, Conn., summe theatre, has been purchased by Thomas Grasso o East Hartford. The house will be remodeled i time for opening in July and will be serviced b the Amalgamated Theatres booking and buyin service.


"Don't go, darling! Just when I realize you're the ONLY GIRL!"
"You should have thought of that when you made the date, toots!"
MEET ME IN ST. LOUIS
PLAY SAFE! KEEP YOUR DATE BOOK WIDE OPEN FOR "MEET ME IN ST. LOUIS!"

"Did you see our trade ad? A tip that yields dough!"

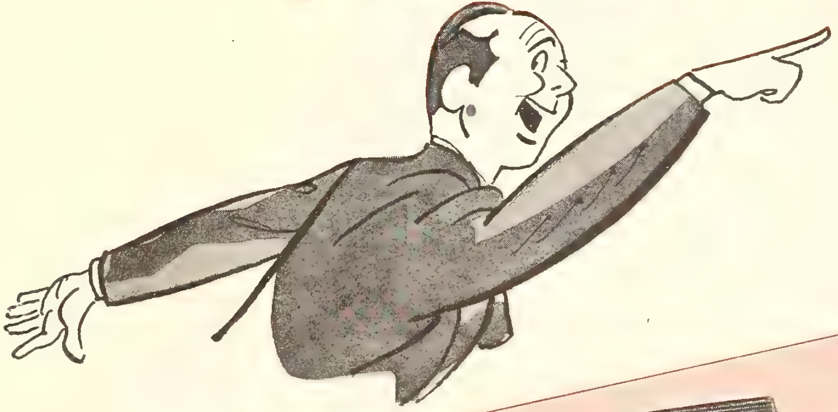
OEW'S STATE, N.Y. OOK A TIP AND ROKE ITS 25-YEAR RECORD!

eet Me In St. Louis" is the first picture to play 3 weeks
the State (after its 10-week run at the Astor.)

ORAL: *WHEN YOU FIND A GOLDMINE, KEEP DIGGING!*

Give to the Red Cross!

WHEREVER
IT'S



ARS GRATIA ARTIS

ON BROADWAY AND ON EVERY MAIN STREET OF AMERICA LEO TOPS 'EM ALL!

★

RADIO CITY MUSIC HALL

"WITHOUT LOVE"

★

SPENCER TRACY
KATHARINE HEPBURN

Packing 'em in for a long run!

LOEW'S CRITERION

"BETWEEN TWO WOMEN"

★

That Man
VAN JOHNSON!

That's all you need to know!

YOU LOOK M·G·M!

LOEW'S STATE

JUST COMPLETED 3 WEEKS!
FIRST TIME IN HISTORY!

"MEET ME IN ST. LOUIS"

★

JUDY GARLAND
MARGARET O'BRIEN

the Goldmine Hit of the Year!

CAPITOL

"THE PICTURE OF DORIAN GRAY"

★

5 Great Weeks!
It's unique and the fans are flocking to see it!

GLOBE

"THIS MAN'S NAVY"

★

WALLACE BEERY

It's another "Salute to the Marines!"

1924 1945 21st YEAR OF LEADERSHIP MGM

Give to the Red Cross!

U. S. CRACKS DOWN IN CURFEW DEFY

Asks Distributors to Halt Film Supply to Defiant Toledo Exhibitor

The War Manpower Commission moved in this week to enforce the midnight curfew request of James F. Byrnes, War Mobilization Director, and immediately faced the problems of a Toledo, Ohio, theatre reported to be running until 5 A.M.

The Ohio WMC director, John F. Craig, Tuesday sent telegrams to the New York home offices and Toledo exchanges of eight major distributors asking them to "insist" that their pictures not be shown at the Loop theatre in Toledo after midnight. Monday Ralph O. Snyder, district War Production Board director at Toledo, told reporters the commission might have the theatre's power cut off after midnight if the violation continued.

First Theatre Reported

The Loop, operated by Jack O'Connell, was the first motion picture theatre reported to have violated the curfew.

John H. Thomas, Spokane area director of the WMC, said Wednesday he had reported to the regional director another violation by a theatre. He charged the New Rex, operated by James A. Pike, with remaining open until 6 A. M.

Presumably the War Manpower Commission officials were acting under an arrangement announced in Washington last Saturday under which the WMC and the War Production Board agreed to impose "zero manpower ceilings" and power restrictions on curfew violators. No authority was given for the telegrams to distributors.

Mr. Craig took up the matter of the Loop violation this week with Edward L. Keenan, regional WMC director. He also reported the case to the WPB regional office and, after investigation, a report was sent to the WPB in Washington, recommending imposition of sanctions.

Mr. O'Connell, in protesting the midnight curfew last week, said that an extra three hours of leisure by his employees would not help the war effort. He pointed out that his ticket-taker is a one-legged Polish war veteran, aged 70.

Mr. Craig told the distributors in his telegram that Mr. O'Connell's refusal to close was "giving the industry a black eye," and that 850 other Ohio theatres were cooperating.

A sales official at Warner Bros. home office Tuesday, queried about the Craig wire in relation to the Loop, said emphatically that "Warners will not service the Loop theatre until it complies with the curfew request."

Contract Liability Seen

Charles D. Prutzman, vice-president and general counsel for Universal, explained that any company which had a contract with the Loop theatre was forced to adhere to contractual obligations and could do nothing in reply to Mr. Craig's demand.

Universal has a contract with the Loop, Mr. Prutzman said, and under the terms of that contract, "we have no right to say what hours the exhibitor should play our pictures. We are under contractual liability."

Distributors who spot-book their films or arrange picture-to-picture deals with the Loop, he pointed out, could exert some influence on the exhibitor.

In Washington Monday, a spokesman for the WPB said that that agency would not initiate any action against curfew violators, but would act promptly upon certification by the WMC that a violator who has been given a "zero" manpower ceiling is still operating.

Protection against unjust action is provided by a WPB policy to hold a hearing before taking action, at which the Manpower Commission must show that power, fuel and materials needed elsewhere for the war effort are being improperly used.

Cases Now Under Study

The WPB official indicated that so far no cases of violation have been brought to its attention. At the WMC, it was said a number of cases are being studied but it was not indicated whether any of them would come within the category of violations to be penalized. The WMC faces some difficulty in determining whether eating places open after midnight are violating the curfew and is moving carefully.

New York theatre operators, cafe, night club and restaurant owners, this week extricated themselves from the complicated curfew situation in the city resulting from Mayor LaGuardia's extensive declarations on the subject.

Amusement operators decided to abide by the Byrnes' request for a curfew at midnight, despite Mayor LaGuardia's contrary opinion that New York, being the greatest center of entertainment in the country, should be permitted an hour of "tolerance," to a 1:00 closing hour.

Last Thursday, New York's mayor declared in a nationwide radio broadcast that the city's restaurants, hotels and bars which have liquor licenses but do not provide entertainment are legally entitled to remain open until 4 A.M. He asserted such places would be violating no law and that city, state or Federal Government would be helpless to proceed against them.

Situation Complicated

To complicate the situation further, regional administrator of the Office of Price Administrator, Daniel Woolley said over the weekend the OPA had received many complaints from the public that certain night clubs, restaurants and inns had raised their prices because they were open after midnight.

Mr. Byrnes' assistant, Walter Brown, said in Washington that the War Mobilization Office would not give the Mayor a hearing on his plea to extend New York's curfew, but that the Mayor could go to Congress or to the President if he desired.

Governmental Excess Photo Equipment Ready For Bidding

Factors of the motion picture industry interested in obtaining equipment were invited this week by the Treasury surplus property office to submit sealed bids for lots of photographic apparatus. The bids will be opened on an undisclosed day in April. The equipment is said to be 35 and 16mm projectors, various laboratory apparatus, and 16mm reels and cans.

Waldron Watson Dead

Waldron Watson, formerly of the Capitol Theatre, Chatham, Ontario, has been listed dead by the Royal Canadian Air Force.

Byrnes to Contro All Labor Under Manpower Law

Washington Bureau

Complete control of employment and labor be vested in War Mobilization Director Jame Byrnes by compromise manpower legislation ported to the Senate and House of Represe tives this week by the conference committee.

Briefly, the measure provides that Mr. By may prescribe employment ceilings for any a for any activity or for any individual establ ment.

Violation of a ceiling set by the OWM w leave an exhibitor or other employer open to alties of as much as 12 months in prison an fine of $10,000. In addition, he would not be mitted to deduct wages or salaries paid illega employed workers when preparing his income return.

The bill also freezes essential workers in t jobs and provides the same penalties for those q ting such jobs as face employers who violate c ings. On the other hand, if the OWM induce worker to move to another city to take an essen job it is authorized to pay his traveling expense

The bill recognizes neither sex nor age lim All labor, male and female, regardless of age covered.

Foreseeing concerted opposition by the labor in Congress to any legislation which might be c sidered aimed at preventing a strike in the c industry, which now looms as a possibility, m bers of the committee were quick to assert tha was not a strike-breaking measure, pointing that the penalties apply only to essential work quitting their jobs and that workers on str are considered as still employed.

That the bill is aimed at all labor is made cl in its opening section, where Congress sets fo the policy that "every individual not in the arm forces shall have an obligation, when called up to serve the Nation in an activity essential to war effort."

"The purposes of this act are to provide most practicable and effective means to accompl the fulfillment of such obligation and to provide making the most effective use of the manpower sources of the Nation," it was declared.

New York Orders Removal Of Fluorescent Bulbs

New York City building inspectors are instru ing theatre men to remove flourescent bulbs fr under marquees because they violate the lo building code. It was learned that Loew's a RKO theatres and others had switched to flu rescent bulbs to provide more favorable lighti and yet remain within the "brownout" rul Fluorescents are not usually lodged securely outlets and the possibility of their falling is s to create a hazard to pedestrians.

Transfer Scott Lett

Scott Lett, branch manager in Charlotte, N. for Paramount, has been transferred to Atlan from where he will handle the Tennessee ar Harry Dashiell, formerly in charge of that t ritory, replaces Mr. Lett at Charlotte.

Church In CBS News Post

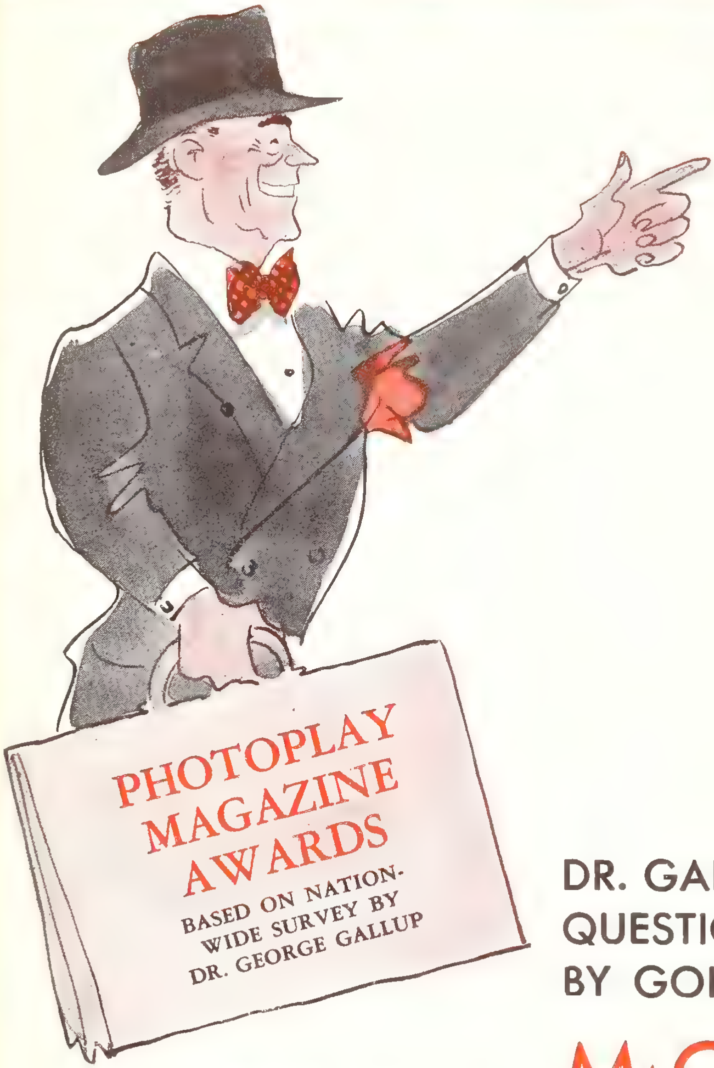
Wells Church has been appointed assistant rector of public affairs and news broadcasts the Columbia Broadcasting System, in New Yo He had been assistant radio director for the publican National Committee in the 1944 electio

Honor Ned Shugrue

Ned Shugrue, director of the motion pictu and special events division of the Treasury's W Finance Committee, was tendered a dinner at t Dallas Variety Club Wednesday evening, by Ro ert J. O'Donnell, WAC southwestern chairm

THE STORY OF
THE KID WITH THE MEDALS!

THE GALLUP POLL ASKED THE PEOPLE!


PHOTOPLAY
MAGAZINE
AWARDS
BASED ON NATION-
WIDE SURVEY BY
DR. GEORGE GALLUP

THE ANSWER:

"M★G★M HAS TWICE AS MANY HITS A ~~~~ *ANY* OTHER COMPANY!"

DR. GALLUP HAS SETTLED THIS QUESTION OF LEADERSHIP CLAIMS BY GOING DIRECT-TO-THE-PUBLIC!

M★G★M: 4 OUT OF FIRST 10 HIT

Next Companies 2, 2, 1, 1, 0, 0, 0

M★G★M: 10 OUT OF FIRST 22 HIT

Next Companies 5, 2, 2, 1, 1, 1, 0

M-G-M HITS CHOSEN: (In First Ten) "A Guy Named Joe," "Mrs. Parkingt "See Here, Private Hargrove," "Two Girls and A Sailor"; (In balance of hits selec "Madame Curie," "White Cliffs of Dover," "Lost Angel," "Gaslight," "Dr Seed," "Song of Russia."

And acclaimed by the Nation!

GREER GARSON

WINS PHOTOPLAY MEDAL FOR MOST POPULAR FILM ACTRESS

BOXOFFICE REGISTERS PUBLIC OPINION!

HE ANSWER:

"M★G★M EQUALS ALL OTHER COMPANIES COMBINED!"

TRADE
PRESS
SURVEY

TYPICAL OF TRADE PAPER RESULTS (more on following pages) IS THIS:

BOXOFFICE MAGAZINE BLUE RIBBON AWARDS!

M★G★M: 6 OUT OF 12

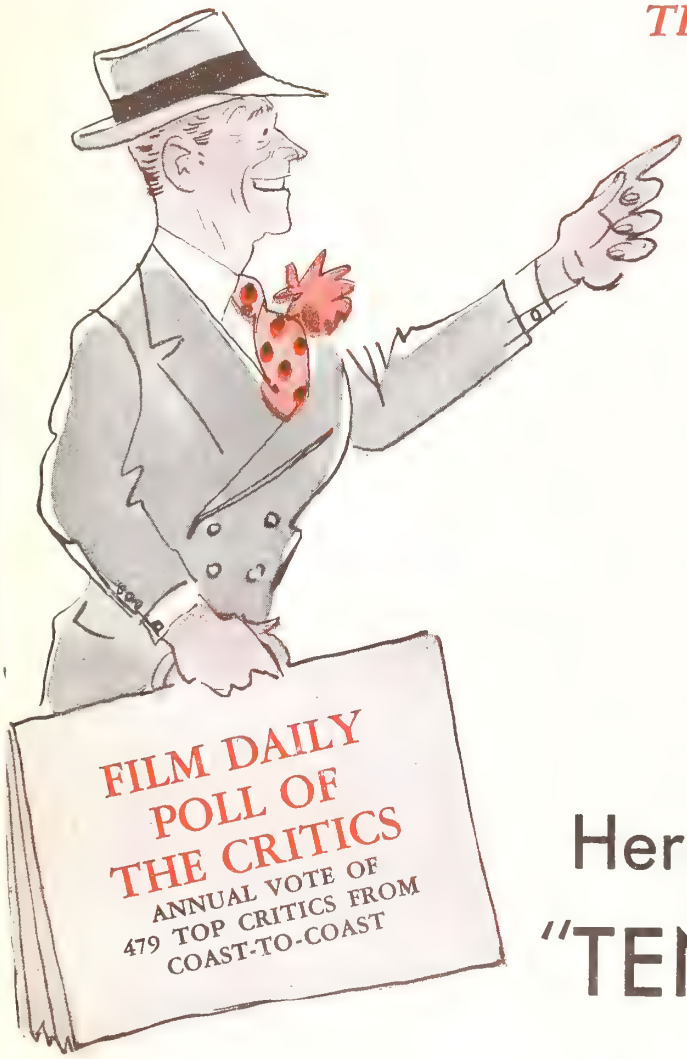
Next Companies 4, 2, 0, 0, 0, 0, 0

An amazing performance to win half of the entire year's Blue Ribbon Awards.

M-G-M WINNERS: "Madame Curie," "A Guy Named Joe," "See Here, Private Hargrove," "White Cliffs of Dover," "The Seventh Cross," "Mrs. Parkington."

(continued)

AND FILM DAILY ASKED THE CRITICS!


FILM DAILY
POLL OF
THE CRITICS
ANNUAL VOTE OF
479 TOP CRITICS FROM
COAST-TO-COAST

THE ANSWER:

"M★G★M HAS AS MANY HITS AS ALL OTHER COMPANIES COMBINED!"

Here's Film Daily's Annual "TEN BEST" VOTE!

M★G★M: 5

Next Companies: 2, 2, 1, 0, 0, 0, 0.

The leading critics of the nation's press, 479 of them from Coast to Coast, many of whom had polls among their own readers, have established a new high in film honors. M-G-M has half of the entire industry's Ten Best of the Year. M-G-M Hits voted are: "White Cliffs of Dover," "A Guy Named Joe," "Madame Curie," "Gaslight," "Dragon Seed."

NOTE:
During the
23-year history
of Film Daily's
"Ten Best" Vote
M-G-M has 29%
of all! Nearest
competing company
16%!

LET'S SEE HOW AMERICA'S HOWMEN VOTE ON LEADERSHIP!

As Reported in the Trade Press!

FAME
MOTION PICTURE HERALD
BOX-OFFICE CHAMPIONS

M★G★M WINS "FAME"!

QUIGLEY PUBLICATIONS ANNUAL WITH REPORTS FROM MOTION PICTURE HERALD

FAME'S ALL-TIME SCORE!

M★G★M: **77** OUT OF **297**

Next companies: 49, 42, 28, 23, 15, etc., etc.

Yes, it's a fact, since FAME began to collect reports on Box-Office Champs M-G-M is far ahead of all companies!

FAME'S SCORE FOR THE YEAR!

M★G★M TOPS MONTHLY CHAMPS: **13** OUT OF **61**

M★G★M TOPS ANNUAL CHAMPS: **7** OUT OF **25**

★

M-G-M: 10 OUT OF 25 BEST MONEY-MAKING STARS IN FAME'S POLL!

STARS!

M-G-M TOPS FAME'S STARS OF TOMORROW! 4 OUT OF 10

SHORTS!

IN FAME'S 10 TOP SHORTS
★ Pete Smith
★ M-G-M Cartoons
★ John Nesbitt

★ ★

M-G-M SWEEPS EXHIBITOR VOTE IN BOXOFFICE MAGAZI

M-G-M FIRST!

Largest number of "Top Hits"

M-G-M FIRST!

Highest percentage in "Top Hits" class

M-G-M FIRST!

Leading star of all—Greer Garson

M-G-M FIRST!

Most in male-female star vote

M-G-M FIRST!

Tops in female stars

M-G-M FIRST!

Most in place-winning stars

M-G-M FIRST!

Tops "Blue Ribbon" Monthly Awards
6 out of 12! Half of industry's Best!

FIRST STAR OF THE SCREEN!

Exhibitors confirm Gallup Poll. It's the verdict of thousands of showmen in Boxoffice Barometer Poll!

★

M-G-M TOPS IN FILM DAILY'S "FAMOUS FIVES" POLL

THE Film DAILY
M-G-M TOPS FILMDOM'S "FAMOUS FIVES"

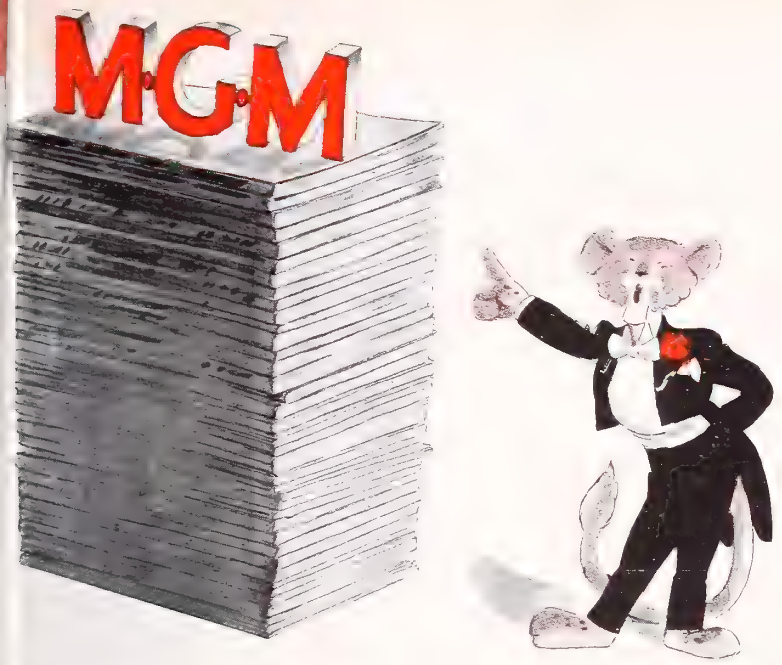
19 OUT OF 52 HONORS!

Next companies 10, 9, 5, 5, 1, 1, 1, 1

M-G-M scored in all of following categories:

BEST PERFORMANCES BY FEMALE STARS
BEST PERFORMANCES BY MALE STARS
BEST PERFORMANCES BY SUPPORTING ACTORS
BEST PERFORMANCES BY SUPPORTING ACTRESSES
BEST PERFORMANCES BY JUVENILE ACTORS
BEST PERFORMANCES BY JUVENILE ACTRESSES
FINDS OF THE YEAR
YEAR'S BEST DIRECTION
OUTSTANDING PHOTOGRAPHY

No matter in what trade paper you read the results of the Annual Exhibitor Survey, M-G-M is on TOP!"



THIS MAKES IT UNANIMOUS FOR LEO!

SHOWMEN'S TRADE REVIEW
ANNUAL VOTE CONFIRMS
ALL OTHER TRADE PAPERS!

STR
SHOWMEN'S TRADE REVIEW
Leaders
MOTION PICTURE INDUSTRY

Out among the box offices of the nation where the money comes in M-G-M shines brightest. When all the figures of this survey were totaled, M-G-M's terrific superiority in features, shorts, stars and new stars was again demonstrated.

6 OUT OF 15 TOP HITS ARE M-G-M

The M-G-M winners were: "A Guy Named Joe," "The White Cliffs of Dover," "See Here, Private Hargrove," "Madame Curie," "Thousands Cheer," "Two Girls and A Sailor."

6 for M-G-M. Next companies scored 4, 1, 1, 1, 1, 1, 0.

3 OUT OF 10 SHORTS SERIES ARE M-G-M

The M-G-M winners were: Pete Smith Specialties, M-G-M Color Cartoons, John Nesbitt's Passing Parade.

3 for M-G-M. Next companies scored 2, 2, 1, 1, 1, 0, 0.

6 OUT OF 20 LEADING STARS ARE M-G-M

The M-G-M winners were: Greer Garson, Spencer Tracy, Irene Dunne, Van Johnson, Mickey Rooney, Judy Garland.

6 for M-G-M. Next companies scored 4, 3, 2, 2, 1, 1, 1.

6 OUT OF 14 NEW STARS ARE M-G-M

The M-G-M winners were: Margaret O'Brien, Robert Walker, June Allyson, John Hodiak, Gloria DeHaven, Esther Williams.

6 for M-G-M. Next companies scored 4, 2, 1, 1, 0, 0, 0.

★

8 OUT OF 28 ARE M-G-M IN "VARIETY'S NEW SCREEN TOPPERS FOR 1944"

Prospects of stardom for some of these brilliant M-G-M youngsters already have materialized since Variety made its predictions. Here's Variety's list of M-G-M's New Screen Toppers: Van Johnson, John Hodiak, Robert Walker, Elizabeth Taylor, June Allyson, Gloria DeHaven, Esther Williams, Tom Drake.

AND VARIETY SAYS: "Bravo M.G.M.!"

THE PULSE OF THE PUBLIC IS VERY M★G★M!

NATIONAL MAGAZINES! FAN MAGAZINES!

The Message of M-G-M's Fame Carried to the Nation's Millions!

5 OUT OF 12 "PARENTS' MAGAZINE" MEDALS TO M-G-M IN 1944

"Parents' Magazine" monthly medals bear the inscription, "The Movie of the Month for Family Audiences." M-G-M is particularly proud to have been selected as the recipient of five of these awards within one year—because pictures for the whole family are the pictures that do the big business at box offices. M-G-M's winning pictures were: "Madame Curie," "See Here, Private Hargrove," "The Canterville Ghost," "Thirty Seconds Over Tokyo" and "Meet Me In St. Louis."

ELIZABETH TAYLOR WINS "PARENTS' MAGAZINE" MOST TALENTED JUVENILE STAR AWARD

M-G-M has 4 out of 6 since awards started. Next companies one each.

Lovely Miss Taylor achieves this distinction in behalf of the motion picture industry for the excellence of her portrayal in "National Velvet." Last year another M-G-M starlet, Margaret O'Brien, was the winner.

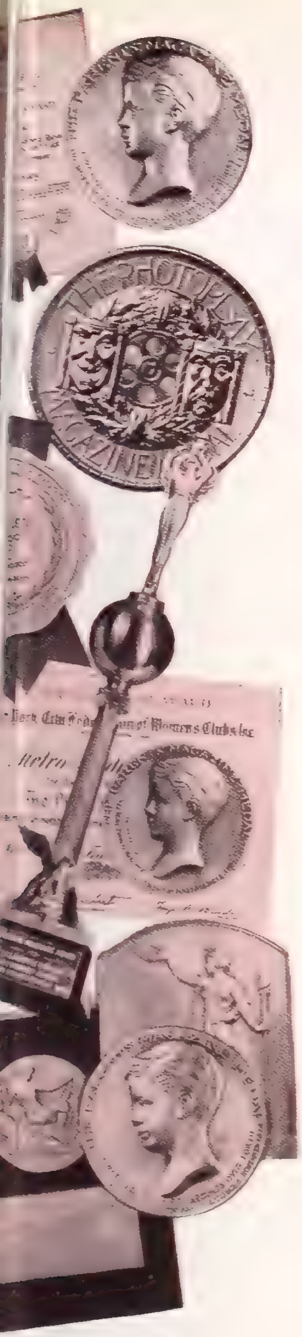
★ ★ ★ ★

3 OUT OF 3 FAVORITE FEMALE STARS WIN M-G-M RURAL VOTE OF "COUNTRY GENTLEMAN"

Judy ("St. Louis") Garland, Irene ("White Cliffs") Dunne and Ingrid ("Gaslight") Bergman make it a clean sweep for stars in M-G-M productions in this division of the second annual rural motion picture poll among the millions of readers of this famous magazine. Proof that M-G-M is tops in small towns as well as large.

7 OUT OF 10 MAKE M-G-M LANDSLIDE OF "COUNTRY GENTLEMAN'S" BEST-PICTURES-OF-THE-YEAR VOTE

That's the margin of M-G-M popularity in the rural areas. Hundreds of pictures were produced in the industry—10 were selected by the magazine readers as the year's best—and of the 10—7 were M-G-M: "The White Cliffs of Dover," "Dragon Seed," "Madame Curie," "Lassie Come Home," "Two Girls and A Sailor," "See Here, Private Hargrove," "A Guy Named Joe."



"LOOK" LOOKS AT M-G-M!

M-G-M stars picked to hit the top in 1945!

2 out of **4** males: VAN JOHNSON, ROBERT WALKER

3 out of **5** females: JUNE ALLYSON, GLORIA DeHAVEN, PHYLLIS THAXTER

LOOK'S "BEST ACTION PICTURE" OF THE YEAR
M-G-M's "THIRTY SECONDS OVER TOKYO"

LOOK'S "BEST CHILD ACTRESS" OF THE YEAR
M-G-M's MARGARET O'BRIEN

"REDBOOK" HONORS M-G-M!

4 OUT OF 12 MONTHLY AWARDS!

Magazine experts comb the field and one company, M-G-M, wins one-third of all the honors with "The White Cliffs of Dover," "Gaslight," "An American Romance," "Meet Me In St. Louis."

And as the new year gets under way M-G-M has captured already two of "Redbook's" awards for the first three months of 1945. "Thirty Seconds Over Tokyo" the winner for February, and "National Velvet" the top of the industry for March.

VAN JOHNSON TOP STAR IN "LADIES' HOME JOURNAL" SUB-DEB POPULARITY VOTE

A favorite with all classes of movie-goers, the feminine trade names Van top of them all. M-G-M knows how to build stars and make them box office assets.

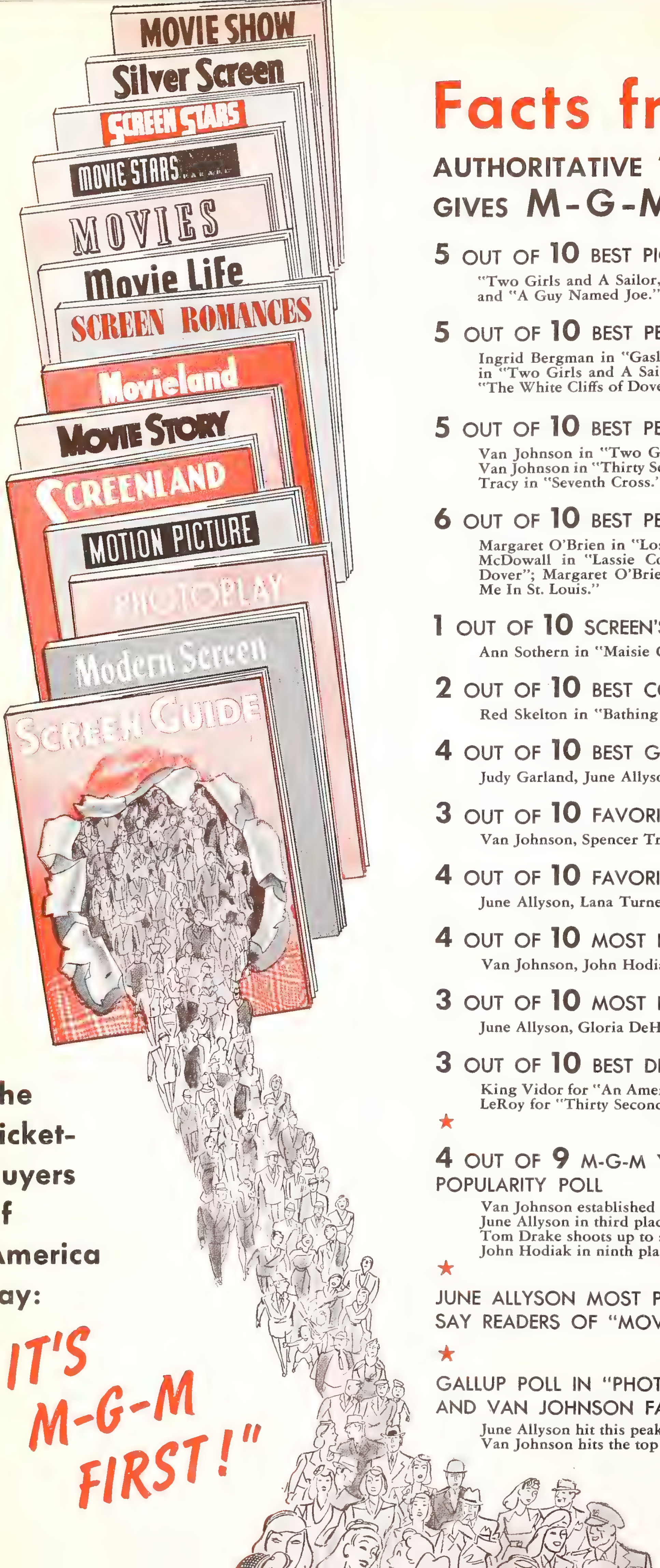
* * * *

3 OUT OF 8 WINNERS FOR M-G-M IN "SCHOLASTIC MAGAZINES" AWARDS

The lion's share for M-G-M in these publications that go to the students of the nation's schools: "Madame Curie," "An American Romance" and "Thirty Seconds Over Tokyo."

e Fans Know What's Best!

SIGN-POST OF THE NATION'S TICKET-BUYERS! THE FAN MAGAZINES POINT THE WAY!



The Ticket-Buyers of America say:

"IT'S M-G-M FIRST!"

Facts from the Fans

AUTHORITATIVE "SCREEN GUIDE" READERS-PO
GIVES M-G-M MAJOR SHARE OF WINNER

5 OUT OF 10 BEST PICTURES OF THE YEAR

"Two Girls and A Sailor," "Dragon Seed," "The White Cliffs of Dover," "Gaslig
and "A Guy Named Joe."

5 OUT OF 10 BEST PERFORMANCE BY AN ACTRESS

Ingrid Bergman in "Gaslight"; Katharine Hepburn in "Dragon Seed"; June Ally
in "Two Girls and A Sailor"; Greer Garson in "Mrs. Parkington"; Irene Dunn
"The White Cliffs of Dover."

5 OUT OF 10 BEST PERFORMANCE BY AN ACTOR

Van Johnson in "Two Girls and A Sailor"; Spencer Tracy in "A Guy Named J
Van Johnson in "Thirty Seconds Over Tokyo"; Turhan Bey in "Dragon Seed"; Spen
Tracy in "Seventh Cross."

6 OUT OF 10 BEST PERFORMANCE BY A CHILD

Margaret O'Brien in "Lost Angel"; Margaret O'Brien in "Canterville Ghost"; Ro
McDowall in "Lassie Come Home"; Roddy McDowall in "The White Cliffs
Dover"; Margaret O'Brien in "Journey For Margaret"; Margaret O'Brien in "M
Me In St. Louis."

1 OUT OF 10 SCREEN'S BEST COMEDIENNES

Ann Sothern in "Maisie Goes To Reno."

2 OUT OF 10 BEST COMEDIAN'S PERFORMANCES

Red Skelton in "Bathing Beauty"; Jimmy Durante in "Two Girls and A Sailor."

4 OUT OF 10 BEST GIRL SINGERS

Judy Garland, June Allyson, Gloria DeHaven, Ginny Simms.

3 OUT OF 10 FAVORITE MALE STARS

Van Johnson, Spencer Tracy, Clark Gable.

4 OUT OF 10 FAVORITE FEMALE STARS

June Allyson, Lana Turner, Greer Garson, Judy Garland.

4 OUT OF 10 MOST PROMISING NEW ACTORS

Van Johnson, John Hodiak, Robert Walker, Tom Drake.

3 OUT OF 10 MOST PROMISING NEW ACTRESSES

June Allyson, Gloria DeHaven, Margaret O'Brien.

3 OUT OF 10 BEST DIRECTION

King Vidor for "An American Romance"; Tay Garnett for "Mrs. Parkington"; Mer
LeRoy for "Thirty Seconds Over Tokyo."

★

4 OUT OF 9 M-G-M YOUNG PLAYERS PACE "MODERN SCREEN' POPULARITY POLL

Van Johnson established in first place.
June Allyson in third place for six months.
Tom Drake shoots up to seventh place.
John Hodiak in ninth place and moving up.

★

JUNE ALLYSON MOST POPULAR YOUNG STAR OF 1944, SAY READERS OF "MOVIE STARS PARADE"

★

GALLUP POLL IN "PHOTOPLAY" ELECTS JUNE ALLYSON AND VAN JOHNSON FAVORITES

June Allyson hit this peak in the April, 1944, issue.
Van Johnson hits the top with a rush in the March, 1945, issue.

NO GUESSWORK ABOUT IT!

Leadership in 1945 is right below!

M-G-M PRESENTS . . .

★ **WITHOUT LOVE**
Spencer Tracy, Katharine Hepburn, Lucille Ball

★ **OUR VINES HAVE TENDER GRAPES**
Edward G. Robinson, Margaret O'Brien, James Craig, Jackie "Butch" Jenkins

★ **KEEP YOUR POWDER DRY**
Lana Turner, Laraine Day, Susan Peters

★ **THE PICTURE OF DORIAN GRAY**
George Sanders, Hurd Hatfield, Donna Reed

★ **HOLD HIGH THE TORCH** *In Technicolor*
Elizabeth Taylor, Frank Morgan and Lassie

★ **THE VALLEY OF DECISION**
Greer Garson, Gregory Peck, Donald Crisp, Lionel Barrymore

★ **THE CLOCK**
Judy Garland, Robert Walker

★ **THRILL OF A ROMANCE** *In Technicolor*
Van Johnson, Esther Williams, Lauritz Melchior, Tommy Dorsey and his Orchestra, Frances Gifford

★ **WEEKEND AT THE WALDORF**
Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson, Xavier Cugat

★ **ZIEGFELD FOLLIES** *In Technicolor*
Fred Astaire, Lucille Ball, Lucille Bremer, Fanny Brice, Judy Garland, Kathryn Grayson, Lena Horne, Gene Kelly, James Melton, Victor Moore, William Powell, Red Skelton, Esther Williams

★ **SON OF LASSIE** *In Technicolor*
Peter Lawford, Donald Crisp, Lassie and Laddie

★ **ANCHORS AWEIGH** *In Technicolor*
Frank Sinatra, Kathryn Grayson, Gene Kelly, Jose Iturbi

★ **HER HIGHNESS AND THE BELLBOY**
Hedy Lamarr, Robert Walker, June Allyson

★ **PERFECT STRANGERS**
Robert Donat, Deborah Kerr

★ **EARLY TO WED** *In Technicolor*
Van Johnson, Esther Williams, Lucille Ball

★ **THE HARVEY GIRLS** *In Technicolor*
Judy Garland, John Hodiak, Ray Bolger, Virginia O'Brien, Angela Lansbury, Marjorie Main

★ **YOLANDA AND THE THIEF** *In Technicolor*
Fred Astaire, Lucille Bremer, Frank Morgan

★ **THEY WERE EXPENDABLE**
Robert Montgomery, John Wayne

AND OF COURSE THOSE THREE SPECIALS ROLL MERRILY ON!

"THIRTY SECONDS OVER TOKYO" • "MEET ME IN ST. LOUIS" • "NATIONAL VELVET"

1924 1945
21st YEAR OF LEADERSHIP
MGM

L is for **L**ive and let live!

E is for you Mr. **E**xhibitor!

O is for S.R.**O**.!

THE ANSWER TO WHAT'S IN A NAME!

And as LIFE MAGAZINE said it . . .

"The name Metro-Goldwyn-Mayer means more in the motion picture business than any other single name."

1924 1945
21st YEAR OF LEADERSHIP
MGM

PRINTED IN U.S.A.

owman, Fighting in Manila, ells How Japs Used Films

ROBABLY a moment of import, from "Opium War", one of the flood of Japanese pictures ured into the Philippines after the Japanese invasion. The picture is said to be about he inhumanity of the British" and the telling of it occupied some two hours. The rl in the scene above is Hara Setsuko. We are not able to identify the two men. It obably doesn't matter.

he concise but comprehensive, and cer- y unique, report which follows is the work man under fire. A Medical Corps worker, iating suffering, facing mortar fire and rs' bullets, Sgt. Collins LeMaster is first a ber of the motion picture industry; he d time to observe the state of motion ures.

ecifically, he's a theatre manager. He was an independent St. Louis circuit, then the St. Louis Amusement Company—and was, as so many theatre managers are, a ributor to Motion Picture Herald.

e is continuing the practice.

gt. LeMaster was one of the first in Manila. gside his report, complete with Japanese stills, and posters, he adds the small nota- : "My article was written under severe sure."

nd he also says: "In weeks to come, I hope nake a more thorough investigation of the ation."

gt. LeMaster is with the Army's 26th Medi- Laboratory.

SGT. COLLINS LE MASTER

TION pictures were the primary propa- la weapon of the Japanese during the three s they controlled the Philippine Islands. ry means offered by the film industry in the ds was utilized in the battle to win over Philippine people to the Japanese ideology. ut the Japs fought a losing battle. Their aganda on and through the screen was a plete failure. The Filipinos were far too ated to American customs and ideals and too deep an understanding of the Ameri- way of life for the Jap propagandists to ermine, except in a comparatively few in- ces.

nmediately following the perfidious attack he islands in December, 1941, all theatres in Manila were put into operation under Jap control. Night entertainment was banned and showings from 12 noon to 7 P.M. only were permitted. Admission prices were relatively low except in first run theatres, where prices were boosted as high as $10 a seat in the orchestra and 50 cents for a balcony seat.

Theatre programs during the early part of 1942 and in 1943 consisted mainly of American pictures and Philippine stage productions. Japanese newsreels played a very important part of each program and were compulsory at every performance.

In order to keep the theatres open and showings profitable, the Japs showed American films, product obviously pirated by them from American distributors' offices in Manila. The pictures were made in the U. S. from 1930 until the Jap occupation in December, 1941.

The use of American films fitted into the Japanese plan of propagandizing the island peoples. The English language and American customs were predominant in the Philippines; the quantity of American productions far exceeded anything the Japs had to offer and in no way compared with the limited pre-war Philippine production.

Use of American product was not limited to the film industry alone, however. Three-fourths of the war material the Japs had on the islands were stolen or copied from American equipment.

Films Carefully Selected

In selecting the American pictures for showing in Philippine theatres, the Japs chose stories, from the pirated stock of Hollywood product, which depicted certain aspects of American history or that of her Allies that the Japs believed could be used to turn the Filipinos against the U. S. and the Allies. The most widely used productions were: "Gone With the Wind," "How Green Was My Valley," "Tobacco Road," "So Red the Rose," "Grapes of Wrath," "Roaring Twenties" and "Of Mice and Men." "East Meets West" with Charles Boyer and Merle Oberon, was given preferred time.

Musical comedies and mysteries were next in importance in the Jap film program. Among the Hollywood pictures in this group shown were "Rosalie," "Naughty Marietta," "Rose Marie," "Broadway Melody of 1940," the "Andy Hardy" series, "The Cat and the Canary" and "The Thin Man." Only a few costume or period films were exhibited, among them "Les Miserables," "Blood and Sand," "The Mark of Zoro" and "Adventures of Marco Polo."

All of the American pictures were rigorously censored by the Japs and no favorable or sympathetic mention could be made of America or her Allies.

Jap Propaganda Aim Defeated

Even though the films were outdated, capacity crowds, starved for American pictures, flocked to see them and, despite the opposite Jap aim, were drawn closer to the U. S.

During the latter part of 1943, the Japs launched production on two feature films in Luzon. One, "The Dawn of Freedom," dealt with the Japanese invasion of Luzon. The second was "Tatlong Maria," dealing with life in Manila as compared with that in the small provinces.

The American film industry has a great task to perform in the days ahead. The Philippine people have been oppressed for the last three years and they need laughter, fun and diversion as well as medicine, food, clothing and shelter.

Only 3 Theatres In Manila Usable After Jap Defeat

Only three of the 20 theatres in Manila escaped destruction in the recent struggle of the American forces to free the Philippine city from the Japanese, according to a report received Monday from Manila by the overseas film division of the Office of War Information.

Louis Lober, assistant chief of the unit, said that only one first run theatre, the Times, was found to be in condition for immediate showing of films. Arrangements had been completed by Manila representatives of the OWI to open this house as soon as electric power was available, he said.

The only other film theatres in the city which will be able to open in the near future are the Ideal and Lyric. At the Ideal, the lenses had disappeared although the projector and sound equipment were undamaged. Some renovation would be necessary at the Lyric, but both projector and screen were reported intact, Mr. Lober advised.

The first run Metropolitan, Capitol and State were completely demolished. Theatres in bad condition and unsuitable for use were the Elite, Lotes, Apollo, Alhambra, Alegria, Gloria, Luxon, Manila, Reno, Tejeron and Madrix.

Distribution of Hollywood product in the Philippines will be handled by the OWI, which has 45 especially selected features and 45 documentaries, all in English. Prints for the features were prepared by the industry and turned over to the OWI, following the pattern set for the liberated areas of Europe. To help bring the Filipinos up to date on news of the war, a weekly service by air of United Newsreel, the OWI-compiled footage from all five newsreel companies, already has been started.

Robert Perkins, former Universal representative in the Far East, heads the OWI distribution in the Philippines. Michael Berher, former Columbia executive in the Far East who had headquarters in Japan, is now chief film officer for OWI Pacific outposts. Jules V. Nayfack, formerly with MGM, is a recent addition to the OWI staff of film officers in the Pacific.

ARMY KEEPS REINS ON ITALIAN FILMS

Taint of Fascism and Slow Recovery Are Delaying Return to Industry

FORM FILM BOARD

A report from Rome last week indicated that the Allied Control Commission had announced formation of an Allied-Italian Film Board, with a view to aiding the revival of motion picture production in Italy.

Although it has been some 18 months since the film section of the Psychological Warfare Branch of the Allied military governments began its work in conquered Sicily, there is no indication of an early return of physical distribution in Italy to the film industry as was done in France just five months after the invasion of Normandy.

This information came in a report last week on the film situation in Italy by Louis Lober, assistant chief of the Motion Picture Bureau of the Office of War Information, in New York. The reasons ascribed by Mr. Lober to the delay are complex. They fall into several brackets:

1. The new Italian Government has paid little or no attention to "de-Fascistation" of its film industry. Until that has been accomplished, normal commercial channels for distribution of American and other Allied motion pictures cannot be used safely.

2. The slow physical recovery of Italy from war devastation. Approximately 65 per cent of the potential revenues for motion pictures from all of Italy resides in territory still in enemy hands.

3. The paralyzed condition of transportation and communication facilities and the lack of power to operate theatres. In Naples, theatres which began to get electric current in November, 1943, closed again January 19, 1944, by order of the Allied Typhus Commission, not to reopen until March.

4. Restrictions maintained by the new government against American motion pictures, whch include an importation and distribution monopoly, high dubbing taxes, banning of American newsreels, and large cash prizes to spur local producers, who also get special rebates of theatre admission taxes.

Despite the obstacles, Mr. Lober reported that American pictures, both features and short subjects, were playing an important role in the country's recovery from the Mussolini dictatorship and were being warmly welcomed by the Italian people.

Films Aid War Operations

"Films entrusted to PWB are helping military operations by providing pictorial information of the war and sustaining civilian morale while war against the Germans is being fought on their own soil," Mr. Lober reported. "By projecting and interpreting Allied objectives in the conflict, they are influencing the actions of the people. They are also explaining plans for reconstruction of Italy, persuading Italians of the good faith of the United Nations for peace, promoting good will, giving the people a much-needed ambition to live a democratic way of life again."

The responsibility for the introduction of motion pictures is in the hands of the PWB film section of the Allied military governments, with personnel made up of members of OWI, the U. S. Army and other Allied military and civilian agencies.

The difference between the French and Italian situations in regard to the industry was explained by Mr. Lober. "Unlike France, which had been occupied by the Germans but had never accepted fascism, Italy had a fascist government for 25 years, had been dominated by the Nazis for four years, and had been an active enemy of the Allies from when it declared war in 1942 until forced to sign an armistice in September, 1943," he said. "Northern Italy is still enemy occupied country and filled with Italian fascists who fled before the advance of the Allied armies." He pointed out that in France the recovery of the film industry was speeded by the help of loyal representatives of American companies.

Transportation Is Disorganized

Transportation facilities, rail, truck, ships and airways, are still completely disorganized in many places far behind the war front, Mr. Lober observed. He reported that telegraph, postal and telephone communications from one large city to another still were paralyzed, and that offices and equipment are practically unavailable to commercial concerns.

In spite of being able to make use of military transport and communication and of being able to requisition office premises, PWB operates in Italy with great difficulty even today, Mr. Lober said. Transportation in the provinces is almost completely lacking except on foot, theatres are requisitioned for troops, electric power is limited if existing at all, and curfews reduce the number of shows. Curfews, combined with long hours of daylight, greatly handicapped extensive use of mobile units by the PWB.

Sicily Set Pattern

"Regulations under which PWB functioned in Palermo, Sicily, set a pattern for reopening of all theatres to civilians as the Allied Military Government followed the armed forces to and up the mainland," Mr. Lober revealed. "PWB services all houses not requisitioned by either the Army or Red Cross. Soldiers are admitted at half price. The number of shows per day depends on the Allied Military Government, on electric power available, and on curfews. All existent films are recensored. All personnel of theatres, film companies and their supply houses are screened for security. All films are under PWB control, and no film can be shown without PWB approval. Furthermore, PWB can insist a film be shown should it be deemed wise or advisable.

"Pending censorship, none but British, American, Russian, French films produced before the fall of France, and Italian films were permitted to be exhibited. From the Italian product was excluded all Luce newsreels (old Italian government newsreels), all short subjects including documentaries, and all feature length films with a political or propag significance."

Before the Allied offensive in June, there was an estimated 5,440 motion pi theatres operating in Italy with receipts ing approximately $75,000,000 at the pre ing rate of exchange, Mr. Lober said. added that by June of that same year than 500 theatres had been damaged or stroyed by bombing. Many deposits of tures as well as un-exposed film were als ported lost.

"Up to the end of 1944," Mr. Lober "the PWB film division had reopened to ians an estimated total of 1,043 theatres– of these in Naples and vicinity, 247 in R 226 in Palermo and Catania, 146 in Bari in Cagliari, and 71 in Cosen." He repo that the film section had shown feature tures to more than 13,000,000 Italians. S subjects, newsreels and documentaries clocked an attendance of more than 52,000 by October, 43 features had been release Naples, 41 in Catania, 40 in both Rome Bari, 37 in Palermo, 20 in Cosenza and 1 Cagliari. A total of 567 shorts and newsr were shown in Catania and Palermo ar

Film Taxes Are Heavy

In addition to the restrictions cited at beginning of this article, taxes include a per cent impost where the net price is lo than two cents at current exchange rates per cent where it is higher than two ce five per cent on gross receipts for public p erty tax, and a general tax of five per cent tickets above eight cents.

The PWB conducted an inventory of pictures that had been in circulation for m than five years, to restrain distributors f showing American features hidden since be the German occupation without proper auth ization from the owners. The section recei 54 American and seven British features. F Russian features are also being shown b Soviet government organization. Of American features, 42 had superimposed ti the rest being dubbed in Italian. From Am ca also came 65 short subjects with super posed titles and 43 documentaries with c mentaries in Italian. Mr. Lober said that populace complains bitterly against super posed titles.

Fascists Pillaged Studios

"Another function which the PWB film tion, now headed by Lieut. Pilade Levi of U. S. Army, has undertaken in Italy is revival of a democratized Italian film ind try until such time as the Italian Governm get around to doing something about it itse Mr. Lober reported. "When PWB ente Rome, it discovered studios and their equ ment . . . in surprisingly good condition, spite the fact that they had been pillaged fleeing fascists. The Italian film industry been very prosperous in the last few years had developed many first class technicians, rectors, cameramen and soundmen. Using w resources in men and equipment were availa the PWB, with the collaboration of the Ar film unit, has succeeded in producing a nu ber of newsreel subjects of particular Ital interest."

WLB Refuses To Allow Dismissal Of Musicians

The request of radio station WOV, New Yo that it be allowed to drop from its payrolls se of 12 staff musicians, was denied this week by Regional War Labor Board. The station was a ordered to raise the musicians' salaries 15 cent. They had had no salary increase si January 1, 1941. The station has a contract w Local 802, American Federation of Musicia

M-G-M TRADE SHOW OF "THE VALLEY OF DECISION"

GREER GARSON
GREGORY PECK
in
"THE VALLEY OF DECISION"
with
DONALD CRISP · LIONEL BARRYMORE
PRESTON FOSTER · MARSHA HUNT
GLADYS COOPER • REGINALD OWEN • DAN DURYEA
JESSICA TANDY • BARBARA EVEREST • MARSHALL THOMPSON
Screen Play by John Meehan and Sonya Levien • Based on the Novel by Marcia Davenport • Directed by Tay Garnett • Produced by Edwin H. Knopf
A METRO-GOLDWYN-MAYER PICTURE

ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 4/24	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N. W.	TUES. 4/24	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 4/24	10:30 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 4/24	8 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 4/24	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 4/24	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 4/24	8 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 4/24	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 4/24	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 4/24	3 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 4/24	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 4/24	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	TUES. 4/24	9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	TUES. 4/24	1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	TUES. 4/10	1:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 4/24	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 4/24	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 4/24	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 4/24	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 4/24	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 4/10	10:30 A.M. Also 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 4/24	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 4/24	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 4/24	11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	TUES. 4/24	2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	TUES. 4/24	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 4/24	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 4/24	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 4/24	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	TUES. 4/24	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 4/24	1 P.M.

LADY YULE TO SEEK MARKET IN U. S.

Her British National Plans a New Policy of Fewer but Bigger Pictures

London Bureau

The 71-year-old Lady Annie Henrietta Yule is the latest formally to announce an intention of assaulting the United States market with her wares.

As reported in MOTION PICTURE HERALD, September 9, 1944—Lady Yule—widow of Sir David Yule, reputedly in his life-time Britain's richest man—finances the production organization known as British National; the product thereof being vended by the sister organization, Anglo-American.

It would be folly, however, to regard her ladyship as just another "angel" for the enterprises of other people. She has a remarkably shrewd, acute command of affairs. Louis H. Jackson, managing director of Anglo-American and executive producer of all British National's efforts, will also go on record with the assertion that Lady Yule knows considerable of the principles and details of production.

Goes to Elstree Every Day

Living in a comparatively modest establishment at nearby St. Albans, she attends her Elstree studio every day, conducts the chairmanship of her company with the care and skill of any bank president, approves every script her directors select, knows precisely what the least of her employees is up to at any given moment.

The answer is that British National's films —50 since the war's start—have earned comfortable dividends in the home market; and that without the aid of an automatic circuit release, such as is enjoyed by the Rank outfit and, to a lesser degree, by Associated British.

Maybe, judged by the yardstick of American audience demands, they have worn hitherto a fairly modest air. But Lady Yule feels that the time is apposite for her team to spread their wings. She has evolved a patiently drawn, nevertheless bold plan of fewer but bigger pictures. Part of her studio is still under Governmental requisition but, as she assures us, she has every hope for her wartime tenants leaving her any day now. Moreover, she has a high building priority for the studio-extension scheme which was revealed last September.

First of the fewer but bigger is already on the stocks. It's a musical—"Waltz Time"—in process of direction by Paul Stein. He it was who made Britain's most successful musical to date, "Blossom Time." That picture crashed the Associated British Cinemas circuit like a minor whirlwind, playing return dates here, there and everywhere.

Features Several Favorites

If care in casting be the criterion, "Waltz Time" should be equally happy in its showings. There's a hand-picked lot of favoured British players like Carole Raye, Patricia Medina, Anne Ziegler, Webster Booth, George Robey. Plans are toward, it is understood, for the publicising of their names in America well in advance of the picture's Atlantic crossing.

Other interesting subjects on the Yule priority schedule include an exciting vaudeville escapade based on a best-selling novel, "The Trojan Brothers." Yes. It's an easy guess. The brethren of the title are the fore and aft parts of a comedy horse. Much more interesting is the circumstance that Billy Hartnell is slated to play one of the equine components. For in the opinion of Lady Yule's advisers and that of many other persons Mr. Hartnell is one of our most promising players.

No American distribution deal has been set for the new product. Lady Yule wants to have something to show before her people start talking. So it's highly probable that Mr. Jackson will be another of those Atlantic pilgrims ere long. New Yorkers will find him a diverting if slightly unorthodox salesman.

Starting studio work at Welwyn is Associated British's "Night Boat to Dublin"; Robert Clark producing, Laurence Huntington directing. It's probably A.B.C.'s most ambitious endeavour to date for Mr. Clark also has a wishful eye on that elusive American market; has likewise shown an exemplary patience in getting his cast precisely right. "Night Boat" is a spy epic. Robert Newton —magnificent in "Happy Breed" and as Pistol in "Henry V"—plays the lead, supported by well tried persons like Muriel Pavlov, Raymond Lovell, Guy Middleton.

"Night Boat" Rated Big

"Night Boat" should be noted in the viewer's books, for the inside slant is that it's scheduled for an Atlantic voyage immediately the negative is delivered.

Those famed coordinators in the J. Arthur Rank outfit have laid it down that, come what may, the various teams in the organization must produce among them a minimum of 16 features yearly. In other words, official and none too friendly frowns will be bestowed on any more of those inordinately prolonged production undertakings of the "Caesar and Cleopatra" order. Strict rationing of studio space and times of occupancy have been ordained; the coordinators will see that they are adhered to.

Currently in active shooting the organization has six films all well up to schedule. They are: Two Cities' "Carnival," "Beware of Pity," "Men of Two Worlds"; Gainsborough's "The Wicked Lady"; Sidney Gilliat's "Rake's Progress"; Cineguild's "Brief Encounter."

Wesley Ruggles is here but momentarily maintains a close seclusion in the aristocratic confines of Claridge's. Officially it has bee given out that the reason for the Ruggl purdah is that he is not so very well consequence of a bumpy winter crossing of th Atlantic Ocean. In fact, Mr. Ruggles wishes get ironed out certain difficulties which ha arisen with the Ministry of Labour.

Frequently this department has drawn atte tion to conditions prevailing in the producti field here; conditions which promise to becon even more rigid in the near future. One is th question of the importation of studio equi ment; the Board of Trade saying in this rega that import licenses will be refused to an equipment whose production can be satisfa torily undertaken in Britain. The other is th business of bringing to Britain's aid acknow edged American experts in production. It is connection with this latter circumstance th Mr. Ruggles has run into his present patc of stormy weather.

Protest U. S. Technicians

Mr. Ruggles planned to bring over at leas four well-known studio technicians to assi him in the making of his giant Rank musica In accordance with their loudly advertised, lon announced, policy, the Association of Cin Technicians just won't play that way; hav been down to Whitehall with loud protest the Labour Minister that as good technician are available here as ever came out of Americ

Discussion of the merit or otherwise of th claim has only an academic concern. Unhapp circumstance thought it appear, that is the fac The A.C.T. is a body with a pronounced Leftis tinge and an inordinate political consciousnes It also holds a position of high favour an influence with Governmental powers that b On this same question it has essayed severa falls with the producers, notably on the oc casion when J. Arthur Rank proposed to brin Louis R. Loeffler here to trim Gabriel Pascal' "Caesar" negative. There were vast coming and goings then whose upshot was a char acteristic compromise whereby Mr. Loeffler wa allowed to operate in "association" with hi British colleagues.

A.C.T. Attitude Hardened

But A.C.T.'s attitude has hardened sinc then; its officials addressing extremely forth right remonstrance to Whitehall in connectio with the Ruggles plan.

The latter has been waiting for an appoint ment with Ministry officials. Victor Finney Mr. Rank's Whitehall lobby-man, has been toil ing with vast outpourings of would-be emollien salve. Some accommodation undoubtedly w be reached by virtue of Mr. Finney's tactf exercises.

Call it what you will, those are the circum stances which operate here and which ar destined, so it is believed, to carry even greate force in the future; in spite of all the airy wishful, talk of a closer collaboration betwee the American and the British production trades

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RANK TAKES CONTROL OF TWO CITIES BOARD

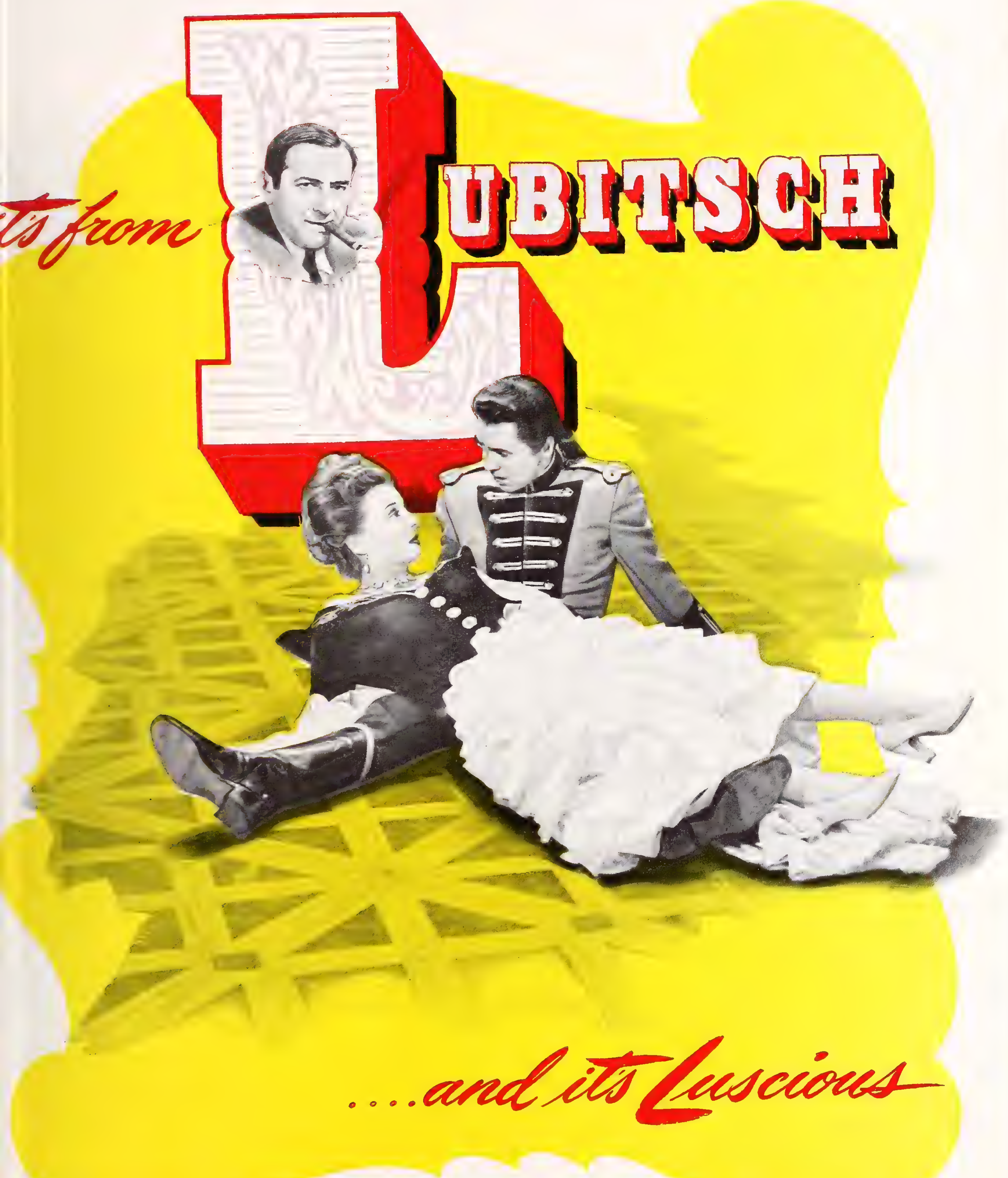
In line with J. Arthur Rank's policy of consolidating the operating control of various of his British film interests, Mr. Rank quietly and without formal announcement recently took over active control of the board of Two Cities Films. Mr. Rank is chairman, and with him on the board are two members of his high command, Leslie W. Farrow and Barrington Gain. Filippo Del Giudice remains as managing director of the producing company.

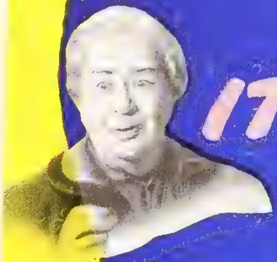
John Davis, Rank Emissary, Returns from South Africa

John Davis, managing director of Odeon Thea tres of England, returned Tuesday to Londo following a nine-week visit to South Africa an the Near East for J. Arthur Rank.

Mr. Davis said he was "happier than ever" ove results toward securing theatre outlets for Britis films in Egypt, Palestine, Capetown, Johannes burg and Kenya. He declined to discuss detail of his negotiations, however, pending a conferenc with Mr. Rank.

In all likelihood, Mr. Davis will accompany th British film leader on his forthcoming journey the U. S., scheduled sometime in May. G. Woo ham Smith, another member of Mr. Rank's inne cabinet, is also expected to accompany him.


t's from LUBITSCH
....and it's Luscious



IT'S LOVE

LOVE -

TALLULAH
BANKHEAD · CHARLES
COBURN

ANNE
BAXTER · WILLIAM
EYTHE

ERNST LUBITSCH'S

A ROYAL

with **VINCENT PRICE**

MISCHA
AUER · SIG
RUMAN · VLADIMIR
SOKOLOFF · MIKHAIL
RASUMNY

DIRECTED BY
OTTO PREMINGER · PRODUCED BY
ERNST LUBITSCH

Screen Play by Edwin Justus Mayer - Adapted by Bruno Frank - From a Play by Lajos Biro and Melchior Lengyel

LUBITSCH TOPS "HEAVEN CAN WAIT" WITH HI

OVE! with that electric Lubitsch touch!
SCANDAL
RRIFIC NEW HIT FROM 20th CENTURY-FOX
30th ANNIVERSARY

20th Century Fox is proud that for the second

AND THESE *Academy Awards*

WILSON
Best Screenplay
LAMAR TROTTI

WILSON
Best Art Direction
(color film)
WIARD IHNEN

WILSON
Best Cinematography
(color film)
LEON SHAMROY

WILSON
Best Sound Recordin
E. H. HANSEN

ne DARRYL F. ZANUCK

has been honored with the coveted

Irving Thalberg

AWARD

for the highest consistent standard of achievement with
"Wilson," "The Purple Heart" and "Winged Victory"

VILSON
est Film Editing
RBARA McLEAN

WILSON
Best Interior Decoration
(color film)
THOMAS LITTLE

LAURA
Best Cinematography
(black & white)
JOSEPH LaSHELLE

THE FIGHTING LADY
Best Documentary Picture
LOUIS de ROCHEMONT

COLLECT AT EVERY SHOW! RED CROSS WEEK—MARCH 15-21

U. S. Takes to the Screen to Tell America About Tomorrow

On Thursday "Watchtower Over Tomorrow," the first motion picture ever made by the industry for the U. S. State Department, was to be released to theatres throughout the nation. It has been indicated that both the industry and the State Department intend to continue and extend the cooperation thus begun.

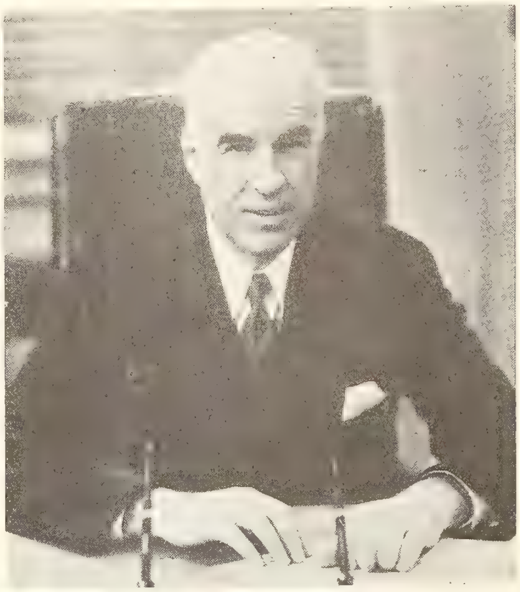
"Watchtower," a 15-minute short subject dealing with the complex Dumbarton Oaks proposals for international security, is distributed by the War Activities Committee through WAC distributor chairmen in each of the 31 exchange areas. Release of the picture coincides with the radio, newspaper and public platform campaign the State Department is conducting prior to the United Nations Conference in San Francisco April 25.

The film attempts to show how the nations of the world failed to insure a lasting peace after World War I, the consequences of their failure and the responsibility facing the United Nations for durable international peace in the future.

As treated on the screen, the proposals of Dumbarton Oaks are somewhat oversimplified, but for theatre audiences struggling to understand the machinery whereby Dumbarton Oaks' objectives could be implemented, "Watchtower Over Tomorrow" succeeds in its mission.

As documentary cine-art, the picture is disappointing. The handling of newsreel material for background, the montage effects and the casting of Hollywood actors to impersonate Mr. and Mrs. John Q. Public leave a good deal to be desired, and also indicate that timeliness was above other considerations. As a short information on what Dumbarton Oaks hopes to achieve, the message will get across the screen to the audience.

The introductory sequence featuring Edward R. Stettinius, Secretary of State, who emerges not only as an earnest public official but photogenic as well, was made in Mexico City during Mr. Stettinius's stay there for the Chapultepec Conference.



EDWARD R. STETTINIUS in his first motion picture role, as Edward R. Stettinius, Secretary of State in "Watchtower Over Tomorrow," produced by Jerry Bresler, directed by John Cromwell from an original by Ben Hecht.

In his introductory remarks, the Secretary of State pays tribute to the industry "for the patriotic effort it is making, through this picture, to bring you an idea of what a United Nations organization can mean for the men and women and children of our country."

John Cromwell directed the film. Karl Kamb wrote the shooting script from a treatment by Ben Hecht. Jerry Bresler, head of MGM shorts subjects production, produced "Watchtower" and John Nesbitt, of MGM's "Passing Parade" series, was the narrator. Harold Kress was film director and Lester White photographer.—JES.

PRC Buys Exchange from Kulick in New York

PRC completed plans Monday whereby it will acquire the company's New York exchange on April 6. Arrangements for the purchase of the franchise, which was held by Bert Kulick, recently appointed general manager of distribution, were started by Leon Fromkess, PRC president, during his recent visit to the company's New York office. The new exchange will continue to be managed by Frances Kulick. Plans for the acquisition of additional exchanges in the near future now are under way, according to Mr. Fromkess.

Schnitzer and Buchanan at Montreal UA Meeting

A discussion of United Artists' new merchandising plan highlighted the opening session of the company's Canadian sales meeting at the Mount Royal Hotel, Montreal, Monday. Edward M. Schnitzer, home office executive, presided at the meeting, which was attended by the company's six Canadian branch managers.

Mr. Schnitzer outlined policies to be followed in connection with both current and new productions. Barry Buchanan, director of advertising and publicity, discussed the company's forthcoming merchandising plans on new films.

Among the Canadian branch managers in attendance at the meeting were Charles S. Chaplin and Sam Kunitzky, Montreal; J. H. Reid, Calgary; George Heiber, St. John; Douglas Rosen and Al Iscove, Toronto; Harry Woolfe, Vancouver; Abe Feinstein, Winnipeg. Herbert Berg of the home office publicity department accompanied Mr. Schnitzer and Mr. Buchanan.

PCCITO Urges Congress State Theatres Essential

Motion picture theatres should be declared essential, the Pacific Coast Conference of Independent Theatre Owners urged, in a resolution directed this week to Congress and to Director of War Mobilization James Byrnes.

The resolution was to be sent to Mr. Byrnes and to Senators and Representatives of seven Pacific area states.

Taking note of an appeal for film theatres presented in the House by California Representative Gordon L. McDonough, the resolution stresses the manifold service of theatres in the war effort.

Tax Revenue U
To $26,298,412

Washington Bureau

In sharp contrast to a year ago, the turn year brought a definite upsurge in amusem tendance, it was indicated Tuesday by the of Internal Revenue.

The improvement was shown in the Fe collections (covering January business), rose to $26,298,412 from $24,345,560 the pre month, while a year ago receipts dropped $16,744,936 to $12,094,185 in the same perioc

The special report for the Third New (Broadway) District, however, indicated th improvement in business was in the smaller and rural districts rather than the metro centers, receipts in the Broadway sector dr from $4,766,726 in January to $4,049,158 th lowing month.

The New York report showed that r from box office admissions dropped from $ 825 in January to $3,450,643 in February, receipts from tickets sold by brokers dec from $51,054 to $32,913; tickets sold by prop in excess of established prices dropped from to nothing, and admissions to roof garden cabarets fell from $630,833 to $565,602.

The bureau reported that for the first months of the Government's fiscal year i lected $237,662,562 from admissions ,against 630,825 in the corresponding period a year an increase of $117,031,737.

Technicolor Reports Net Of $859,156 for 1944

Technicolor, Inc., had a net profit of $8 for the fiscal year ended December 31, 194 cording to the company's annual financial released Tuesday in New York by Dr. H T. Kalmus, president. The 1944 net com with $1,103,704 for 1943.

Federal excess profits' taxes increased $13,008 in 1943 to $535,450 in 1944, the subject to an anticipated post-war refur $53,345. Total Federal taxes last year amc to $1,048,288, compared with $812,250 the before. Total revenue in 1944 was $11,1 against $9,292,927 in 1943. Footage of pc prints rose from 125,773,775 in 1943 to 161,97

An agreement recently was made between nicolor and the Bank of America National and Savings Association for a line of cred to $2,500,000 for the next 10 years, Dr. K reported.

Twenty-nine American features were graphed in Technicolor during 1944 and others were filmed by Technicolor, Ltd., B affiliate, 39 features are being photographed or are in preparation of filming for this During the year the company also made on a wide range of subjects for the Governm

Canada Continues Royalty Fee On Seating Capacity Basis

There is no change in the schedule of ro fees for 1945 to be collected by the Can Performing Rights Society, Toronto, from th proprietors on a seating capacity basis. How the organization has been authorized by Dominion Government to impose fees tot $141,672 from Canadian radio stations for the of the repertoire of music compositions, comp with $138,310 in 1944.

Pete Smith Short Wins Safety Council Award

The National Safety Council's Award of annually for the film contributing most to p safety during the year has gone to the MGM Smith Specialty, "Safety Sleuth." The film selected as "the best motion picture on occ tional safety released in 1944—also the best m picture on any safety subject produced prim award went to another Pete Smith Speci "Seventh Column." This marks the fourth an MGM short has won the award.

th-Fox Year Net rofit Estimated $12,400,000

consolidated net profit, after all charges, of tieth Century-Fox Film Corporation and its -controlled subsidiaries, including National res Corporation and Roxy Theatres, Inc., for weeks ended December 30, 1944, is estimated 2,400,000, an increase of $1,499,000 over the ous year.

s is equivalent, after deducting dividends on ior preferred and convertible preferred stock, during the year, to approximately $6 per share e 1,771,364 shares of common stock outstand- t December 30, 1944.

comparison of the 1944 report estimated with es for 1943, follows:

	Estimated 1944 (53 Weeks)	Actual 1943
lidated net profit before eral taxes, minority inter- and contingencies........	$40.165.000	$38.153 000
sion for Federal income and ess profits taxes...........	25,100,000	23.800.000
	$15.065.000	$14.353,000
ct net profit applicable to ority interests	1.765.000	1,433.000
	$13,300,000	$12.920.000
ct net profit National Theas Corporation and its subiaries to July 9, 1943, on ich date National became olly-owned	....	2.019.000
er provision for contincies	900,000	.. ....
	$12.400.000	$10,901.000

he final financial statement for the company for 4 is expected to be issued in the near future.

th-Fox Establishes Funds Retire Preferred Stock

he 20th Century-Fox board of directors has orized the setting up of retirement funds for emption of the prior preferred and convertible ferred stocks. Each year a specified percentage the fiscal net is put aside to buy the stock in open market, conditioned on a certain redemp- price. If it is not possible to buy at the emption price, the prior preferred must be re- med by lot within six months after the fund is up. On the convertible fund, the company not buy above the redemption price, which is 35.

estern Electric Reports et of $13,857,704

Vestern Electric Company this week reported profit for the year ended December 31, 1944, $13,857,704, compared with $13,302,926 in 1943. tal gross income was $930,375,921 in 1944 as npared with $717,422,675 the preceding year. ited States Government business for the year s $788,859,954 as compared with $596,112,017 1943. Total employment costs for 1944 were 5,864,159 and $250,155,741 the year before. To- taxes, excluding social security, were $88,893,- in 1944 and $70,140,481 the previous year.

ew Distributing Company inted; Casanave Principal

Charles Casanave, independent film distributor, New York, will form a national distributing ganization comprising independent franchise hold- formerly associated with Film Classics, the 's film industry heard this week. Incorporation pers have been drawn, the report adds, and the mbers will have an aggregate of 800 theatres der control.

iskin Completes Navy Task

Samuel Briskin, producer, has completed a ecial three-week assignment executed at the uest of the Secretary of the Navy. The assign- nt concerned Navy production problems.

General Aniline Sales Climb 24.7 Per Cent in 1944

The General Aniline and Film Corporation Monday reported sales of $73,311,178 during 1944, 24.7 per cent above 1943 and the highest in the history of the company. Among the company's products are film and other photographic materials, sensitized paper and films for the reproduction of drawings, and machines for finishing and developing these materials. It is best known for its dyestuffs.

Operating profit before taxes increased more than 25 per cent to a record of $16,984,637, compared with $13,551,713 in 1943, while Federal taxes on income also reached a new high, climbing from $8,989,267 in the previous year to $12,123,000 in 1944.

Net profit after taxes and provision of $1,000,000 for special accruals due to wartime operations was $4,813,276 or $6.57 per share of common A stock. This represented an increase of 18 per cent over revised net profit of $4,062,527, or $5.54 per share of the same stock in 1943.

Excluding profit of $1,221,347 on sales of securities, the 1944 net profit was $3,591,929 or $4.90 per share as compared with $3,605,069 or $4.92 per share on a similar basis in 1943.

The company is currently controlled by the Alien Property Custodian through his vesting of capital stock representing about 98 per cent of the voting power.

CBS Net Rises; Executives Cite Network Gains

From a gross income of $84,905,830 during the year ended December 30, 1944, the Columbia Broadcasting System, Inc., earned a net profit of $4,678,361, compared with a gross of $75,166,440 and a net of $4,535,941 for 1943, Frank K. White, vice-president and treasurer, reported to the stockholders Monday.

Provision for Federal income and excess profits taxes in 1944 was $8,250,000, compared with $7,575,000 in the preceding year. The net for the year represents $2.72 per share on the 1,717,076 shares of $2.50 par value stock outstanding, as compared with $2.64 per share during 1943 on a like number of shares.

In a resume of the year's activities, Paul W. Kesten, executive vice-president, emphasized the preparation for and the handling of war news from all fronts. He pointed out that a total of 3,169 hours had been devoted to war broadcasting on standard wave lengths, embracing a total of 14,206 messages. Working with the Office of War Information and the Coordinator of Inter-American Affairs, the network delivered 40,510 hours of short-wave broadcasting with programs on 29 languages.

Mr. Kesten reported a total of 369 television programs running 213 hours, which did not include 141 hours of test pattern broadcasting. Nor did the figure include "nearly 100 additional broadcasts of motion pictures." His comment on the post-war role of television is covered in an article on page 17.

Admiral Sees Films Vital To War Production

Rear Admiral C. H. Woodward, chief of the Navy's Industrial Incentive Division, forecasts that motion pictures showing equipment in battle action will play a vital part in meeting and beating urgently needed production schedules.

"Wherever these pictures are shown," Admiral Woodward said, referring to Navy incentive films currently in distribution, "results have been most gratifying. Frequently decreasing absenteeism, and production correspondingly rises."

He estimated that about 4,000 war plants and labor groups now are showing Navy incentive films, with more than 1,700,000 persons in attendance each month. The Navy incentive films are made from official combat footage which frequently never reaches the eyes of the general public because distribution is restricted exclusively to war workers.

GPE Profit for Year $1,138,147; Expansion Seen

Consolidated net income of General Precision Equipment Corporation for 1944, after provision of $2,866,700 for Federal income taxes and renegotiation, amounted to $1,138,147, compared with $1,255,907 in 1943, according to the annual report, issued Tuesday.

The 1944 net income was equivalent to approximately $1.94 per share on 586,087 shares of capital stock outstanding, against $2.14 per share the previous year.

Because of the amendment of the New York State franchise tax law requiring that liability for that tax be put on a current basis, the corporation charged against its 1944 earnings two years and 10 months of tax accrual, amounting to approximately $340,000 as against $122,000 which would have been charged formerly, thereby reducing net profit, after taxes, by about $146,000. Earle G. Hines, president of the company, points out in his letter to stockholders that this is a nonrecurring item and does not represent an increase in the tax rate.

20th-Fox Dividends Included

Included in the stated income are dividends received by General Precision from its investment in common stock of Twentieth Century-Fox Film Corporation, amounting to $327,950, against $371,200 in 1943. During the year, the company sold 35,000 shares of Twentieth Century-Fox Film at a net average price of approximately $25 per share and applied the proceeds from the sale to the acquisition of two new subsidiaries, Ampro Corporation and Askania Regulator Company. The report shows the volume of the company's manufacturing activities to have increased during the year, net sales of all subsidiaries amounting to $24,096,904, compared with $20,964,525 in 1943.

The business of distribution, installation and financing of film theatre equipment pursued by several subsidiaries of General Precision should expand rapidly after the war "because of growing obsolescence and pent-up demand," Mr. Hines said. Since the reorganization of the company in 1936, six new subsidiaries have been added to the six companies remaining in the original group. Outside of the industry, subsidiaries operate in the broad fields embracing the use of optics, electronics, supersonics, hydraulic and electrical units.

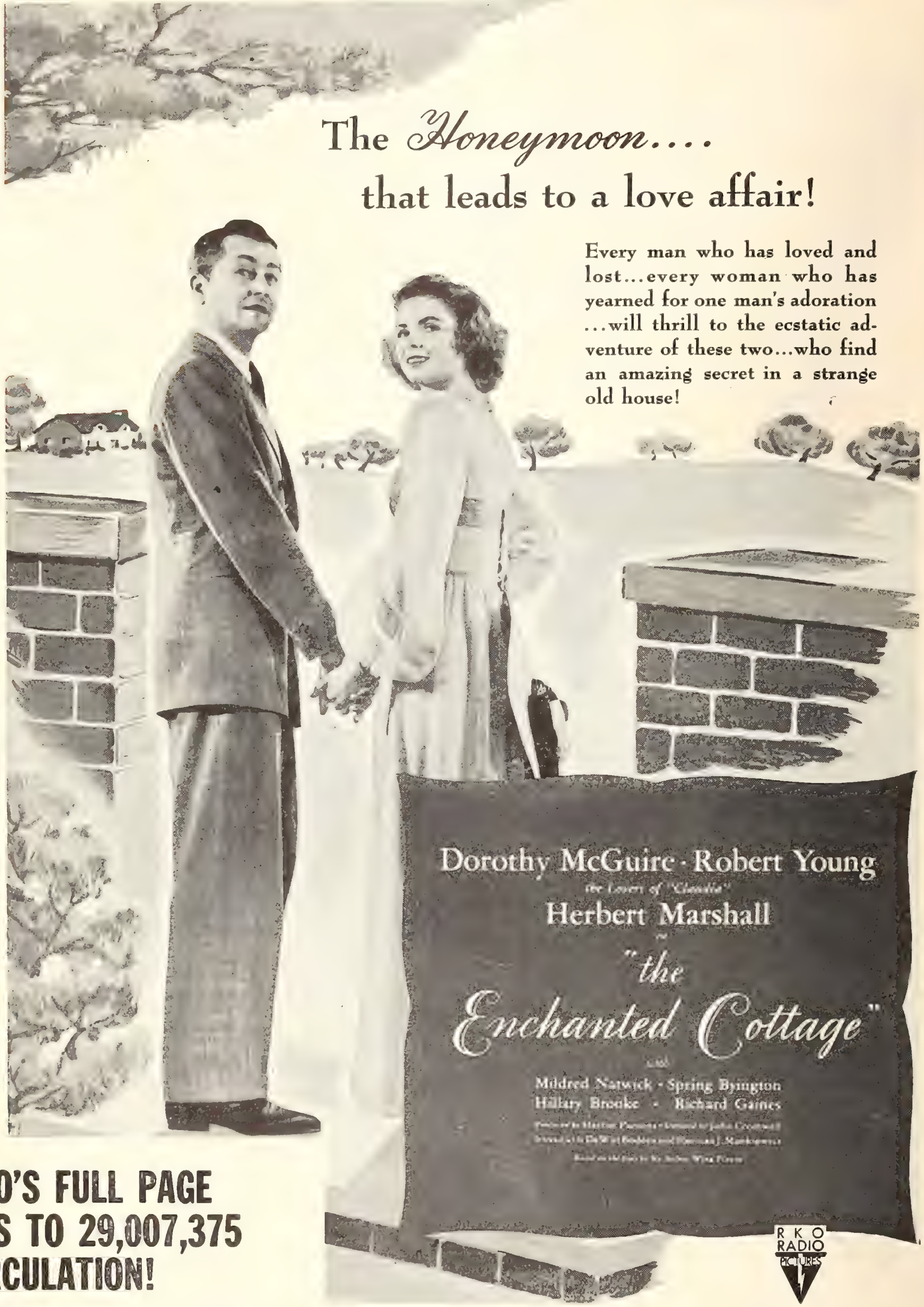
Company Subsidiaries Listed

The subsidiaries of General Precision are: National-Simplex-Bludworth, Inc., New York: International Projector Corporation, New York; The Strong Electric Corporation, Toledo, Ohio; J. E. McAuley Manufacturing Company, Chicago; The Hertner Electric Company, Cleveland; Ampro Corporation, Chicago; Cinesimplex Corporation, Syracuse, N. Y.; Theatre Equipment Contracts Corporation, New York; Motion Picture Engineering Corporation, Chicago; Bizzelle Cinema Supply Corporation, New York; Askania Regulator Company, Chicago, and Librascope, Incorporated, Burbank, Calif. The two divisions of National-Simplex-Bludworth are the National Theatre Supply Division and the Bludworth Cinema Supply Corporation.

Minority stockholders and patent license interests are held by General Precision in Scophony Corporation of America, New York; Panoramic Radio Corporation, New York; Electronbeam, Limited, Chicago; and Henry Hughes & Son, Limited, London, England.

Trans-Lux Reports Net of $199,104 for Year

Net profit of Trans-Lux Corporation and wholly-owned subsidiaries for the year ended December 31, 1944, was $199,104 compared with $140,514 the previous year. Net income from theatre operations was $378,165. Total net income before provision for taxes was $287.849. A dividend of 10 cents a share was declared last December.



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Herbert Marshall
in
"the Enchanted Cottage"
with
Mildred Natwick · Spring Byington
Hillary Brooke · Richard Gaines

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—*HOLLYWOOD REPORTER*

"A natural, both as to box office and entertainment."
—*Motion Picture Herald*

"Will play a merry tune at the box-office." —*Variety*

"One of the month's most noteworthy screen events."
—*Boxoffice*

"In the top bracket."
—*Hollywood Variety*

"Beats a path of its own . . . an attraction of some size."
—*Motion Picture Daily*

"Deeply moving . . . has tremendous appeal for women." —*Film Daily*

"Timely . . . should prove beneficial to box-office."
—*Showmen's Trade Review*

"Unusual love story will get the women's vote."
—*The Exhibitor*

NATIONAL
PRESENTATIO
IN MID-APRIL!

BRITISH UNION HAS NEW TRAINING PLAN

A. C. T. Calls for Period of Vocational Education with Examinations

by PETER BURNUP
in London

The Association of Cine Technicians has come forward with its own comprehensive plan of apprenticeship to the production side of the industry. Recently Max Milder announced a plan for training ex-soldiers as managers for theatres of Associated British Cinemas.

A.C.T. is to be felicitated on the job; for here is the first all-in endeavor this side to give a proper craft status to studio work people. The Association demands as a postulate to its plan the immediate formation of a joint apprenticeship council on which Government departments would have representation; has asked for an early meeting with the Producers' Association and the Ministries of Labour and Education to discuss its proposal.

Council To Develop Scheme

The function of the apprenticeship council, says A.C.T.'s planners, will be the preparation of an all-embracing scheme, with practical and theoretical syllabuses devised on lines which will become manifest after an examination of counterpart schemes already functioning in the nation's other staple industries.

A.C.T. suggests as a working framework of the plan the following considerations:

1. A period of vocational training before leaving school ("pre-entry education").
2. A period of employment during which the employer undertakes to teach the employee his craft.
3. Additional training, mainly theoretical, which would be obtained during this period of employment.
4. A certificate received on completion of the specified training period entitling the holder to rank as a "skilled worker."
5. Examinations, in conjunction with educational bodies, which would confer additional qualifications.

The joint apprenticeship council, which is the cornerstone of the plan, if its proposed principles be accepted, will become the only avenue of entry into the production side of the industry in view of the fact that A.C.T. lays it down that, in the fullness of time, only people who have been granted its certificate shall be permitted to work in Britain's studios.

In Line with Other Industries

That's a harsh concept at first sight, but it's wholly in line with current conditions in other industries. Some film men, moreover, are disposed to welcome the thought; seeing in it not only a praiseworthy endeavor to lend dignity to the studio-workers' craft but a much desired amendment in the present regime under which a producer very often finds himself at the mercy of some little clique of the disgruntled who, in some way or other, have muscled into the business.

A.C.T.'s suggestion, in other words, is that studio-craft is a worthwhile job whose qualifications demand high standards of early education followed by closely-regulated "continuative" courses of study. The inevitable corollary is that the accomplished craftsman merits a share in the industry's control.

A.C.T. makes it plain that it wants the industry to cast its net as widely as possible in its search for new entrants; insists that no premium be asked of the aspirant apprentice, that the industry itself should bear the cost of training its recruits; suggests that the public schools of technology should be asked to advise on the appropriate curriculum of the "pre-entry" education of would-be-film technicians.

Films Council Approval Seen

There it has the approval, by inference, of the Films Council (whose famous Monopoly Report recommended that some such scheme as this might profitably be considered by the industry) and of the Exhibitors' Association which lately has had under consideration the recruiting of projectionists.

Exhibitors in different parts of the country from time to time have urged that their Association might well establish some standard of qualification for the projectionist's job; should enlist in that regard the assistance of technical schools up and down the country. So far as can be ascertained the proposition is still in the amiable discursive stages.

Maybe, A.C.T.'s forthright move will give the Cinematograph Exhibitors Association discussions the impetus the question demands.

British Monetary Quota Up 50%

London Bureau

The British Government last Thursday ordered an increase of 50 per cent in the monetary quota provisions of the Films Act, with the revised quota relating only to distributors adopting a monetary basis.

Under terms of the order, deficiencies in the value of British films acquired for exhibition in England may be offset by acquiring, for an appropriate amount, British films for showing in the United States, provided that labor costs of $12 per foot shall be paid on pictures shown in Britain; that such costs aggregate the equivalent of at least $4 per foot had the distributor adopted a footage basis, and that every $8 of the price paid for British films exhibited in America shall reduce the footage obligation by one foot.

The monetary quota provisions heretofore provided that each American company must make or acquire one British film per 100,000 feet of imports; that each film must be at least 7,000 in length and that a payment of at least $82,000 in wages be made to British labor.

International Pictures Renews Deal with RKO

Ned Depinet, president of RKO Radio Pictures, Inc., last week announced renewal of a distribution agreement with International Pictures covering release of its product during the 1945-46 season. Under terms of the agreement, RKO Radio will distribute for 1945-46 International pictures including the Gary Cooper production "Along Came Jones," starring Gary Cooper with Loretta Young; "Tomorrow Is Forever," starring Claudette Colbert, Orson Welles and George Brent; and the Sonja Henie Technicolor film, "Countess of Monte Cristo."

English Seek t Restrict Foreign Theatre Holding

London Bureau

A proposal calling for Government contr acquisition of British theatre holdings by fo interests was submitted last Wednesday by British Producers Association to the Boar Trade.

The producers' unit urged Hugh Dalton, p dent of the Board of Trade, to include in legislation based on the monopoly report filed year by the special committee of the Films Co a clause which would prevent the acquisitio foreign companies of holdings in British thea

At present there is no law in Britain w prevents foreign interests from acquiring stock only in theatre companies but in industrial commercial firms as well. Individual compa including film organizations, however, have tected themselves from control by foreign panies by establishing in their by-laws constitution safeguards against this eventuality

The producers association, of which J. Ar Rank is president, also recommended to the b that provision be made in any legislation "strict safeguards" to control the film hold already held by foreign investors.

If the board recommends such legislation it is passed by Parliament, it would mean freezing of American interests in British circ and theatre companies at the present levels. rently, Warner Bros. has an interest in Associ British Cinemas; Twentieth Century-Fox Gaumont-British circuit and United Artists Odeon circuit.

The board is not expected to propose any le lation until all recommendations from every bra of the industry have been submitted to it.

In New York this week, several foreign dep ment executives observed that the British p ducers' proposal was aimed at preventing the c trol of theatres by American companies, not investment of American film money in Bri circuits.

One industry official said he did not believe British would pass any law which would st American investments, but that a bill might passed which would seek to prevent an Ameri company from gaining more than a 49 per c interest in a British firm.

Commercial Film Users to Get More Raw Stock

Producers of commercial and industrial fil were assured a "substantial" increase in 35 raw stock allocations for the second quarter Tu day by the War Production Board. They w told that their raw stock situation in relation the total industry and Government needs mi improve in the next quarter, beginning July 1.

Members of the commercial producers' advis committee met with WPB officials in Washingt Tuesday and discussed methods of setting up equitable method of distribution of the 35n film among the several companies. The increa in allocation of industrial production is rough estimated at about 40 per cent of the first quo but in footage actually amounts to only a very f million feet. Negative stock in 16mm is ve tight, positive stock considerably improved a color duplicating film very scarce, the board tc the committee.

Attending the meeting were the following co mittee members. Harold E. Wondsel, Soundma ters, Inc.; Frank Balkin, Chicago Film Labor tories; Norman E. Wilding, Robert B. Stric land; Burton W. Depue, Burton Holmes Film Inc.; Edward J. Lamm, Pathescope Compa of America; Earl Carpenter, Escar Motion Pi ture Service; James L. Baker, Mode-Art Picture L. R. Rehm, Atlas Educational Film Co.; Robe C. McKean, Caravel Films, Inc.; R. H. Ra Ray-Bell Films, and Frank K. Speidell, Aud Products.

PB Moves to et Independent tock Quotas

presentatives of independent producers who asked by the War Production Board to serve special committee to aid the board in al- ing raw stock to individual independents last sday declined the responsibility and the WPB to organize the committee was abandoned, as learned in Washington. The WPB will le the allocations itself, it was indicated.

nouncement of the committee was made by ley Adams, chief of the Consumers' Durable ls Division of the WPB, following the March neeting of board officials with the Industry isory Committee to discuss raw stock alloca- for the second quarter of 1945.

igh WPB officials were reported this week to considered briefly abandoning allocations to panies within the industry and setting only a amount available for civilian consumption. The osal was understood to have been dropped after sers condemned it in terms ranging from os" to "debacle."

ne Independent group originally included Roy ey, representing Walt Disney; Barney Bris- Sol Lesser Productions, and Thomas L. ker of Edward Small Productions.

eanwhile, applications for raw stock quotas by pendent producers to the board are understood xceed the 28,323,720 feet which the WPB had aside for the independent producers pool.

r. Adams was expected to announce this week ific allocations for the independents. Last , representatives of independent producers, in- ing James Mulvey, Samuel Goldwyn Produc- s; Al Schwalberg, International; Mr. Walker Mr. Disney, conferred individually with Mr. ms in Washington. They discussed their own ific raw stock needs but were given no indica- as to what their allocations were to be.

ast Thursday, it was reported in Washington an additional 15,000,000 feet of raw stock, e the quotas for the second quarter, might be ed over to the industry from a stock pile ch had accumulated in New York. The stock prises Army film reportedly scheduled to have sent overseas, but, because it had been in age longer than regulations permit, the foot- recently had been barred from overseas ship- t.

bout 3,000,000 feet of the stored footage was to have been allocated for coverage of the ted Nations Conference in San Francisco, il 25.

Per Cent Increase in m Output in 1944

he total production of photographic film last was 580,448,000 square feet, an increase of per cent or 34,355,000 square feet over 1943, Department of Commerce reported last week.

he fourth quarter output, it was announced, in- sed 10 per cent, or 13,744,000 square feet, over preceding quarter and was 18 per cent, or 23,- 000 square feet above the fourth quarter in 3. Commercial users received a slightly lower portion of the output in 1944, but the actual ntity distributed through commercial channels eased seven per cent, or 24,260,000 square feet, the preceding year. The ratio of total ship- ts to commercial users steadily declined ough the year, from 72 per cent in the first rter to 59 per cent in the final three months.

he Department's report covered the production eight manufacturers in 1943 and the first half ast year and 10 manufacturers for the final six ths of 1944, representing 100 per cent of the stry.

sdanovic Plans Hotel

aul Gusdanovic, Cleveland circuit owner, has chased a site at Fort Lauderdale. Fla., upon ch he plans to build a 150-room hotel after the .

Independent Distributors Seek Formula on Raw Stock

At a meeting of the National Association of Motion Picture Independents in New York last Thursday, a sub-committee was appointed to work out a formula whereby the organization could request the War Production Board for relief in connection with the raw stock situation.

Nat Sanders, president of English films, was named to head the committee, which will present its findings informally to Stanley Adams, chief of the Consumers' Durable Goods Division of the WPB before the Industry Advisory Committee holds its next meeting sometime in June.

Election of officers was tabled until the organization's next meeting in mid-April. The present slate includes Charles Hirliman, Florida-Hirliman Productions, president; Jack Hoffberg, Hoffberg Productions, first vice-president; Mr. Sanders, secretary, and Sam Hacker, Film Audit Service, treasurer.

The group expects to present to the WPB information concerning its principal complaint, that the release schedules of small independent companies compared to the large distributors is uncertain, frequently involving loss of raw stock allocations as printing cannot be determined as finally as that of a large company in any given quarter.

Travis in East to Discuss Stock for South America

Merwin Travis, executive director of the Motion Picture Society for the Americas, arrived in New York from Hollywood last week for conferences with home office foreign managers. He also was expected to discuss raw stock allotments for South American countries in New York and in Washington. Mr. Travis conferred recently with Francis Alstock, director of the film division of the Office of Inter-American Affairs. He said that the request by the Mexican Government for an additional 5,000,000 feet of raw stock to make six operatic feature films this summer was being considered in Washington but that no decision had been made to grant the request.

Hearing on Murray Motion Postponed Second Time

The hearing of a motion to vacate orders issued last month by Federal Judge William H. Holly in the Chicago conspiracy case brought by Thomas A. Murray against distributors, was to take place Wednesday after postponement last week because of the illness of Miles Seeley, defense counsel. The orders included the dismissal of distributor defendants, Loew's and Twentieth Century-Fox, and the granting of a new trial to the remaining defendants. Last January a jury returned a verdict of $105,000 damages in favor of Mr. Murray, operator of the Thalia theatre there.

Fraser Rejoins 20th-Fox

The appointment of George Fraser to the Twentieth Century-Fox exploitation staff, under Rodney Bush, has been announced by Hal Horne, director of publicity, advertising and exploitation. Mr. Fraser, who has been a member of the home office publicity staffs of Paramount, Twentieth Century-Fox and Columbia, replaces Lou Gerard, transferred last week to the New York publicity department under Jules Fields.

Forms Realty Company

Michael Daly, owner of the Daly Theatre Circuit of Connecticut, has filed a certificate of incorporation and organization in Hartford from the Daly Realty Company as follows: capital, $50,000; commencing business, $16,500; incorporators, Michael Daly, president and treasurer, Hartford; Barbara Campbell, vice-president, East Hartford; William Rabinowitz, secretary, West Hartford.

Altec Names Supervisors

The appointments of F. Bruce Newborn and L. K. Brisbin as Altec Service Corporation supervisors in Seattle and Portland, respectively, under the direction of W. E. Gregory, Seattle district manager, has been announced by H. M. Bessey, vice-president.

DeMille Demands Probe of Unions' "Encroachment"

Cecil B. DeMille, motion picture and radio producer, this week called upon the new House Committee on Un-American Activities, in Washington, to investigate "the encroachment by certain unions upon the guaranteed rights and liberties of American citizens." He also asked the California Supreme Court to force the American Federation of Radio Artists to reinstate him so he could resume radio work.

Continuing the battle that began when he was forced off the air after refusing to pay a $1 political assessment imposed by the union, Mr. DeMille stated his views in a letter to Representative Mundt, a Republican of South Dakota and a member of the House committee. He declared that the committee, recently established by a top-heavy House vote to supplant the expired Dies Committee, had the task of exposing any activity which menaced the Constitution of the United States.

Wrote Mr. DeMille: "No agency or organization, be it state, Federal, executive or unofficial, should be beyond the scope of the Committee. Right now an un-American activity which surely should be investigated and brought to the attention of the public, the Congress and the legislatures for correction by law is the encroachment by certain unions upon the guaranteeed rights and liberties of the American citizen.

"When a union can literally shackle a citizen by forbidding and actually preventing him from working at his trade because he refuses to pay a political assessment to support a cause on the ballot to which he is opposed, then the people of the United States are in the grip of a tyranny as all-out as Fascism or Nazism or Communism.

"This is a matter of the abuse of power and the shocking concept that union by-laws take precedence over the Constitution of the United States or the constitution of a state.

"When freedom of individual choice in an election is taken away from us—the right to support what candidate and propositions we choose, with our money or our voice or our vote—when that is taken away from us because of our convictions, and we are arbitrarily denied the right to work and make a living, then the cornerstone of governmen by the people is removed and the whole structure of liberty collapses."

Orson Welles announced Monday that he would speak over the Mutual Network this Saturday for the American Federation of Radio Artists in reply to Mr. DeMille, who presented his side of the case over the same network March 17.

Paramount Distribution Club Elects Reagan President

All officers and the board of governors of the Distribution Department Club, Inc., of Paramount Pictures were reelected March 20 for one year at the annual meeting held at the home office. The officers are: Charles M. Reagan, president; George A. Smith and R. M. Gillham, vice-presidents, and G. B. J. Frawley, secretary and treasurer. The officers and Frank Meyer constitute the board of governors. The club includes as members executives at the home office and district and branch managers in the United States and Canada.

Form Theatre Company

The Salco Amusement Corporation, Bridgeport, Conn., operator of the Barnum, has filed a certificate of organization, naming Louis J. Anger of Bridgeport, president, Angelo F. Sturchio, of Stratford, vice-president, and Clifford E. Lyon, of Stratford, treasurer and secretary.

Selected Buys Cleveland House

The Almira theatre, Cleveland, has been purchased by Selected Theatres Company from George Allbright. The circuit, owned by Nate and Sam Schultz, owns five other houses in Ohio.

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POLKA DOTS

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RKO's frightfully funny murder mystery . . . with a bride and groom and a best-man "wolf" tangled in a trail of clues and killers and gorgeous glamour gals!

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O'BRIEN
Sherlock in search of a body

GEORGE
MURPHY
Groom in search of a suite

CAROLE
LANDIS
Bride in search of excitement

Having Wonderful Crime

ITH **LENORE AUBERT**

Produced by Robert Fellows
Directed by Eddie Sutherland

Screen Play by Howard J. Green, Stewart Sterling and Parke Levy

RKO RADIO PICTURES

Walsh and Casey To Tackle Strike In New York Talk

The attention of all factions concerned in the Hollywood studio strike was focused on the east at midweek, with IATSE president Richard F. Walsh and Pat Casey, producers' labor contact, en route to New York for conferences with William Hutcheson, international president of the Carpenters and Joiners Union, and other labor executives.

Meanwhile, producers reaffirmed their earlier assertions that production was proceeding steadily, saying that work was being done on 25 features.

Sunday in Hollywood, Herbert Sorrell, head of the Conference of Studio Unions, told an all-union meeting, "the strike is 98 per cent won. Walsh is trying for a negotiated peace, but we will hold out for unconditional surrender."

Mr. Sorrell, to whom the National War Labor Board last Wednesday addressed its order for immediate return of the strikers to work, was reported not to have answered the request, but met privately last Friday with Edgar J. Mannix, president of the Association of Motion Picture Producers, and Mr. Walsh.

Mr. Sorrell reiterated his willingness to abide by an NLRB decision but insisted that producers deal meanwhile with the Set Decorators' Local 1421. Conflicting jurisdictional claims over the Local by the Conference and the IATSE brought about the strike which began March 12.

Rebellion flared on Wednesday among the rank and file of IATSE members in Hollywood when they voted overwhelmingly to refuse work outside their own craft. Gaining control of a meeting there, insurgents voted Bill Goodwin, Local 44 president, out of his chair.

Last week some 90 per cent of the Screen Actors Guild voted in a mail ballot to ignore the picket lines and fulfill their contracts, thus following the advice of guild officials of the previous week.

The Los Angeles *Times,* in a lead editorial, said the strike "takes the blue ribbon for assininity in wartime labor disputes" and pictured the walkout as marring the notable contribution the industry has made to the war effort.

French Film Theatre Strike Ends with Pay Increase

The week-old strike of motion picture theatre personnel in Paris and the principal French provincial cities was terminated last Thursday when theatre managers and union members agreed on increased salary scales. The Government exerted efforts to end the strike, "for a living wage," as rapidly as possible, realizing that entertainment was essential for a people living on short rations. The threat by legitimate theatre employees to join the walkout was considered another factor in speeding the settlement.

Hawaii Reports $63,710 For March of Dimes

Hawaii last week reported a collection of $63,710 in the 1945 March of Dimes drive. Puerto Rico and Canal Zone reported $1,245 and $1,081, respectively. Neither of the three territories had been included in the drive of previous years.

Two additional states completed their reports. Vermont collected $7,895, a 24 per cent increase over 1944; North Dakota reported $14,594, a 35 per cent increase.

The committee, headed by Nicholas M. Schenck, is urging exhibitors to rush through their reports so that state chairmen may complete their accounting. By last weekend only 10 states had made full reports.

Twigg Joins Ohio Circuit

William Twigg has resigned from the Paramount sales force in Cleveland to become booker for the Peter Wellman circuit with theatres in Girard, Youngstown and Hubbard.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 59—Final battle of Manila; Yanks wipe out last Jap resistance in Philippine capital; Philippine rule restored; MacArthur raises flag over Corregidor.

MOVIETONE NEWS—Vol. 27, No. 60—Capture of Cologne. . . . Capture of the bridge at Remagen. . . . American delegates to San Francisco parley. . . . Names in the news—Secretary Wallace learning to fly. . . . Navy heroes being decorated. . . . Henry Kaiser having collection drive for war needs. . . . Notre Dame football team in training. . . . Man O' War 28 years old.

NEWS OF THE DAY—Vol. 16, No. 257—Submarine commanders receiving awards. . . . Battle for Cologne. . . . Henry L. Kaiser talks on clothes-gathering for the destitute of Europe. . . . General Montgomery makes awards to Belgians.

NEWS OF THE DAY—Vol. 16, No. 258—Crossing the Rhine. . . . Capture of Cologne. . . . Monty sees victory. . . . On the road to world security. . . . U. S. submarine heroes honored. . . . Appeal for aid to war victims.

PARAMOUNT NEWS—No. 60—The last days of Manila—high points of the drive to victory.

PARAMOUNT NEWS—No. 61—Beyond the Rhine. . . . United national clothing collection. . . . What price peace?

RKO PATHE NEWS—Vol. 16, No. 62—Victory in Manila—Final stages of Manila battle—Manila's citizens liberated.

RKO PATHE NEWS—Vol. 16, No. 63—Yanks cross Rhine. . . . U. S. prepares for San Francisco conference. . . . Kaiser opens clothing drive.

UNIVERSAL NEWS—Vol. 18, No. 383—Manila freed of Jap domination.

UNIVERSAL NEWS—Vol. 18, No. 384—Allies drive across Rhine to victory. . . . World's eyes on security conference. . . . Kaiser seeks clothing for war victims.

ALL AMERICAN NEWS—Vol. 3, No. 127—Girls train as graduate nurses. . . . National congress of colored parent-teachers meet. . . . Gov. Dewey signs Ives-Quinn bill—first in U. S. . . . Chicago opens new 125-unit housing project. . . . Merchant Marine. . . . Richard Wright, famed author, has new best seller. . . . First Negro WACS arrive in England.

Warners Close First Deal For Spanish-Dubbed Films

Warners International has closed its first Spanish-dubbed film deal with the Operadora Circuit of 19 first run and subsequent run theatres in Mexico City, for the first group of 10 films. The company will inagurate its Latin-American program of dubbed films with the premiere of "To Have and Have Not" on March 31 at the Chapultepec, one of Mexico City's most recently constructed first run theatres. Other dubbed films scheduled to play the Operadora circuit will be "Objective, Burma," "Roughly Speaking," "Hotel Berlin," "God Is My Co-Pilot" and others which have not been released for domestic distribution. Warners does its synchronizing at its coast studio.

Mestanza Named Head of PRC Latin American Department

The appointment of H. Alban-Mestanza, formerly in charge of foreign language production for Monogram, as head of the PRC Latin American department was announced last week by Roberto D. Socas, PRC's general export manager. Mr. Mestanza, whose appointment took effect immediately, is in charge of all matters pertaining to inter-American distribution. He also will lay the groundwork for launching PRC's Spanish dubbed-in program, which is now in preparation.

Crescent Plans New House

The Crescent Amusement Company has purchased a site and plans the erection of a new theatre in Huntsville, Ala., as soon as materials are available, according to Fritz Thomas, resident manager. The new house, which will be the fourth of this circuit in Huntsville, will seat 1,500.

Buy Philadelphia House

The Egyptian theatre in suburban Philadelphia was added to the Warner theatre circuit, which took over operation of the house after purchase from Joseph Conway.

Players Domina New Production Union in Mexico

by LUIS BECERRA CELIS

in Mexico City

The players numerically dominate the new labor union organized with the breaking awa six sections of the pioneer union, the Nati Cinematographic Industry Workers, besides m ly dominating it. That was charged by the federation of Mexican Labor, which authorized six sections to quit the union and organize t own. The figure was proved by the tabulation the Labor Ministry, as the law requires, of m bers of the new organization.

This count revealed that of the total member of the new outfit, the players were by far in majority, numbering 2,166 of a total enrollmen 3,368. The musical composers are next in nun with 224. Third are the adapters, 185. Then c the musicians, 63, and last the directors and sce ists, 60.

This organization, headed by "Cantinflas," been officially registered with the Ministry as Cinematographic Industry Production Union.

"Cantinflas" said that he was a non-professi leader of film labor. He intimated that one of prime reasons for the conflict was resentment the laborites, including the players, against be bossed, as far as union matters were concern by men who had never really been in the pict business in any way. The comedian further i mated that as he and his executive committee w persons who had made money from acting or oth wise serving the industry they did not have to pend upon being labor leaders for a living.

▽

The censors have clamped down on yet anot Mexican picture, "Me he de Comer esa Tuna" Have Eaten This Tuna Fruit"), produced Miguel Zacarias and now in its third week at Cine Alameda, local first run theatre. The cens ordered deleted from the production sequences t considered slurred the agrarians.

▽

Arturo de Cordoba has arranged to dub in E glish, "La Noche de los Mayas" ("The Night the Mayas"), produced in Mexico in 1935, his fi starring production, tragedy of the Mayas, scendants of an ancient Mexican race.

"Gaslight" Is Held Over In Santiago, Chile

MGM's Spanish-dubbed "Gaslight" has ju completed its second week at the Metro theat in Santiago, Chile, the company announced th week, and has been playing to more people th "Gone With the Wind" and "Random Harves two previous MGM record box-office attractio The film opened recently to record business the Opera in Buenos Aires and in Lima, Per a company executive said. Press notices in t Buenos Aires newspapers, particularly cited t Spanish language synchronization and commend MGM on its successful dubbing results, accordi to the report.

Release Film on Copper

"A Story of Copper," a new educational fil covering nearly every phase of the mining, millin smelting and refining of the metal, has been r leased by the Bureau of Mines, Department of I terior, for the free showing to industrial and voc tional training classes, the armed forces, school clubs, and other organizations, it was announce last week by Dr. R. R. Sayers, director of the B reau.

Buys Four Tampa Theatres

Mrs. E. N. Claughton, of the Royal theatr Miami, Fla., has purchasesd the Rialto, Northtow Howard and State theatres in Tampa from Butle Core of that city.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1914. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

lumbia

PATIENT YEARS, THE: Jean Arthur, Lee Bow- Charles Coburn—Amusing tale on married life that ed to please our audiences. A bit draggy in spots there was a definite lack of action. Played Tues- Feb. 6.—Sgt. William E. Goewey, U. S. Army Thea- A.P.O. 887. Military patronage.

tro-Goldwyn-Mayer

IERICAN ROMANCE, AN: Brian Donlevy, Ann ards—We recommended this picture to our patrons we did the best Friday and Saturday business since November. We caught the picture at the trade ning and we were sold on the idea. The picture will all the push you want to give it and deliver satis- on. It is a real family picture and it is ideal for l towns. Played Friday, Saturday, March 2, 3.— nas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. l own patronage.

MERICAN ROMANCE, AN: Brian Donlevy, Ann ards—This is another one of those humorous, well pictures. It is true to life and very interesting. ortrays the life of an immigrant, played convincingly Brian Donlevy. There are some very interesting es from the iron mines and the steel mills, which added to greatly by the Technicolor. A very enter- ng picture which seemed to satisfy almost 100 per . Business good. Played Sunday-Tuesday, March 4-6. . Ewing, Ewing Theatre, Midlothian, Ill. Suburban onage.

ATHING BEAUTY: Red Skelton, Esther Williams— ther box office natural for the small town exhibitor. re are many laughs and many scenes pleasing to the The final reel was breath-taking. Played Sunday, nday, March 11, 12.—A. C. Edwards, Winema Theatre, tia, Cal. Small lumber town patronage.

ANTERVILLE GHOST, THE: Charles Laughton, rgaret O'Brien—On the whole this seemed to be a ier odd story, but Margaret O'Brien is the whole w. There are several funny scenes with Robert Young a group of soldiers. We had slightly over average ndance for this program. Played Friday, Saturday, rch 9, 10.—M. Ewing, Ewing Theatre, Midlothian, Ill. urban patronage.

ANTERVILLE GHOST, THE: Charles Laughton, rgaret O'Brien—The work of little Miss O'Brien in picture was worth coming to see without mentioning thing else. Business only fair but audience reaction fair. Played Wednesday, Thursday, March 7, 8.— C. Edwards, Winema Theatre, Scotia, Cal. Small lum- town patronage.

OST IN A HAREM: Bud Abbott, Lou Costello—This tly opus received an unfavorable reaction from the lience. There was not a clever gag in the whole w. Slapstick is all right if they have something to with it, such as clever lines. But in this one count m out as minus.—A. E. Hancock, Columbia Theatre, umbia City, Ind.

MUSIC FOR MILLIONS: Margaret O'Brien, Jose rbi—A fine musical picture which played to very good iness. Jose Iturbi scores very well here. Little Mar- et O'Brien is certain stepping forward as a popular sonality. Jimmy Durante brought the house down. e Allyson is her own sweet self. We hope she doesn't spoiled by Hollywood. We hope we won't see too ny pictures made from stories where a baby is expect- all through, as we think this will tire the patience of diences who wish to draw a line beyond which authors ould not go. Played Sunday, Monday, March 11, 12.— omas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. all town patronage.

SEVENTH CROSS, THE: Spencer Tracy, Signe Hasso One of the poorest from this star. There is too much rbid dialogue and dark film. I would not recommend s one for an audience such as mine. Give them some- ng to make them laugh and go away happy. Played turday, March 10.—A. L. Dove, Bengough Theatre, ngough, Sask., Can. Rural and small town patronage.

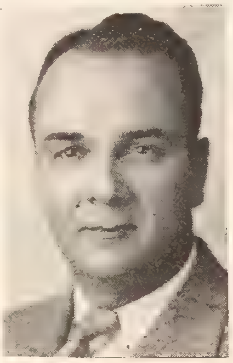
TWO GIRLS AND A SAILOR: Jimmy Durante, Van nson—We can't praise this too highly. It was the st picture that was ever released, in my humble opinion. e fellows ate it up and came back a second time. A l picture.—Sgt. William E. Goewey, U. S. Army Thea- , A.P.O. 887. Military patronage.

aramount

DOUBLE INDEMNITY: Barbara Stanwyck, Fred acMurray—Business below average. Not the picture either star. I did not receive any favorable com- nts from my patrons on this picture because interest lagged. Played Sunday-Tuesday, Jan. 7-9.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

HARLAND RANKIN

Plaza Theatre
Tilbury, Ontario



Mr. Harland Rankin, proprietor of the Plaza theatre, Tilbury, Ont., Canada, is one of the most regular contributors to the "What the Picture Did for Me" department of Motion Picture Herald.

Ten years ago Mr. Rankin opened the first theatre in Tilbury. His patrons had to put up with wooden seats, poor ventilation and bad sound; but, he observes, "They were pleased to have a theatre in their town." This exhibitor says a large percentage of the profits were put back into the theatre in the form of improvements and today his theatre is one of the most modern small town theatres in western Ontario. The Plaza is equipped with air conditioning, new modern sound and projection, and earphones for those hard of hearing. Mr. Rankin adds, "I try to get the best pictures possible, and it is my policy to improve with the times."

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—Very good picture that had us fooled as we expected a less serious role from Eddie Bracken. Many favorable comments.—Sgt. William E. Goewey, U. S. Army Theatre, A.P.O. 887. Military patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—Very poor business and some walked out. Not as good as we expected. Played Monday-Wednesday, March 5-7.—M. Bailey, Strand Theatre, Dryden, Ont.,

NATIONAL BARN DANCE: Jean Heather, James Brown—Oh boy, what a show for the country folks! And for that matter it is a swell show for the city slickers, too, because they are all originally from the country. Congratulations to Paramount for down-to-earth entertainment. The common people love it. Play this without fail. A lot more could be written on this release and a great deal of improvement could be made, but it is very good. Played Saturday, March 17.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

NATIONAL BARN DANCE: Jean Heather, James Brown—Small town box office dynamite. It brought out people that never attend a show. Play this one, it is one of the best for a small town theatre. Played Wednesday-Saturday, March 1-3.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

SIGN OF THE CROSS, THE: Fredric March, Claudette Colbert—This picture didn't seem to please. After the first day business fell way off. Don't buy it. Played Monday-Wednesday, Feb. 26-28.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

TAKE IT BIG: Jack Haley, Harriet Hilliard—A fair midweek program. Business just average. Doubled with a strong Western. Played Wednesday, Thursday, Jan. 10, 11.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

TAKE IT BIG: Jack Haley, Harriet Hilliard—Just a useless waste of film. Used on top half of double bill. Very few laughs and the audience showed very little interest. Played Friday, Saturday, March 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RKO Radio

SEVEN DAYS ASHORE: Wally Brown, Gordon Oliver This picture seems to work out very well in a double feature. For while it doesn't have much else, it is full of fun and nonsense. The children, of course, enjoyed it most. Played Friday, Saturday, March 16, 17.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

UP IN ARMS: Danny Kaye, Dinah Shore—Even though this picture is rather old now, we did exceptionally well with it. The Technicolor added a lot to it and since it was full of foolishness and had a popular Army theme, everybody liked it. Played Wednesday, Thursday, March 14, 15.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

Twentieth Century-Fox

DANGEROUS JOURNEY: Burma Travelogues—A well done film trip through little known places. There are plenty of animal scenes and there is a very exciting finish with a "snake-kiss." We played this with "Bowery to Broadway" to average business. Played Friday, Saturday, March 16, 17.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—Here is a fine picture that you would want to play. The Technicolor is terrific and performances by the entire cast are excellent. Special attention is called to the up and coming Jeanne Crain who, for my money, is going places. Played Friday, Feb. 9.—Sgt. William E. Goewey, U. S. Army Theatre, A.P.O. 887. Military patronage.

KEYS OF THE KINGDOM: Gregory Peck, Thomas Mitchell—A magnificent picture. There is shown a fine insight into the Chinese people. People will even brave 20 below weather to see a fine picture. Played Sunday-Tuesday, March 4-6.—A. J. Howland, Elted Theatre, Absarokee, Mont. Small town and rural patronage.

LAURA: Gene Tierney, Dana Andrews—This is a picture that is definitely one of the better pictures and 100 per cent entertaining. It is an interesting mystery with a murder angle and was very popular with the adults. We enjoy showing a picture of this kind and would like to have more of them. Business good. Played Friday, Saturday, March 16, 17.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

SUNDAY DINNER FOR A SOLDIER: Anne Baxter, John Hodiak—A heart-warming little picture. There is not a lot to the story but the juveniles are really something for the book, especially little Mary and Mike and also Jeep.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SWEET AND LOWDOWN: Lyn Bari, Benny Goodman—Good story to this musical. Oakie O.K. There are two swell hit tunes and all in all it is O.K. Story better than usual. Played Sunday, Monday, Feb. 25, 26.—A. J. Howland, Elted Theatre, Absarokee, Mont. Small town and rural patronage.

SWEET AND LOWOWN: Lynn Bari, Benny Goodman—There isn't anything outstanding in this picture, but there are some very good musical numbers, including one of the very popular song hits at present. The name, "Benny Goodman and his orchestra" seems to interest a number of our patrons. Attendance good. Played Wednesday, Thursday. March 7, 8.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

WINGED VICTORY: Edmond O'Brien, Jeanne Crain—This type of film is good as long as we are at war. It is the most outstanding picture of them all. After our other two houses played it I got it and had the big-

(*Continued on page* 60)

Be

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SENSATIONAL HANDLING WILL GET THE MONE

LEE TRACY · NANCY KELLY

in

BETRAYAL FROM THE EAST

with RICHARD LOO
REGIS TOOMEY

Produced by HERMAN SCHLOM
Directed by WILLIAM BERKE
Screen Play by Kenneth Gamet and Aubrey Wisberg

RKO's NEW *EXPLOITATION SPECIAL*
—bringing to the screen
DREW PEARSON
that famous and fearless radio commentator and newspaper columnist!

trayal
n the East

RADE CRITICS AGREE!

"Powerful, well-paced drama of Jap treachery . . . Will hold its own . . . Forceful, suspenseful and believable."
—*Motion Picture Daily*

"This potent melodrama of Jap espionage in U. S. will jar fans out of complacency. Authenticity is imparted by Drew Pearson."
—*Film Daily*

"A rugged and hard-hitting espionage picture. Easily takes rank as a topline production in its field."
—*Hollywood Reporter*

"Swift, turbulent and exciting melodrama of Jap espionage. Calculated to fire audiences against the race which planned war against the U. S."
—*Hollywood Variety*

"Drew Pearson's introduction . . . gives a sobering air of authenticity. Good melodrama with satisfactory suspense."
—*Motion Picture Herald*

"Moving at a neat pace, and with good performances, it is a good entry for the top half or as a single where exploitation can pull it through."
—*The Exhibitor*

"Exploitable . . . timely and intensely melodramatic . . . Should do good business generally and clean up in action spots!"
—*Film Bulletin*

GET CREDIT FOR YOUR RED CROSS COLLECTION.
SEND YOUR REPORT TO YOUR AREA CHAIRMAN.

(Continued from page 57)

gest Tuesday business in over a year. Play it. Repeat it. It is good for record business as long as we are at war.—Joe Moser, State Theatre, Wilkinsburg, Pa.

United Artists

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—One of these big name pictures which brings everyone out including the once or twice a year patrons. As was expected, business was exceptionally good. Played Sunday-Tuesday, March 11-13.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

STAGECOACH: John Wayne, Claire Trevor—Good business. Received many good comments. This type of Western always goes over well with my audience. Played Wednesday, Thursday, Jan. 17, 18.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

Universal

BOWERY TO BROADWAY: Contract Players—It seemed to me that everything was thrown into this picture to try and entertain, and for us, it seemed to have failed. Probably story trouble. But there was lots of poor casting, too. It didn't particularly please here, although business was average. Played Friday, Saturday, March 16, 17.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GYPSY WILDCAT: Maria Montez, John Hall—This picture is devoted to the life of the gypsies. The Technicolor sets off the beautiful costumes, and there is a nice amount of gypsy dancing and music. We had very good response on this. Played Wednesday, Thursday, March 7, 8.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

HI GOOD-LOOKIN': Eddie Quillan, Harriet Hilliard—Played this feature on a double bill. It would be pretty light for a single. Will hold the interest of the teen age patrons. Played Friday, Saturday, Jan. 19, 20.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

MY GAL LOVES MUSIC: Bob Crosby, Grace McDonald—This is mediocre, you can take it or leave it. But under the Consent Decree you take it or try to. I see the eminent Mr. Wright is quoted in the March 10 Motion Picture Herald as saying of the Consent Decree, "That it is impossible." I hope he means it. That, we could have told them a long time ago, just as we midwesterners told the powers that be, that they were headed for the worst meat shortage in years. To most of them in Washington, the Indians are still scalping the Whites west of the Hudson.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Warner Bros.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—This is the poorest Warner picture I have ever played. Warners would do the show business a favor if they took this picture and burned it up. Many walkouts. Played Sunday, Monday, March 18, 19.—O. E. Simons, Roxy Theatre, Menno, S. D. Small town patronage.

HOLLYWOOD CANTEEN: Warner Star Revue—Top Warner picture since "This Is the Army." Pleased everyone. A good entertainment for everyone. Played Sunday, Monday, Feb. 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

LAST RIDE, THE: Richard Travis, Eleanor Parker—Should have been reduced to a two-reel "crime doesn't pay" subject. No draw even when used on second half of double bill. Played Friday, Saturday, March 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TO HAVE AND HAVE NOT: Humphrey Bogart, Lauren Bacall—An outstanding production which the public is declaring a hit. The story is nothing to write home about, but the manner in which it has been directed and played makes it a distinct success. We did outstanding Sunday and Monday business and everyone was satisfied. Hoagy Carmichael's part is terrific and well played. Played Sunday, Monday, March 4, 5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

VERY THOUGHT OF YOU, THE: Dennis Morgan, Faye Emerson—This picture went over 100 per cent with the patrons at the box office. Everyone was pleased. It drew all the young people, who especially wanted to see it. Warners have a great possibility in Dane Clark, whose performances in recent picture, including "Hollywood Canteen," have been well received by our patrons. Played Friday, Saturday, March 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Short Features

Metro-Goldwyn-Mayer

MILLION DOLLAR CAT: Technicolor Cartoons—Technicolor cartoon. We had a very poor print for this one. It is only fair.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MOUSE TROUBLE: Technicolor Cartoons—This is truly the Academy Award winner of the year. Swell material and a hit with our audience.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

BONNIE LASSIE: Musical Parade—A very fine two-reel subject. Play this one by all means as it is as good as some features.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

BONNIE LASSIE: Musical Parade—This picture is splendid and the Scotch people will just rave about it.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

LULU GETS THE BIRDIE: Little Lulu—Fairly good cartoon in Technicolor.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

DEAR OLD SWITZERLAND: Terrytoons—Among the better numbers from Paul Terry. This one has the usual lively action and music with plenty of novelty. Our audience liked it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WHAT TO DO WITH GERMANY: March of Time—A lively subject which we played to advantage with heavy plugging. The papers, magazines and radio are full of this subject today and this March of Time sems to hit at the appropriate moment.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Vitaphone

BEACHHEAD TO BERLIN: Technicolor Specials—War films of the landing in Normandy. They are printed in Technicolor and show the preparations that went into the job. It is developed along the idea of a letter written to a chaplain. Should be seen before booking.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

BIRDS AND BEASTS WERE THERE: Sports Parade—An excellent Technicolor reel with wonderful views of a bird farm in Florida. Our audience appreciated it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MUSICAL MOVIELAND: Technicolor Specials—This could be used to great advantage to boost the United Nations. One sees players of various nationalities performing their native songs and dances. Very good.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SUNDAY GO TO MEETING TIME: Melody Master Bands—Fairly amusing cartoon of Negro characters attending church services.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

To Make Film of City

Escar Motion Pictures, Inc., of Cleveland, will make a Technicolor film, "This Is Columbus," under the sponsorship of Mayor James F. Rhodes. It will be financed by contributions from Columbus, Ohio, business men. The picture will consist of scenes of Columbus and its environs, and will be used to advertise the city through release to luncheon clubs and organizations.

Short Product in First Run Houses

NEW YORK—Week of March 26

ASTOR: First Aiders......................RKO
Feature: The Princess and the Pirate............RKO

CRITERION: Fury in Pacific.......WAC-Warner
Feature: Keep Your Powder Dry..............MGM

GLOBE: Saddle Starlets..................RKO
Sonny Dunham and Orchestra........Vitaphone
Fury in the Pacific..........WAC-Warner Bros.
Feature: The Three Caballeros..................RKO

HOLLYWOOD: Stage Door Cartoon..Vitaphone
Fury in the Pacific..........WAC-Warner Bros.
Feature: Roughly Speaking.............Warner Bros.

MUSIC HALL: West Coast Question.....Time—20th Cent.-Fox
Feature: Without Love......................MGM

RIALTO: Fury in the Pacific..WAC-Warner Bros.
Feature: Rough, Tough and Ready.........Columbia

ROXY: Fury in the Pacific....WAC-Warner Bros.
Feature: A Tree Grows in Brooklyn....20th Cent.-Fox

STRAND: Trap Happy Porky.........Vitaphone
Glamour in Sports....................Vitaphone
Congo ....Vitaphone
Fury in the Pacific..........WAC-Warner Bros.
Feature: God Is My Co-Pilot...........Warner Bros.

CHICAGO—Week of March 26

APOLLO: The Egg Yegg..............Colu
Feature: Meet Me in St. Louis.................

GRAND: Look and Listen General Electric-Al B
Features: The Three Caballeros................
Night Club Girl..................Univ

ORIENTAL—Flicker Flashbacks ....
Imagination ....Colu
Fury in the Pacific.............WAC-Vitap
Feature: Alaska ....Rep

PALACE: Look and Listen General Electric-Al B
Features: Here Come the Co-Eds..........Univ
House of Fear..................Univ

STATE LAKE: Jammin' the Blues......Vitap
Feature: To Have and Have Not.......Warner

UNITED ARTISTS: Fury in the Pacific WAC-Vitap
Feature: A Tree Grows in Brooklyn.....20th Cent

WOODS: Rough and Tumble..........Colu
Ain't We Got Fun..................Vitap
Feature: It's a Pleasure....................

Indianapolis Variety Club Installs 1945 Officers

The Indianapolis Variety Club's annual inst tion of officers was held last Sunday at the c quarters in the Lyric theatre building, with M Wolf, national "Dough-Guy," conducting the m ing. The officers installed are: Lawrence J. Ginley, chief barker; Earl Penrod, first assist Herman Morgan, property master; Albert Blocher, doughguy, and Abe Gelman, La Hancock, George Landis, Carl Niesse, Russell Br linger, Claude McKean, A. C. Zaring, canvass Irving Mack, supervisor for the national also attended the meeting.

Purchase New Haven Site

New England Theatres, Inc., operators of Poli theatres, have purchased a parcel of real es in New Haven, from Frederick J. and Helen Maher and William F. Hickey for $65,000. property, heretofore leased by the corporat affords an entrance to the Loew Poli Col theatre from College Street.

Leases Queens House

The Cross Bay theatre, Queens, L. I., has leased by Riker & Company, Inc., to the C Bay Amusement Company, Inc., a subsidiary E. M. Loew of Boston. The lease of the 1, seat house is for 21 years at a rental aggregat $500,000, in addition to a percentage arrangem on profits.

Altec Promotes Two

H. S. Morris has been named eastern repre tative of Altec Lansing Corporation in addi to his duties as merchandise manager and purc ing agent for Altec Service Corporation. Carl S. Perkins has been appointed manager of c mercial engineering for Altec, replacing Don Turner, resigned.

Mage Leases Boston Houses

James J. Mage, with his general manager, H old Weisenthal, who recently opened the Laffm theatre in Boston, will take over the leases management of several other theatres th Among them are the Old South, a newsreel th tre of modern design, and the Trement theatre.

Plan Santa Monica Theatre

Majestic Theatre Corporation, owned by Re Espy and Saul Silverman, has acquired a in Santa Monica, Cal., for the erection of a 1, seat theatre when priorities become available.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Make Haste; Slowly

Recently, for the third time in recent months, we have seen heatremen stepping up to bigger positions within the industry. n each case, after a trial the men were found lacking in experience.

As theatremen, all were top-flight executives, thoroughly versed n their vocation. All three would some day undoubtedly have tepped up in the theatre world to positions in which their indiidual talents and skill would have precluded the possibility f failure.

Nothing is more natural than for all of us to aspire to positions ffering greater personal rewards; but, until time and experience ualify us, the result of ambition can sometimes be disastrous.

Failure to succeed as a manager is not nearly as costly as failng in a big executive job. As a manager, there are countless pportunities to redeem oneself. As a big executive, the scarcity f such jobs alone makes another chance remote.

△ △ △

Curbing Vandalism

Vandalism, which for quite awhile had not been heard from, ame into prominence again last week with items from several secions of the country, indicating that the juvenile menace is coninuing.

Speaking before the Motion Picture Council in Cleveland, George W. Erdman, secretary of the Motion Picture Exhibitors Association of that city, suggested that psychiatric clinics be stablished in schools and recommended closer cooperation among ocial service agencies and juvenile courts to improve the behavior f teen-age children in theatres.

Three theatre managers in the city accepted a suggestion that member of the Parent-Teachers Association be assigned to "cover" the theatres on certain evenings to obtain the names of ffenders.

In some of the larger cities, theatre owners and managers have been successful in arousing the officials of juvenile courts to the eed for strict penalties for offending hoodlums and vandals. In thers, however, the courts have been inclined to treat such cases with mild disdain, frequently taking the manager and the arresting fficer to task for bothering with such "unimportant" misbehavior s destroying property or attempting to create panic.

In a few cities and in many small towns, the solution has been ound by energetic managers, such as Mr. P. E. McCoy of the Miller theatre, Augusta, Ga. Mr. McCoy's merchant-sponsored "Youth Revue", reported in last week's Round Table, has had the full support of public recreation groups in his city and has proved an effective curb on the headstrong youngsters, in addition to creating a community center of attraction for the youths.

TRIBUTE

More than 350 persons gathered at the New Amsterdam Roof theatre in New York, last week, to pay tribute to Gertrude Merriam at a party and dance.

The affair pertained to the occasion of her marriage, last Sunday, to Howard Ernsthal, and testified to the host of friends Miss Merriam has won during 17 years with the Managers' Round Table.

In attendance were executives of every film company and managers representing principal circuits and independent theatres in the New York metropolitan area and some who traveled from as far as Chicago, Washington, D. C., upstate New York and New England.

Further testimony of Miss Merriam's unusual talent for making friends was evinced in scores of telegrams and letters received from theatremen throughout the nation and from the world battlefronts.

△ △ △

Spring Cleaning

With the critical manpower situation that exists in the theatres today, it is heartening to note the activity which abounds as showmen set about to clear away the ravages left by the winter and the seediness which has a tendency to show up here and there under the pressure of peak business for long, wearing periods.

In one theatre lobby, last week, we found a large group of patrons gathered about a display of mops, pails, brooms, brushes, vacuum equipment, rags, soaps, polishes, a variety of paints and brushes and other implements. A card announced: "We are getting ready for our spring cleaning."

Onlookers appeared more interested in the cleaning equipment than in the pretentious displays heralding the coming attractions.

—CHESTER FRIEDMAN

Internationally

Churchill, Roosevelt, Stalin at the Yalta Conference, prelude to the San Francisco World Security Conference.

WORLD SECURIT

(By Offic

For the greatest assemblage of international lea
ers, statesmen and journalists in world histor
To be held under the sponsorship of th

James CAGNEY
SYLVIA SIDNEY

in "BLOOD

a WILLIAM CAGNEY product

Honored!

Scene from
"Blood on
the Sun"
starring
James Cagney
and
Sylvia Sidney.

ONFERENCE PREMIERE!

itation Only)

n Francisco Press Club during the week
May 1 . . . concurrent with the discussions
the Pacific War and World Peace.

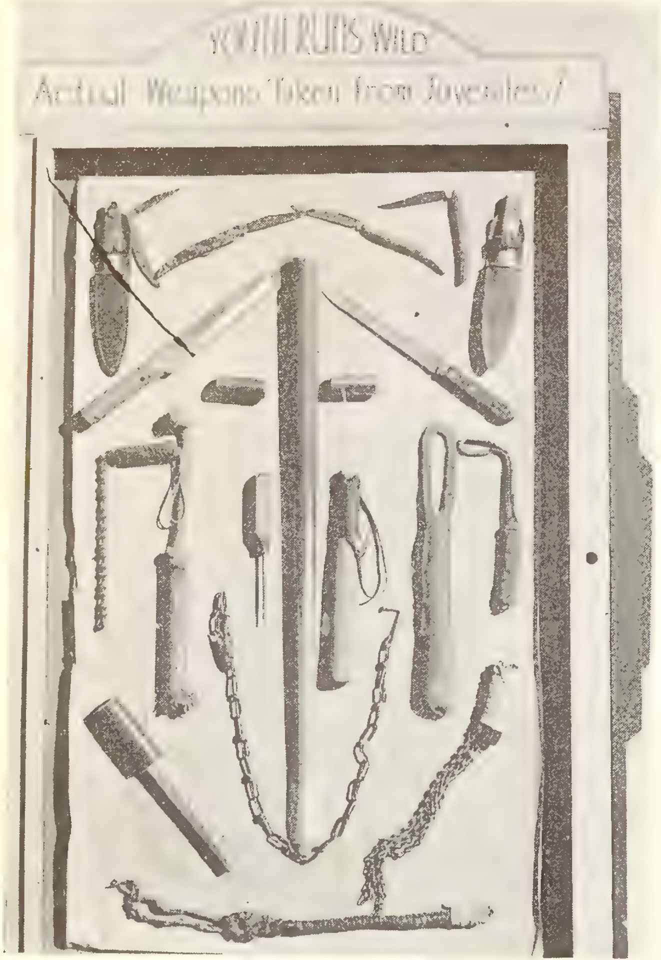
N
HE SUN"

Directed by FRANK LLOYD

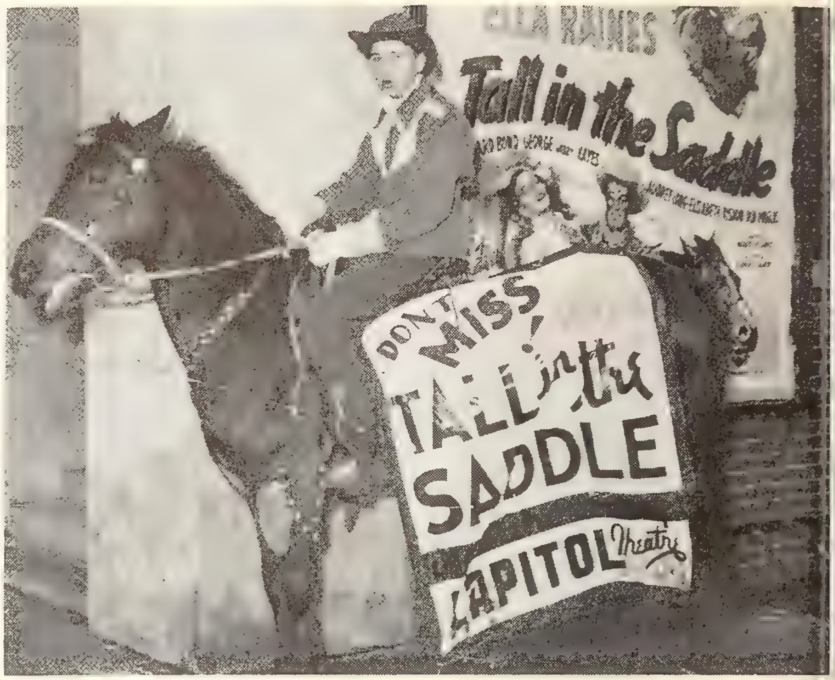
with
PORTER HALL • JOHN EMERY • ROBERT ARMSTRONG
WALLACE FORD • ROSEMARY DE CAMP • JOHN HALLORAN
Screenplay by Lester Cole • Additional Scenes by Nathaniel Curtis
From a Story by Garrett Fort

A HISTORY-MAKING **U. A.** RELEASE

EXPLOITATION AND DISPLAY


YOUTH RUNS WILD
Actual Weapons Taken From Juveniles!

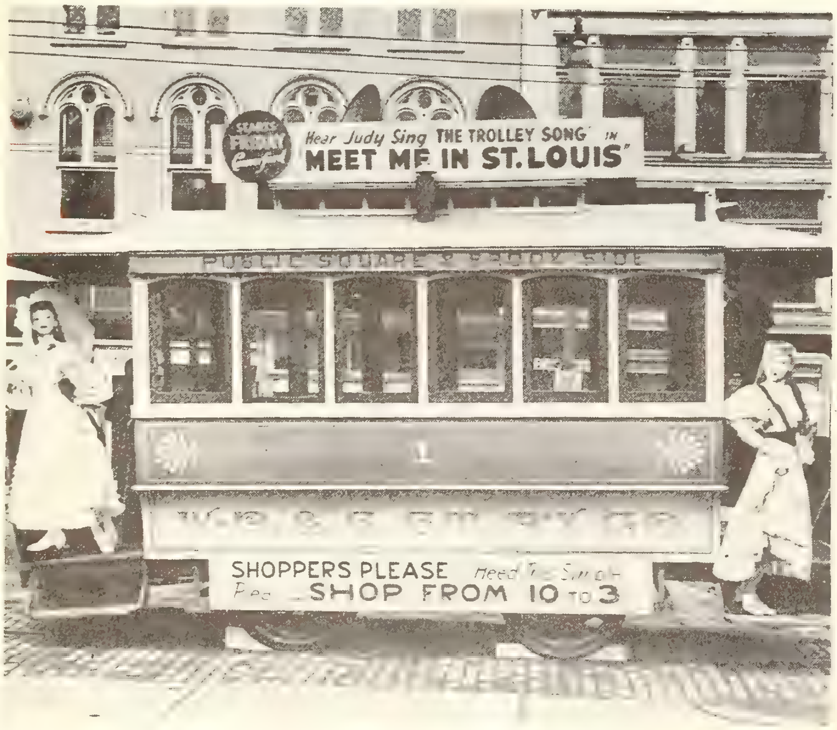
In advance of his date on "Youth Runs Wild," Vaughn Taylor, manager of the Rialto, Phoenix, Ariz., made an attractive lobby display from "playtoys" which were found on youthful patrons of the theatre.


ELLA RAINES
Tall in the Saddle
DON'T MISS
TALL in the SADDLE
CAPITOL Theatre

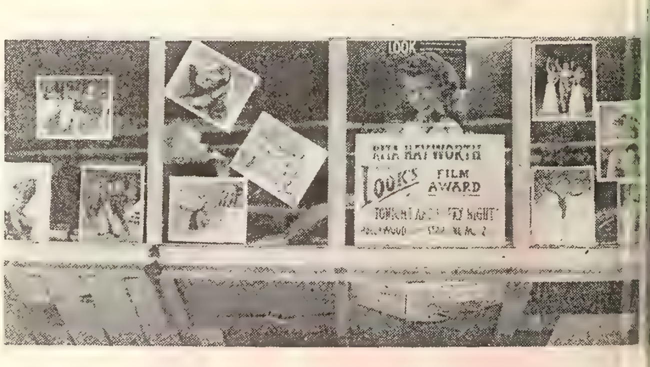
H. F. Wilson, manager of the Capitol theatre, Chatham, Ont., in Cana ballyhoo'd his engagement of "Tall in the Saddle", attracting plenty of att tion and comment.

Lou Colontuano, manager of the Staunton, Philadelphia, blew up Ernie Pyle's column on "Fighting Lady" and used it as an effective setpiece to promote his date on the attraction.

From FRONT LINES to HEADLINES!
ERNIE PYLE
FIGHTING LADY


Starts Friday
Hear Judy Sing THE TROLLEY SONG in
MEET ME IN ST. LOUIS
SHOPPERS PLEASE
SHOP FROM 10 TO 3

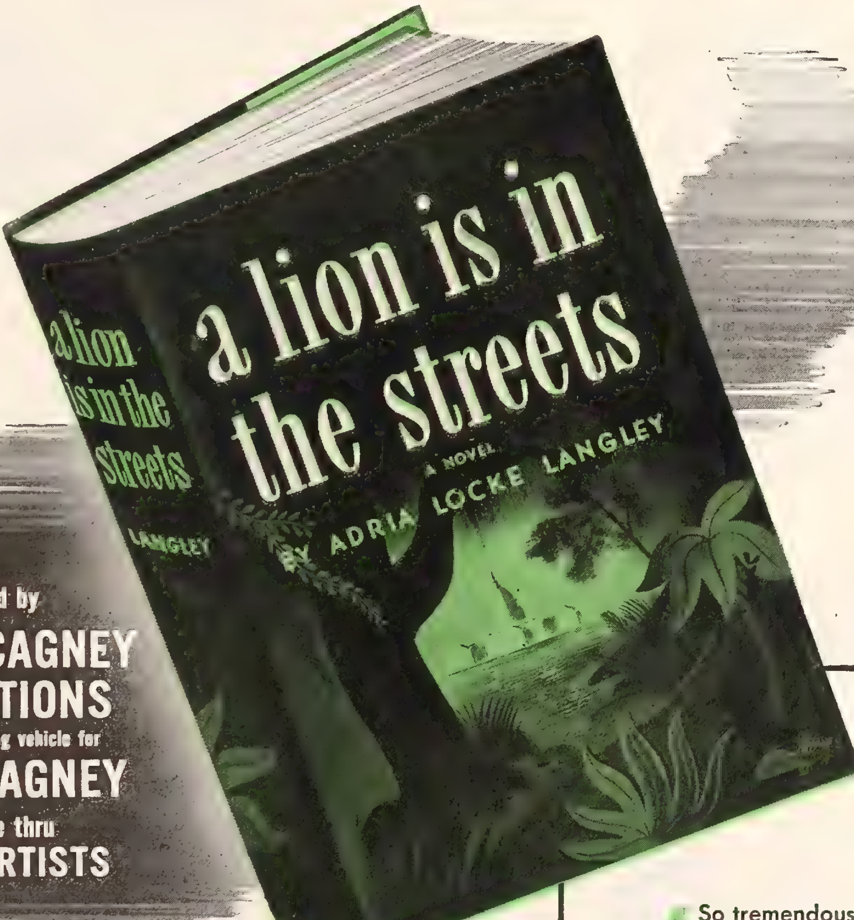
In advance of his showing of "Meet Me in St. Louis", manager Bill Walsh of the Comerford theatre, Wilkes-Barre, Pa., borrowed this trolley relic and parked it on a siding in downtown section of the city. Blowups of the star look realistic and attracted wide attention.


LOOK
RITA HAYWORTH
LOOK'S FILM AWARD

Look magazine tieup enabled manager W. M. Farnswor of the Hollywood theatre, to land this newsstand plug "Tonight and Every Night" in busy downtown Ft. Wor

A PREVIEW OF THE NOVEL

that sold for the Highest Price* ever paid by a Producer!


a lion is in the streets
A NOVEL
BY ADRIA LOCKE LANGLEY
a lion is in the streets
LANGLEY

purchased by

WILLIAM CAGNEY PRODUCTIONS

as the next starring vehicle for

JAMES CAGNEY

for release thru

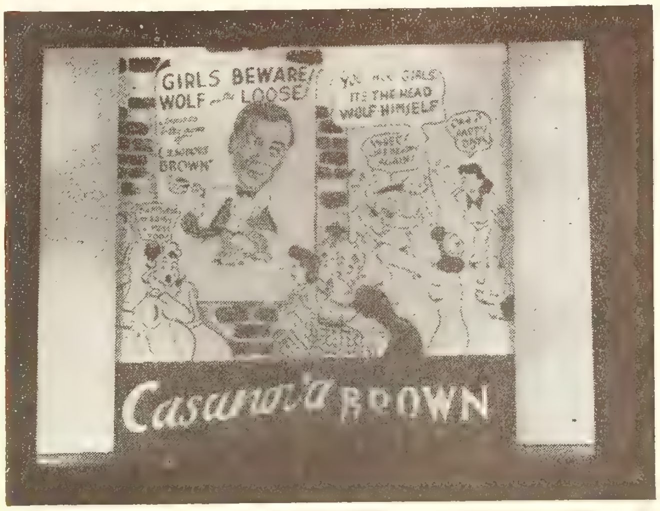
UNITED ARTISTS

- So tremendous that it is the first novel ever bought for publication by one of America's leading non-fiction publishers!
- Two phenomenal advance printings totaling 100,000 copies!
- Ran serially in condensed form in the Saturday Evening Post!
- Official book publication by Whittlesey House, May 14, 1945!
- Watch the advertising campaign and sensational reviews in the book sections of all newspapers!

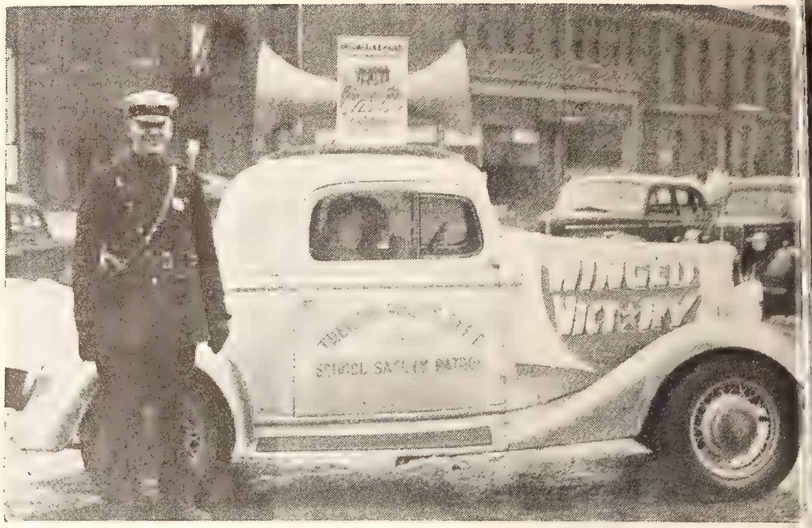
---

* *Previous top-price novel, A. J. Cronin's "The Green Years"*

SHOWMANSHIP

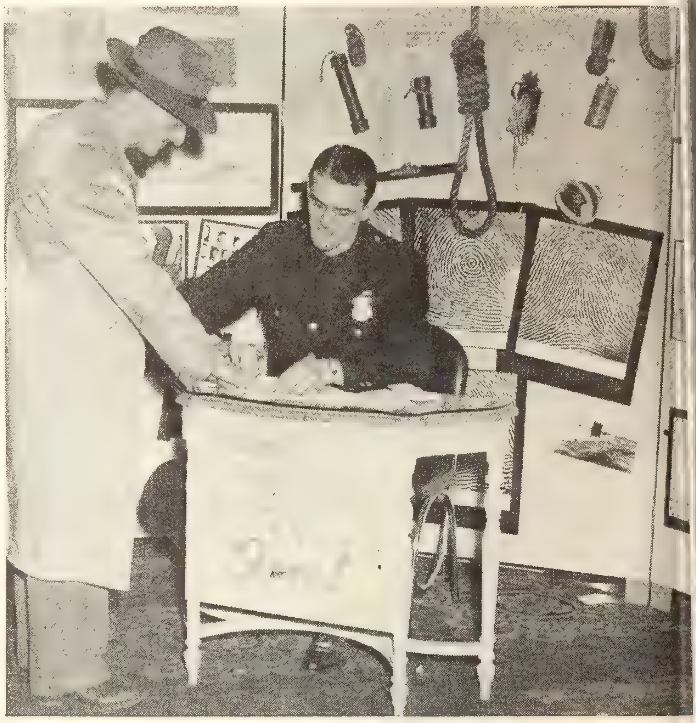

GIRLS BEWARE!!
WOLF LOOSE!
IT'S THE HEAD WOLF HIMSELF
Casanova BROWN

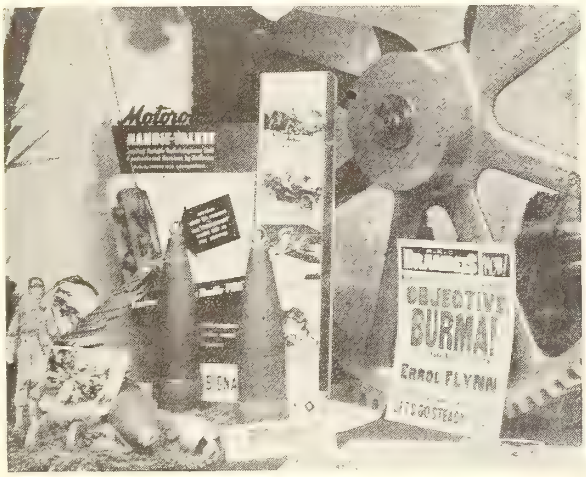
L. V. Campbell, manager of the Strand, Trail, B. C., in Canada, recently saw a display ad published in these pages. He had his staff artist, Ralph Hilts, make a free hand enlargement which made an effective setpiece, shown above, which stimulated business for "Casanova Brown".


WINGED VICTORY
SCHOOL SAFETY PATROL

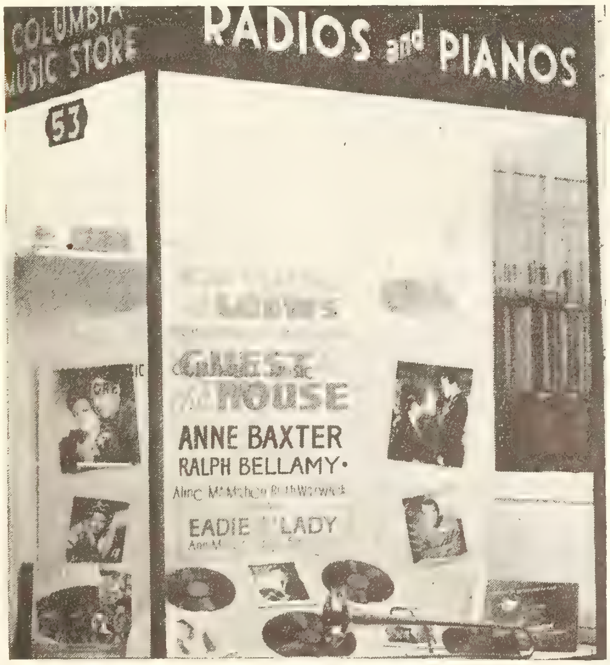
The city of Trenton, N. J., went all out to cooperate with James Conk manager of the RKO Lincoln, to promote "Winged Victory". Police Fire department vehicles were bannered as above.

Right, manager Bill Heiss, of the RKO Palace, Cleveland, arranged a criminal display in the theatre lobby to exploit "On Guard" and had a police officer in charge to fingerprint volunteer patrons who received the prints as a souvenir.

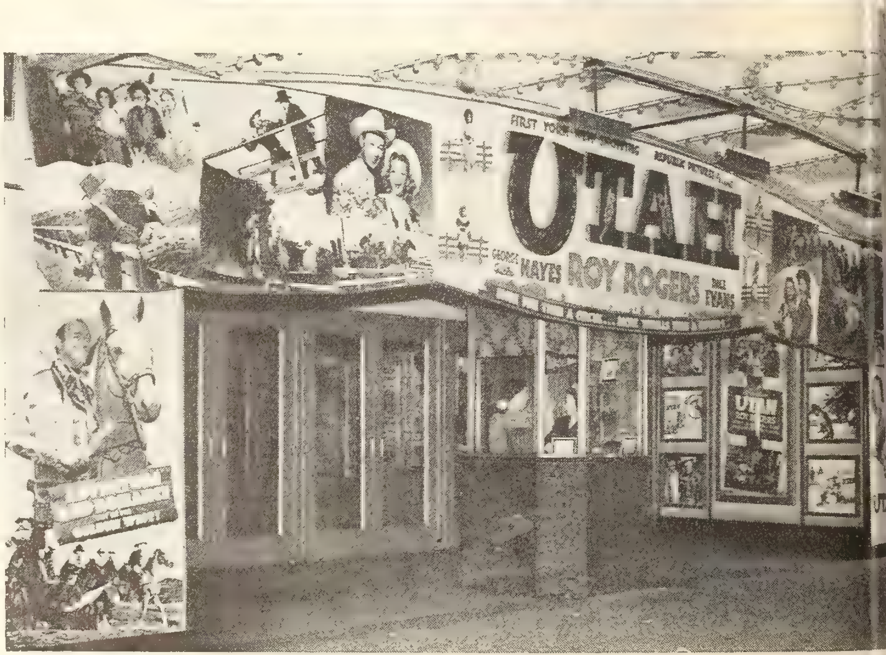



BRANDEIS
OBJECTIVE BURMA!
ERROL FLYNN

At left, is an attractive window display arranged to exploit the showing of "Objective Burma" at the Brandeis theatre, Omaha, Neb.


COLUMBIA MUSIC STORE
RADIOS and PIANOS
53
GUEST HOUSE
ANNE BAXTER
RALPH BELLAMY
EADIE LADY

Lester Pollock, Loew's, Rochester, N. Y., landed this music store window display for "Guest in the House."


UTAH
GEORGE HAYES
ROY ROGERS
DALE EVANS

Victoria theatre in New York, currently playing "Utah," disports this colorful front enhanced with enlargements set against attractive white background.

xploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

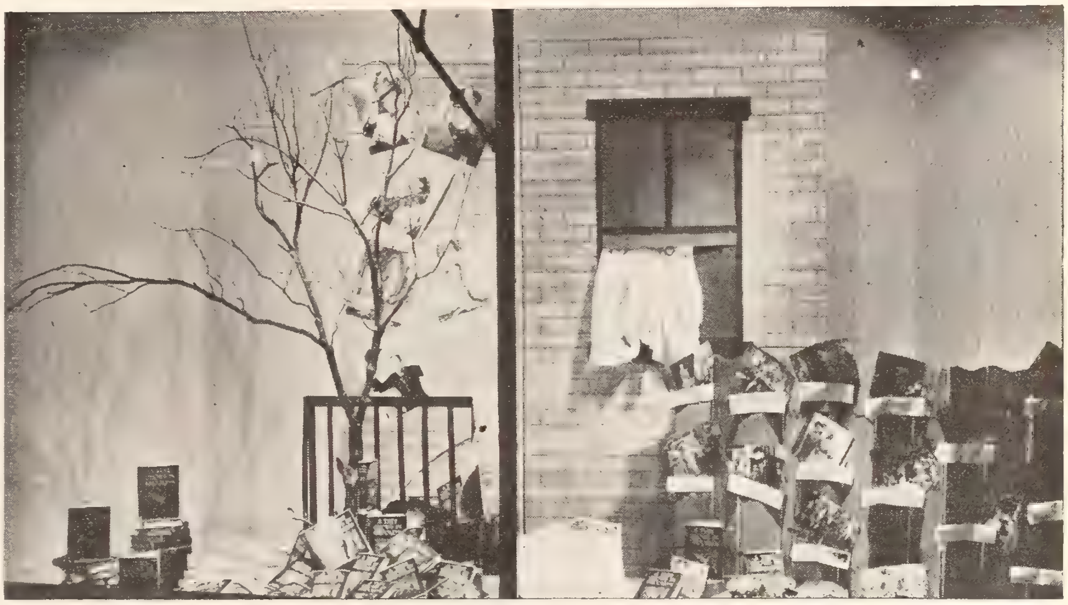
TREE GROWS IN ROOKLYN

ieups with book stores gave added stimulus ne campaign put over by Bob Cox, manager Schine's Kentucky theatre, Lexington, Ky., romote his engagement of "A Tree Grows Brooklyn."

he Morris Book shop sent out 2,500 mimeohed cards to its own mailing list plugging book, the picture, theatre and playdates. eral window tieups were arranged with ne stills from the production and full theacredits in prominent downtown locations.

our standee signs measuring ten feet in ght were displayed in the lobby for two ks prior to the opening with color illustras of the principal characters featured, and ropriate copy. A special front was emved during the current engagement of the with litho cutouts and block letters treated h tinsel set against a colorful background.

easer ads were run in the newspaper well advance of the playdate, and large display were used a day before and on opening . Short, punchy flash announcements were d with effective results in place of the al lengthy radio spot announcements.



Fay Reeder, publicist for Fox West Coast theatres, set this unique window display in connection with the local engagement of "A Tree Grows in Brooklyn" in downtown San Francisco shopping section.

rsonal Appearances Aid blicity Breaks

he personal appearance of James Dunn Betty Smith in connection with the film's agement in New Haven, Conn., led to an ndance of publicity breaks engineered by n Brown, publicity director for Loew's New gland theatres, and Morris Rosenthal, manr of the Poli, where the picture was dated. he star of the film and the authoress of the vel were guests at a cocktail party attended the press and radio representatives from the ire state. Out of town newspapers carried favorable publicity and excellent stories and photos were used by the New Haven dailies and Sunday papers.

Mr. Dunn and Miss Smith were interviewed over both local radio stations, and special promotion was arranged on a quiz program and "Battle of the Baritone" program over WHNC netting additional plugs for the picture's engagement at the theatre.

Display space was obtained for scene stills and theatre mention in the public library, which also distributed book marks plugging the date. Several tieups were made with book shops with numerous window displays resulting.

Window cards were distributed at strategic locations throughout the city; special announcements were posted in restaurants and downtown hotel lobbies, and a large setpiece was constructed and displayed in the lobby three weeks prior to the opening of the picture.

t Wise, RKO publicity head in Cincinnati, arranged many window tieups for "Tree" in njunction with picture's booking at the Albee theatre.

New York Opening Tied In With National Campaign

For the New York opening of the picture at the Roxy theatre, a high-powered national campaign was released simultaneously with an extensive local effort by Homer Harmon, advertising and publicity director for the Roxy, in collaboration with Twentieth Century-Fox exploiteers and publicity men under the direction of Hal Horne.

Fifty ads in national and fan magazines with a circulation of 80 million, as well as an effective New York newspaper advertising campaign were given the picture.

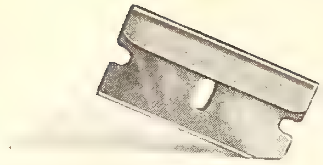
A full-page color ad four days before the opening, in the *Sunday News,* tied in with the front cover of the magazine supplement, which carried a color picture of Dorothy McGuire. One hundred fifty of the *News* trucks carried posters advertising the cover for a full week.

Publicity breaks came through with a sizzling contribution to the over-all campaign, by running up a total of about 75 major breaks, plus many "reminder-type" stories. Often entire pages were dominated with pictures and stories on "Tree." Columns appearing locally and syndicated in out-of-town newspapers carried more than thirty plugs for the picture. Special angling of material brought numerous breaks in the general news, sports, society and other sections of the newspapers, as well as the regular amusement pages.

Syndicate coverage, carrying selling copy and photos on "Tree" to all parts of the country, was likewise heavy, including big layouts and stories sent out by Wide World, Acme, the Associated Press, NEA and Central Press.

New York's huge foreign population similarly came under the influence of "Tree," with a special drive that netted big picture spreads

(Continued on page 70)



ALL YOU NEED IS A GOOD SHARP RAZOR BLADE
TO WRITE ADS FOR A PICTURE AS GREAT AS THIS!
EVERY WORD CLIPPED FROM THE FIRST GREAT
TRADE REVIEW IN "MOTION PICTURE DAILY."

The best piece about horse racing in America the screen has had in yea

It should finish lengths in front of the next best of its kind ever made.

Alan Ladd

returns, complete with gun, to the type of stuff he is meant for.

He is terrific in the best picture he has ever had,

co-starring demure

Gail Russell.

Hold an elastic section of playing time for

"SALTY O'R

It is dynamite

From Paramount

RKE"

should pay off in box-car figures as to grosses.

William Demarest · Bruce Cabot · Spring Byington ·

And Stanley Clements,

the tough kid of "Going My Way," writes a chapter

in the history of histrionics all by himself.

Directed by Raoul Walsh

His film flows like a handicap champion runs.

Swell story and screen play by *Milton Holmes*

Publicity Breaks Outstanding For "Tree Grows"

(*Continued from page 67*)

and stories in about sixty foreign language dailies and weeklies.

In addition to hundreds of spot announcements, the radio department piled up a record-breaking number of breaks on local, regional and national programs ranging from mentions to complete shows.

In a ten-day period, programs like "Stage Door Canteen," "Prudential Insurance Family Hour," "Report to the Nation," the Hildegarde show and others, plugged the picture.

Adding punch to the general campaign was the outdoor advertising campaign. Almost 400 panels with 24-sheets went up in traffic-packed situations, catching the eyes of untold millions. The snipe campaign resulted in the posting of many thousands of 6-sheets, 3-sheets, 4-sheets and window cards, throughout the entire city and into the suburbs.

Transportation System Well Covered

A concentration of 3-sheets, 1-sheets and display cards in all subway lines, trolleys, buses, motor coaches and suburban railways gave additional coverage.

Book tieups resulted in many window displays, including the Womrath stores and Macy's. One of the most impressive displays obtained was the five-window display in Saks-Fifth Avenue, based on a fashion tieup, and entirely devoted to "A Tree Grows in Brooklyn." Additional stimulus was given the promotion by the running of half-page ads, written by Betty Smith, in the New York newspapers on the special styles inspired by "A Tree Grows in Brooklyn." Big ads on the styles were taken by the manufacturer, Simon Cohen and Company, in *Vogue, Harper's* and *Glamour.*

Local and national newspaper space was garnered when Mr. Horne ordered baby-size trees in attractive pots to be sent to newspaper editors, columnists and others, with copy on the tree-pots reading: "This is an Ailanthus Glandulosa tree, better known as A Tree Grows in Brooklyn. Watch it grow at the Roxy."

Nevison Active with Tieups On Recent Bookings

Joe Nevison, manager of the Bromley theatre in Philadelphia used blowups of newspaper and magazine ads very effectively to publicize in advance the engagement of "Janie."

When "Adventures of Mark Twain" was booked there recently, Nevison used a two column entry blank in the North Philadelphia *Globe* and a special lobby display to promote a word-building contest. Prizes were offered to contestants submitting the greatest number of four letter words forming the title of the picture.

Book displays were arranged in book shops, and the public and lending libraries, with full theatre credits and playdates.

Wilson's Directional Arrows

Harry Wilson at the Capitol theatre, Chatham, Ontario, Canada, for his date on "Kansas City Kitty" used brightly tinted pink directional arrows in strategic points all over the city. Copy on the arrows read: "This way to see Joan Davis in her most hilarious hit 'Kansas City Kitty' Friday and Saturday at the" etc.

James Passes Hat For Red Cross

Wallace O. James, manager of the Capitol theatre, Jackson, Mich., arranged to literally "
the hat" during his Red Cross Fund Week. The helmets were borrowed from Michigan S
Troops and made a simple container for collections.

Outdoor Advertising Sells "Hollywood Canteen" Date

Campaign put on by Shea's Buffalo for "Hollywood Canteen" was highlighted by extensive placarding as arranged by Charles B. Taylor.

Included in the wide assortment of display material utilized on the film were the following items: Several hundred Westmore makeup cards to 5 & 10 stores; music cards in more than two dozen stores with music counters and "Hollywood Canteen" ads imprinted on thousands of chain store shopping bags.

"Canteen" credits were printed on several thousand paper napkins for Kresge's lunch counter; bumper strips for several hundred taxicabs and window cards for Decca, Victor and Columbia record dealers. Table cards with "Canteen" credits were distributed at Childs and other large downtown restaurants and large posters for the sides of about 20 trucks delivering newspapers and magazines were available. Beauty shop window cards featured Bette Davis hair-do as worn in picture. Mailing cards to all Goodyear and Ipana accounts, sent out by radio sponsors of Roy Rogers and Eddie Cantor, respectively and "Hollywood Canteen" plugs included in New York Central Railroad's "safe travel" posters.

In addition to the foregoing more than a dozen stores put on attractive window displays, using stills from the film, sheet music, records, fashion tieups, etc.

Builds Huge Setpiece for "Bell"

A special display was arranged by Al Wheeler, manager of the Ambassador theatre in St. Louis, and James Castle, Paramount publicity representative, for "For Whom the Bell Tolls." It consisted of two art panels, seven feet high, flanking a Neal Art, 40 by 60, from National Screen. The massive frame was white, with gold trimming and gold letters and was on view in the lobby for two weeks before the play date.

Weitman Stages Red Cross Show

A "Salute to the American Red Cross"
shown on the screen of the New York Pa
mount theatre as a prelude to the Red Cr
War Fund drive. The presentation, concei
by R. M. Weitman, managing director, a
arranged by Harry Rubin, projection sup
visor, consisted of a combination of special
color effects and music. With Don Baker
the organ console, the presentation opened w
"God Bless America," then swung into t
songs of the armed forces, including the Ar
Air Corps song, the Marine Hymn, and "Ca
sons Go Rolling Along" for the Army, th
part of the presentation concluding wi
"Anchors Aweigh." The lyrics were flash
on the screen, and the audience chimed in
each of the songs was played.

The grand climax was the Red Cross son
"Angels of Mercy," with a girl in the unifor
of a Red Cross nurse, singing the lyrics. T
words appeared on the screen against a touc
ing battlefield scene depicting the rescue wo
of the American Red Cross.

In Norwich, Conn., Joseph Boyle at Loew
Poli-Broadway arranged a lobby display whi
was promoted from the local branch office
the Red Cross. Collection containers we
planted in the lobby for extra contributions.

WE SAY
You Can't Beat
FILMACK
FOR
SPECIAL TRAILERS
Try Us
On Your Next Order and See
1327 S. WABASH AVE. . . . CHICAGO 5, ILL

FOUR-WAY" FASHION SHOW PENS "MURDER MY SWEET"

dio Coverage, Man - On - treet Interviews and 'ook Tieins Profitable

the opening night of "Murder, My
t," at the RKO Golden Gate, San Fran-
Helen Wabbe, publicity director, ar-
d a broadcast over KSFO at the break of
how, at 7.30, from the theatre lobby. Pa-
were taken "cold" as they came out of
heatre and asked how they liked the pic-
Dick Powell's role and other selling per-
ity roles in the film. After the broadcast,
heatre's own lobby public address system
used for a "man-on-the-street" interview,
g them what brought them to the Golden
and how they had enjoyed the show.

transcription was made of this and broad-
and released the following day over the
station. After this release, the transcrip-
was taken to KYA and released in the
ng.

r theatre front attention, a 14 by 15 ft.
ies' gallery" advance display was utilized.
uprights gave one-half to the stage show
a thermometer breaking the panel with a
ing effect, and copy: "Here's a show to
your temperature."

Four-Way Fashion Tieup

atis announcements were had two weeks
lvance and for two weeks of the engage-
at the wrestling matches held at the Coli-
Bowl, calling attention to the appearance
restler Mike Mazurki in the picture. Helen
also allowed to display a setpiece in the
. Ira Blue over KGO also worked in copy
t Mazurki and his screen appearance in his
ly sports program gratis. Clyde Giraldo
e San Francisco *Chronicle*, sports editor,
Mike's appearance a plug in his "Bend an
column, carrying theatre mention.

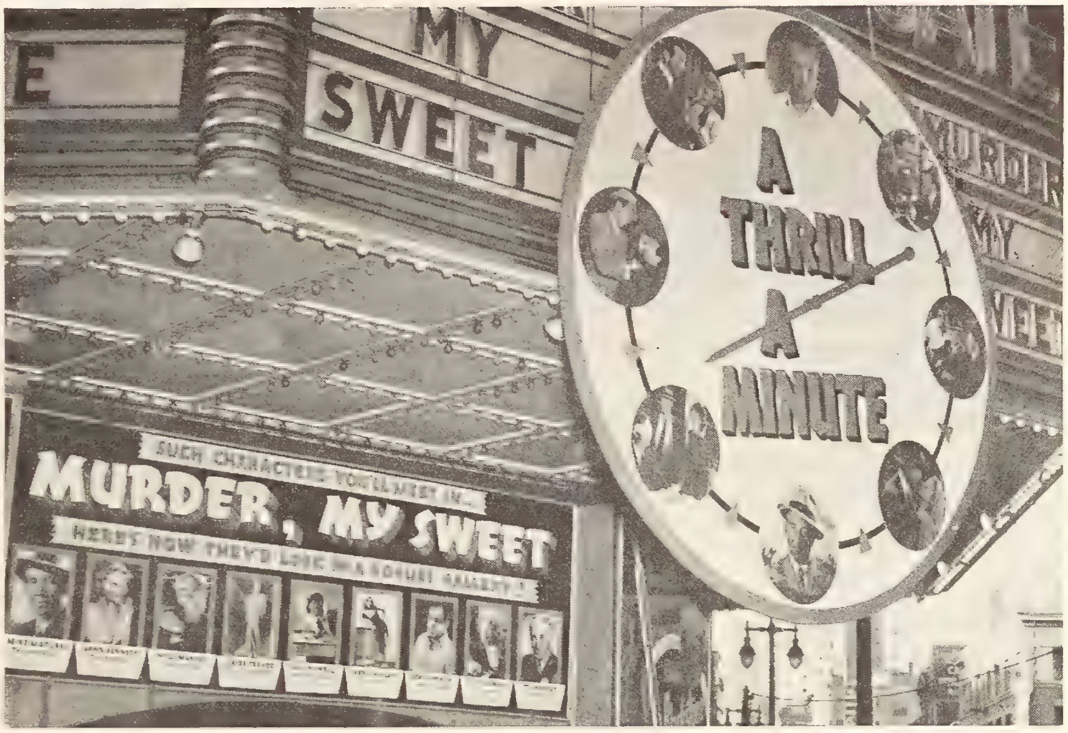
rough the cooperation of the studio's pub-
department, a four-way fashion tieup was
ed out between the Emporium Department
. Shopping News, KSFO and the theatre.
inal gowns worn by Claire Trevor and
Shirley were loaned for a display in the
ma Shop of the store. During their ex-
ion there, the store had a special fashion
and the commentator described the clothes
stated they were worn by the stars in the
"now showing at the Golden Gate."

een Setpieces Utilized

e store used 30 by 40 color enlargements
stills from the picture for wall and window
ay in the shop. The Shopping News was
ied with art and a special psychological
on the term "Dressed to Kill" as applied to
vardrobe designed for the stars, and sta-
KSFO came in for a three-way interview.
ght by ten cards were supplied to ten of
argest book departments in the stores, with
: "You've thrilled to Raymond Chandler's
ery novel, 'Farewell, My Lovely'. See
creen adaptation, 'Murder, My Sweet', etc.,

e theme of the entire campaign was cen-
on "Such characters you'll meet in 'Mur-
My Sweet'. Here's how they'd look in a
es' gallery." This copy was used with 11
4 glossy enlargements of nine of the characters, names and roles were listed at the bottom with selling line. A photograph of the strip was taken and these were placed throughout the theatre, pasted on looking glasses, in rest rooms, in the boxoffice, foyer, etc. Six-foot setpieces were used in the inside foyer, using the rogues' gallery stills of the principals, and after the opening the setpieces were used for window displays, with the "Now Playing" strips added.

In addition to the above, Helen utilized her regular weekly advertising mediums, including weeklies, radio advertising, special interviews of stage personalities, lobby advertising, etc.


MY SWEET
A THRILL A MINUTE
SUCH CHARACTERS YOU'LL MEET IN...
MURDER, MY SWEET
HERE'S HOW THEY'D LOOK IN A ROGUES' GALLERY

Glossy enlargements of various characters from "Murder, My Sweet" at the RKO Golden Gate theatre, San Francisco, were planted on a rotating clock and used for outside decoration by Helen Wabbe, publicity director.

Maritime Window Display Sells "Brazil" for Cohen

Ben Cohen, manager of the Strand theatre, Cincinnati, Ohio, did a very effective promotion job in connection with "Brazil".

He used an attention-getting display front highlighting samba dancers, heads of Tito Guizar and Virginia Bruce, co-starred in the picture, and 11 x 14 stills, with copy highlighting the musical angle of the film. His catch-line was "Start Humming Now!" and this was used both in his display and above the title on the marquee.

He arranged a two-section window at the Willis Music Company and arranged for a window in the U. S. Maritime Service Bureau.

Publicity coverage included a three-column montage featuring the stars of the film which appeared in the *Cincinnati Post;* a two-column photo, which appeared in the *Cincinnati Inquirer,* and a one-column photo in the *Times Star.*

Radio spot announcements as well as a five-minute radio show were used on stations WCPO, WSAI, WCKY and WKRC.

Tournament Held For "Objective"

George Stroud, manager of Odeon's Palace in Hamilton, Ontario, and his assistant, Mildred Dixon, staged an impressive campaign on the Canadian premiere of "Objective, Burma." Besides circusing the town with 10 extra 24 sheets and smaller paper, streetcar dash cards and a special target-type window sticker (tied in with War Stamp drive) were used for outdoor advertising.

A week before the opening, semi-finals of an "Objective, Burma Darts Tournament" took place in the Y. M. C. A. and seven finalists competed on the Palace stage for awards on opening night. This kid promotion created a great deal of juvenile interest in the picture. All prizes were promoted from local merchants and included a cup for the Hamilton area champion, War Savings certificates and merchandise awards for the runners-up.

In the afternoon of opening day the special events department of radio station CHMD originated a fifteen-minute show from the Palace lobby with War Stamps given for correct answers to various questions about "Objective, Burma." Six members of the first audience competed.

The crack Naval band from H. M. C. S. Star paraded to the theatre to give a concert in front of the house before attending the main evening show.

A special 500-line institutional tie-up ad appeared in the *Spectator* (Hamilton's daily newspaper), sponsored by the makers of Motorola radios and Handie Talkie, which are used in "Objective, Burma" by the paratroopers.

Again! A GREAT RE

I cannot bear the *Torture* of seeing you in his arms !

Emily Brontë's powerful drama of the desperate man who avenged a lost love . . . a truly great picture, produced in the Samuel Goldwyn tradition of excellence in entertainment. An immortal screen version of an immortal novel!

SAMUEL GOLDWYN *presents*

WUTHERING HEIGHTS

A Story of Vengeful, Thwarted Love

co-starring MERLE OBERON · LAURENCE OLIVIER · DAVID NIVEN

with Flora Robson · Donald Crisp · Geraldine Fitzgerald · *Screenplay by* Ben Hecht *and* Charles MacArthur · *Directed by* WILLIAM WYLER

Released thru FILM CLASSICS Inc.

Flash!

SOLD TO ENTIRE R.K.O. CIRCUIT NEW YORK CITY

In the field of RE-ISSUES, FILM CLASSICS, by Performance, by Man-Power, by its unusual facilities for distribution, and BY ITS OWN PERFORMANCE RECORD . . . Is Definitely TOPS! This Record is VISIBLE for ALL TO SEE! . . . and that Record will *PROVE* that in our handling of 31 Goldwyn features; 7 Selznick-International productions; Hal Roach's "Topper" and more than 300 of his short subjects, FILM CLASSICS is putting a NEW MERCHANDISING PUNCH into OLD RECORD BREAKERS for NEW BOX-OFFICE RECORDS!

CONTACT YOUR LOCAL FILM CLASSICS EXCHANGE FOR BOOKINGS ON THESE MONEY-MAKERS!

D BREAKER – EVERYWHERE!

4 MONTHS—WORLD THEATRE—NEW YORK CITY ★

3 WEEKS—MAJESTIC THEATRE—BOSTON ★

2 WEEKS—KARLTON THEATRE—PHILADELPHIA ★

A NEW HIGH—METROPOLITAN—WASHINGTON ★

TOP BUSINESS—STATE THEATRE—OMAHA ★

EXCELLENT—MISSOURI THEATRE—ST. LOUIS ★

HOLDOVER—LIBERTY THEATRE—NEW ORLEANS ★

2 BIG WEEKS—GRAND THEATRE—CHICAGO ★

GREAT BUSINESS ALL OVER: PARAMOUNT THEATRE, Syracuse — STRAND, Atlantic City — PALACE, Newport News — ALLEN, Cleveland — ORPHEUM, Des Moines — STACY, Trenton — SHUBERT, Cincinnati — ASTOR, Reading, Pa. — ORPHEUM, Sioux City — ALBEE, Providence, R. I. — ORPHEUM, Davenport, Ia. — PALACE, Bethlehem, Pa. — PROCTOR'S, Newark, N. J. — CAPITOL, Meriden, Conn. — STATE, Ithaca, N. Y. — KLEIN MEMORIAL, Bridgeport, Conn. — LOEW'S, Hartford, Conn. — EMPIRE, Portland, Me. — STATE, Burlington, Vt.

CURRENT RELEASES

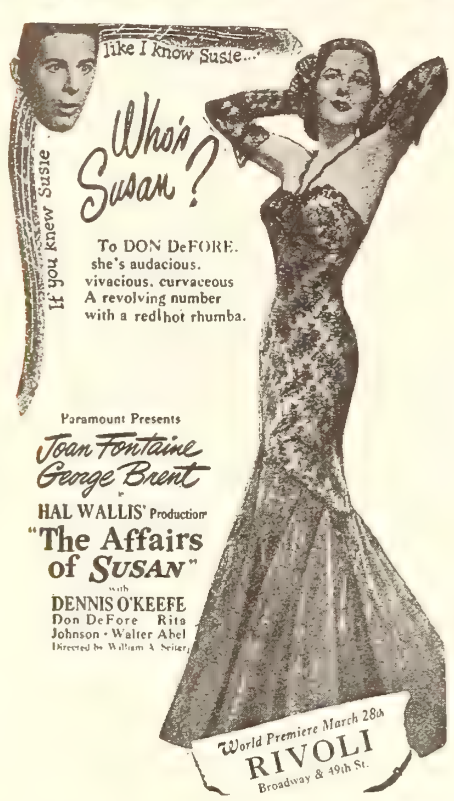
DEAD END • KID FROM SPAIN • TOPPER • COWBOY AND THE LADY • RESURRECTION • I WAS FAITHFUL • BARBARY COAST • WUTHERING HEIGHTS • I WAS A CRIMINAL • RAGGED ANGELS • ONE HEAVENLY NIGHT • ARROWSMITH

COMING RELEASES

LADY OF FORTUNE • THE STARS LOOK DOWN • KID MILLIONS • BULLDOG DRUMMOND • GOLDWYN FOLLIES • DODSWORTH • STELLA DALLAS • COME AND GET IT • BELOVED ENEMY • ADVENTURES OF MARCO POLO • SPLENDOR • THE WESTERNERS • THE HURRICANE • THESE THREE

Released thru *FILM CLASSICS Inc.*

NEWSPAPER ADS



like I know Susie...
If you knew Susie

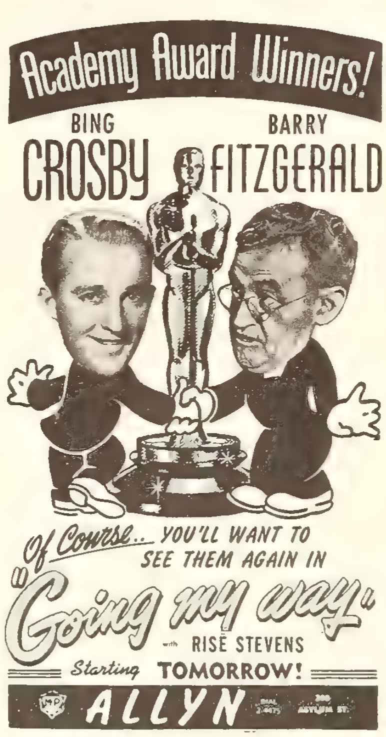
Who's Susan?

To DON DeFORE.
she's audacious.
vivacious. curvaceous
A revolving number
with a redlhot rhumba.

Paramount Presents
Joan Fontaine
George Brent
in
HAL WALLIS' Production
"The Affairs of SUSAN"
with
DENNIS O'KEEFE
Don DeFore · Rita Johnson · Walter Abel
Directed by William A. Seiter

World Premiere March 28th
RIVOLI
Broadway & 49th St.

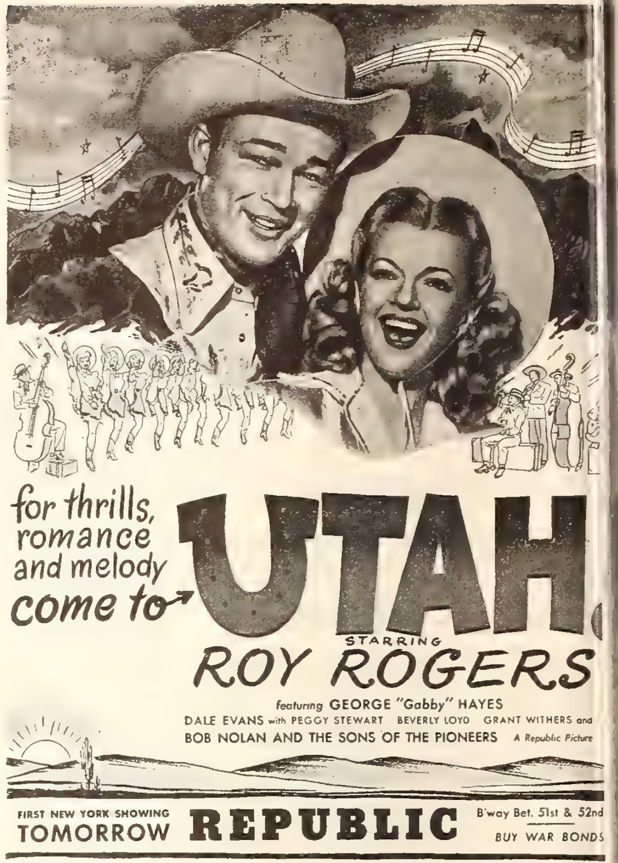
Sid Gross, advertising manager for the Rivoli, New York, started advertising campaign for "Affairs of Susan" with smart teaser ads like the one above.



Academy Award Winners!
BING CROSBY
BARRY FITZGERALD

Of Course.. YOU'LL WANT TO SEE THEM AGAIN IN
"Going my way"
with RISE STEVENS
Starting TOMORROW!
ALLYN

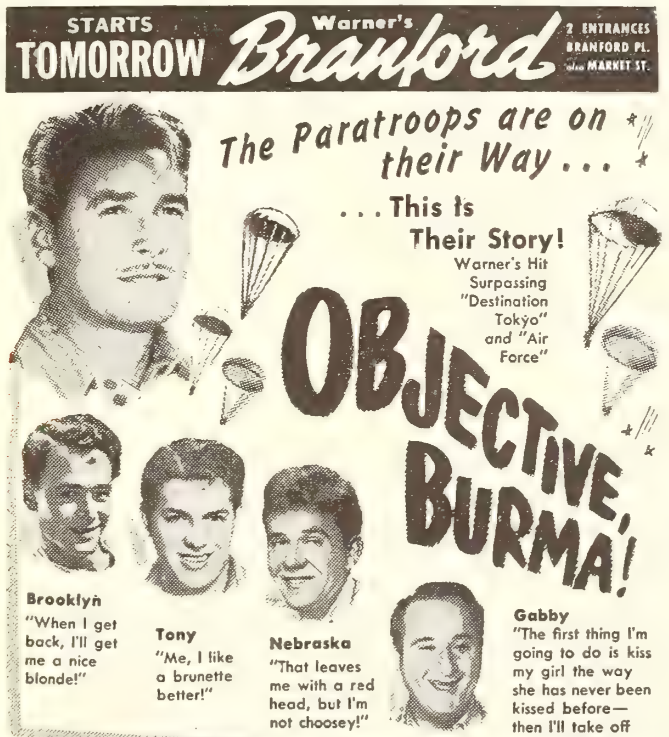
P. D. Robinson was the artist who drew this layout for the Allyn, Hartford, Conn., tying Academy Awards for "Going My Way" stars to reengagement of the film there.



for thrills, romance and melody *come to*
UTAH
STARRING
ROY ROGERS
featuring GEORGE "Gabby" HAYES
DALE EVANS with PEGGY STEWART · BEVERLY LOYD · GRANT WITHERS and
BOB NOLAN AND THE SONS OF THE PIONEERS · A Republic Picture

FIRST NEW YORK SHOWING
TOMORROW
REPUBLIC
B'way Bet. 51st & 52nd
BUY WAR BONDS

Simplicity of expression, one of the most import requirements of intelligent advertising, is aptly illustra in this display ad used to promote opening of "Ut at the Republic theatre in New York.



STARTS TOMORROW
Warner's *Branford*
2 ENTRANCES BRANFORD PL. also MARKET ST.

The Paratroops are on their Way . . .
. . . This Is Their Story!
Warner's Hit Surpassing "Destination Tokyo" and "Air Force"
OBJECTIVE, BURMA!

Brooklyn
"When I get back, I'll get me a nice blonde!"

Tony
"Me, I like a brunette better!"

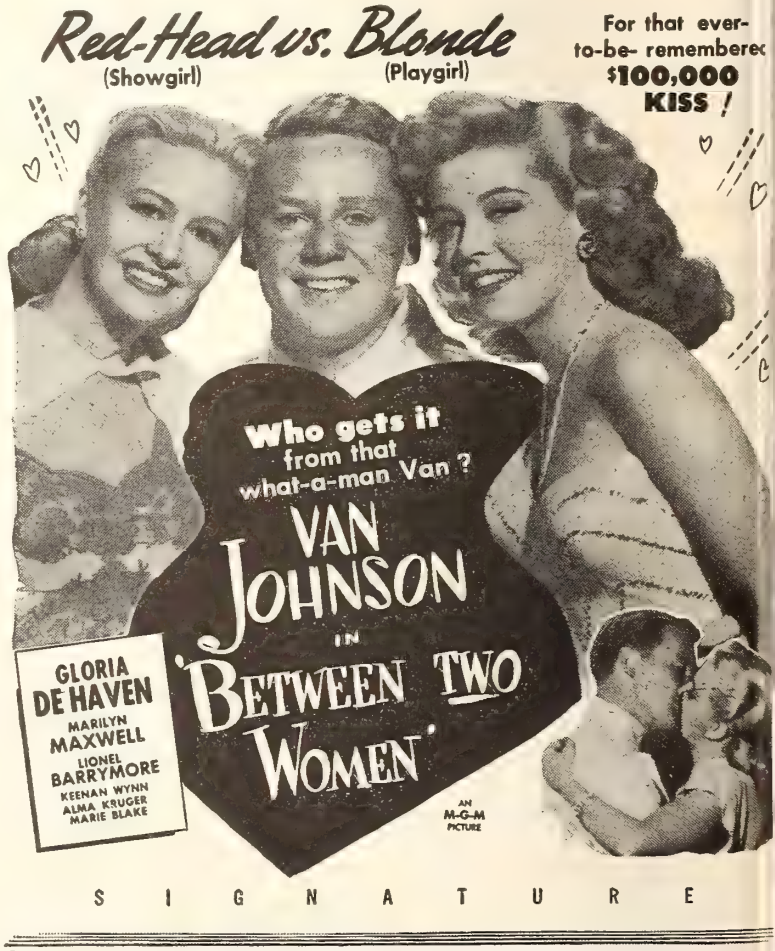
Nebraska
"That leaves me with a red head, but I'm not choosey!"

Gabby
"The first thing I'm going to do is kiss my girl the way she has never been kissed before—then I'll take off my parachute!"

starring ERROL FLYNN
WILLIAM PRINCE · JAMES BROWN
GEORGE TOBIAS · HENRY HULL
WARNER ANDERSON · *Directed by* Raoul Walsh

LAST DAY · Deanna DURBIN "CAN'T HELP SINGING" also "HER LUCKY NIGHT"

Ben Adler created this design for George Kelly, advertising director for Warners' New Jersey theatres, injecting special appeal for local consumption during film's engagement at the Branford, Newark.



Red-Head vs. Blonde
(Showgirl) (Playgirl)

For that ever-to-be- remembere $100,000 KISS !

Who gets it from that what-a-man Van ?
VAN JOHNSON
IN
'BETWEEN TWO WOMEN'
AN M-G-M PICTURE

GLORIA DE HAVEN
MARILYN MAXWELL
LIONEL BARRYMORE
KEENAN WYNN
ALMA KRUGER
MARIE BLAKE

SIGNATURE

Seymour Morris, director of advertising and publicity for the Schi circuit, Gloversville, N. Y., has created a special series of display a for "Between Two Women". The ads, one of which is illustrated her will be used by all Schine houses where the picture is dated.

Beauty *Song Hits* *Dancing* *Romance* *Novelty*

dough-o-o-o-o-o-o-o!

. . . . and a Swell Story

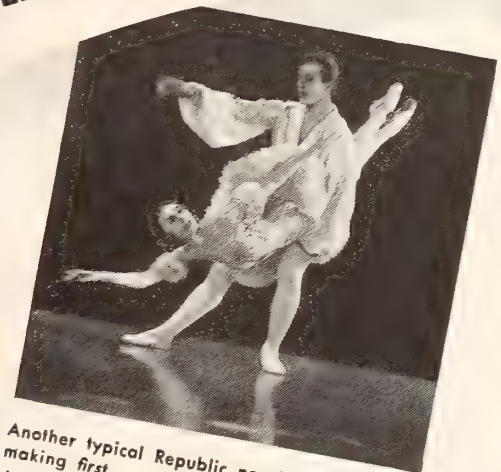
A Song for Miss Julie

featuring

SHIRLEY ROSS
BARTON HEPBURN

and

JANE FARRAR · ROGER CLARK
CHERYL WALKER
ELISABETH RISDON



Another typical Republic novelty and money-making first
ALICIA MARKOVA · ANTON DOLIN
dancing sensations of Billy Rose's "Seven Lively Arts" . . . first time on any screen

ALICIA MARKOVA and ANTON DOLIN by courtesy of S. Hurok

Directed by WILLIAM ROWLAND · Screen Play by Rowland Leigh · Original Story by Michael Foster · Adaptation by Leighton K. Brill · Co-Producers: WILLIAM ROWLAND and CARLEY HARRIMAN

A REPUBLIC PICTURE

KEEP YOUR BOX OFFICE EYE ON REPUBLIC!

Apartment Search Heads Promotions For "Guest"

Among the highlights of the campaign put on for "Guest in the House" at the Capitol theatre in New York City was a 'Guest in the House Week' consisting of a seven-day search for rooms and apartments for servicemen.

Through the co-operation of the Travelers Aid Society the campaign got underway prior to the picture's opening and accounted for special wall cards, counter cards, registry slips and special displays, all mentioning picture and theatre, placed in all Travelers Aid booths throughout the city. In addition a special booth was placed in the lobby of the theatre. Marie (The Body) McDonald, who portrays an important role in the film, acted as hostess for 'Guest in the House Week.' The stunt broke in all local dailies and was instrumental in securing apartment listings for servicemen.

Merchant Tieups Promoted

Several co-op ads were arranged on "Guest in the House." In the Macy's Department Store co-op thirteen photos of Marie McDonald were used in a photographic department tie-up. Miss McDonald was the focal point in the Arnold Constable co-op ad, acting as special Valentine 'shopping consultant.'

Other tie-ups put over included a follow-up of the Macy promotion featuring pictures of Miss McDonald on display in the store and picture plugs in *Sparks,* the Macy house organ. The Mayflower Doughnut Company got up special cards for their midtown stores urging customers to serve Mayflower Doughnuts to their 'Guest in the House.' Radio spot announcements, windows and 10,000 window stickers on the East Coast were part of the tie-up with '26' coffee.

Anne Baxter's diary, prominently mentioned in the picture, was used as the basis for a diary promotion with Woolworth stores. Additional windows were secured in pet shops, women's and fashion shops and also 'gag' windows highlighting the famous 'body.'

"Liebestraum," the Franz Liszt song played in the picture, accounted for more window displays in Gimbel's, Schirmer's and other music shops. Package-stuffers were distributed by a number of local record shops.

Comar Has Wide Experience With Warner Theatres

Charles Comar, manager of the Strand theatre, Pittsburgh, Pa., has been with Warner's for over a year, during which time he has managed various houses for them for short periods. Charlie has also been at the Stanley for five months, where he had experience in conducting stage shows. Various theatres in the Warner Circuit which Comar has managed include the Enright, Stanley, Schenley, Kenyon, Plaza and Regent.

Bernard Started as Program Boy

Starting at the Lonsdale theatre in North Vancouver, Canada, John W. Bernard, manager of the Kingsway in Vancouver, started delivering programs at about the age of eight. Later John became doorman at the Norva in North Vancouver and was appointed manager of the Rio last October. Bernard was recently transferred to the present post, which is one of the Odeon Theatres chain houses.

Wilson Worked as Press Ac
Before Entering Theatres

Donald F. Wilson is the city manag
the Alliance Theatre Corporation, havi
rection of the Roxy, Orpheum and I

theatres in Ottaw
Don was born i
cago, November
1916, attended F
University and
went into the ne
per field, workin
the *Paris News*
KPTL in Paris, T
and thence to the
derson Herald in
derson, Ind.

From that post,
son became anno
and press agent
"Lucky Teter and His Hell Drivers" out
George A. Hamid, Inc., office in New
In November of 1943 Don became ad
agent for USO Camp Shows, Inc., in
York, and then went to Long Beach, C
manage the Brayton theatre.

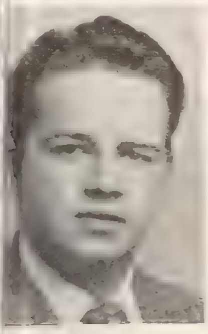
Discharged from Service; Returns to Management

Ralph M. Wilson, who manages the A
theatre in Toronto, Ontario, for Twe
Century Theatres, Ltd., started as handy
at the Greenwood theatre, Toronto, whe
was twelve years old. Then became ush
the Grover theatre and on to assistant a
Oxford, both in the same city. After a
at the Century theatre, Kitchener, Ralph
four years in service and after his hono
discharge returned to the Century and th
to his present position.

THE PICTURE
THAT PUTS ADVENTURE
IN TECHNICOLOR...
AND BUSINESS IN
YOUR THEATRE!

ins Has Spent Entire areer with Same Circuit

oseph G. Elkins manages the Cooleemee atre in Cooleemee, N. C., for North State eatres, Inc. On Thanksgiving Day of 1942,



Joe started to work at the circuit's Wake theatre in Raleigh as an extra usher. Six months later he became doorman and a month later was transferred to their Colony theatre in the same town, as an assistant. After 10 months at this post, Elkins returned to the Wake and was then promoted to manager. The first of this year, company leased the only theatre in Cooleee, which is a small cotton mill town and our Round Tabler took over the managerial ns.

eisfeldt Holds Screening f "To Have and Have Not"

In advance of his opening of "To Have and ve Not" at the Riverside theatre, Milwau- Wis., Edward J. Weisfeldt held a screen- for the editors of all the high school papers, burban papers and the press. A huge display er the entrance doors in the inner lobby feaed a 40 by 60 colored blowup of Humphrey gart and Lauren Bacall.

Teaser trailers were run three weeks in adnce and colored enlargements of the stars re used on the front and in regular poster es in addition to special displays on both es of the box office.

SHOWMEN PERSONALS

Happy Birthday: Archie B. Holt, E. G. Jackson, George D. Seymour, James Anderson, Hazel Van Allen, Howard Hilderbrandt, William A. Berns, Frank A. Millspaugh, Martin G. Smith, Ben Bloomfield, J. A. Klink, James M. Sanderson, Wallace H. Akin, Lawrence J. Dandeneau, Magan Kheta.

Alberto Monroy, Leon Pickle, James H. Tobin, Charles H. Gibson, R. L. Nichols, Henry Eytinge, R. Borst, Frank Schellinger, J. E. McKinstry, Andrew Gibson, H. Arthur Leatherman, Herman Berlin, Jr., Herb Righthand, Gabriel Rosenthal, Garnet M. Wright, Sam Gilman, Jack Honannson.

William E. Cooper, Max S. Silverwatch, Howard B. Schuessler, F. H. Macomber, Donald J. Visger, G. B. Odlum, John S. MacNeill, T. C. Clement, Victor E. Hudson, Frank Shaffer, James R. Martin, Bernal S. Lewis, Robert W. Sullivan, Oliver B. Prickett, Loren S. Cooper, R. J. Freedman, Stanley Rothenberg.

In New Posts: Stanley Redmond, former manager of the Allyn theatre, Hartford, Conn., has been transferred to the management of the Norwalk theatre, Norwalk, Conn. George Seed, manager of Fabian's Cohoes, N. Y., will also manage their Empire theatre there. Jack McBride, Willoughby, Willoughby, Ohio. Harold Lyon, Des Moines, Des Moines, Ia. Fred McHenry, Texas and Victoria, Amarillo, Tex.

Davis Alexander, Illini, Moline, Ill. George Lawson, Strand, Des Moines. Arthur Lane, Ingersoll, Des Moines, Sylvan K. Barry, Highland theatre, San Antonio, Tex. Don Jacobs, Ohio, Mansfield; Paul Montavon, Sherma theatre, Chillicothe; Alice Sagowitz, Lyric, Portsmouth; Jeanne Ketter, Capitol, Sidney, and James Tracy, Columbia, Portsmouth, all houses in Ohio.

Ernest Warren, Elgin, Ottawa, Ont., Can., succeeding Steve McManus, who has gone into the hotel business, in Windsor, Ont. Les Mitchell, Regent theatre, Brockville, Ont., having been promoted from assistant manager of the Capitol.

George Higgenbotham, Upsal theatre, Philadelphia, Pa. Clement Perry has resigned as general manager of the J. J. Joelson theatres, New York. Jerry Ross, manager and master of ceremonies at the Palomar theatre, Seattle, has resigned to become master of ceremonies at the Show Box theatre there.

Warren Butler, Lyric, Seattle. Jack Hamacker, honorably discharged from the Army, is back as manager of the Blue Mouse, Seattle. William B. Potts has taken over the Garden theatre in Lansing, Mich. Carl Czolba, Warner's Melrose, Wilkinsburg, Pa., while Jack Williams succeeds Czolba at the Rowland.

Milton E. Levy, formerly with Balaban and Katz, has taken over the Music Box, Chicago.

Names Sundae for "Waves"

To plug the opening of "Here Come the WAVES" at the Loew's Palace theatre, Meriden, Conn., assistant manager Sherman Padowitz lined up all main stem soda fountains who concocted a special Navy sundae and featured it on counter display cards and menu sheets with full theater and film credits. Padowitz adds that the sample he had was delicious!

McCollister's Serial Gag

To gain added publicity for his serial, "Black Arrow," Bill McCollister at the Louvee theatre, Wellston, Ohio, distributed cards to the kids well in advance which were appropriately lettered. Holders were told that when they had collected a set of six cards they would be admitted to the first chapter as guests of the management.

G. C. F.'s
Proudest Achievement

"Colonel Blimp"

Now—Gotham Theatre, New York

from Terrific U.A.

Talent Contest Sparks "Song" In New Haven

The bulk of Morris Rosenthal's campaign for "Song to Remember" at the Loew-Poli theatre, New Haven, was centered around radio station WELI. Morris' first step was to sell them on the idea of staging a George Sand Talent Contest with the finals on the stage of the theatre. Plugs were run five times a day with a sock announcement on the seven o'clock program each evening. In addition, the station ran a five-minute recording on the picture Monday night before opening and a 15-minute Sigmund Spaeth recording the Wednesday before opening.

Judges for the contest were selected from the Theatre Community League and the Yale Drama School. Many of the entries were from these places and auditions were held Sunday afternoon and three girls selected for finals on the stage Monday night. Local prizes were promoted from merchants and the theatre gave a $25 War Bond.

Trailers were run on the screen 10 days ahead and a 40 by 60 lobby display announced the contest as did a hanging banner under the canopy. The 15-minute Spaeth record was run off for musical classes at half a dozen different sessions in music schools and announcements made about the picture. Full windows were arranged for music stores; bookmarks distributed in all branches of the library and stills and card displays used in music rooms and a local market distributed 5,000 special heralds on "Things to Remember" with a plug for the picture.

Hope Arranges "All-Western Week"

As an added business stimulant, R. R. Hope at the Fox State theatre, Fresno, Cal., arranged an all-western week composed of six fast action pictures. To plug the special show, Hope distributed tinted heralds with cuts in advance of the engagement.

Colantuono Hosts Servicemen For "Sunday Dinner"

Through a tieup with Lou Gold, owner of the Normandie Hotel in Philadelphia, Lou Colantuono for his date on "Sunday Dinner for a Soldier" at the Warner Stanton theatre arranged for 50 G.I.'s and their girls to see the picture and then be transported by chartered trolley to the hotel for a meal. Most of the better night clubs were represented by at least one of their entertainers and they put on a swell show for the boys.

Area Executive Director of the Jewish Welfare Board USO, Milton Feitelson, obtained 50 girls to be dates for the boys at the Sunday dinner. A dance for the G.I.'s was also arranged to be held after the dinner at the USO. The Philadelphia *Daily News* gave the stunt two newspaper breaks a week in advance together with stories and art work.

Discharged From Service Enters Theatre Business

Charles E. Patch, manager of the Art theatre, Springfield, Mass., is a veteran, honorably discharged from World War II and started in showbusiness as assistant manager at the Roger Sherman theatre, New Haven, Conn., under the managership of John Hesse, also a Round Tabler. Charlie did vacation relief work at Commodore Hull, Derby, Conn., and at the Merritt theatre in Bridgeport. Patch then opened the Art theatre for Warner's in September 1943 as manager.

Lessow Spent Apprenticeship Under Loew-Poli Banner

Albert Samuel Lessow is assistant manager of the Loew-Poli Strand in Waterbury, Conn. Al started in the business as usher at Loew's Poli in Hartford, thence to doorman and chief of staff at the same house. After a year in those jobs, Lessow aided the manager in publicity and advertising and in the same year became student manager of the house. After a few switches at various Loew houses in the vicinity as assistant manager, Lessow undertook his present post about six months ago.

WHAT HAPPENED TO HER
.....NEVER HAPPENED TO
ANY OTHER BRIDE!
Gale STORM
IN
"G.I. HONEYMOON"
with
Peter COOKSON
Arline JUDGE
Frank JENKS
Jerome COWAN
Produced by LINDSLEY PARSONS
Directed by PHIL KARLSTEIN
Screenplay by Richard Weil
Adapted from the play by A. J. Rubien, Robert Chapin and Marion Page Johnson
MONOGRAM PICTURES
ANOTHER MONEY HIT FROM MONOGRAM

The Quigley Awards Rules

**Entries must be forwarded as soon as pos
after exploitation is completed.**

●

**There are no classifications of populatic
situation. Every entrant starts from scrat
circuit or independent, first-run or subseq
downtown or neighborhood, big city or
town.**

●

**Consistency of effort is a paramount co
eration in the Quigley Awards. One-shot
paigns or ideas are not eligible for cons
ation.**

●

**Whole campaigns need necessarily no
submitted but are, of course, acceptable. Si
ideas or promotions are eligible for consic
tion if the entrant is a consistent contrib**

●

**Entrants most often represented in
Quarter will receive first consideration for
Quarterly Awards.**

●

**A single promotion may include more
one slant, providing all slants relate to the
inal idea. Thus, a single contest promotion
be carried in newspapers, on the radio, in
dows, ads, lobby, etc.**

●

No fancy entries are necessary. Costly
time-using "gingerbread" decorations are
encouraged. Showmanship only counts.

●

**In addition to exploitation on pictures—
tures, shorts or serials—entries may be mad
institutional promotion. Exploitation on st
shows, presentations, etc., are also defini
eligible for consideration.**

●

**A single idea may be confined to a wind
contest, newspaper or program publicity, st
stunt, lobby display, ad or ad series, newspa
section, radio tiein, etc.**

●

**Evidence proving authenticity of each er
must be submitted, such as photos, tear she
programs, heralds, ads, letters, etc.**

●

***One Plaque and seven Scrolls of Honor
be awarded each Quarter. Those winning th
honors will be entered for the Grand Awa
competition. In addition, entries of merit
be awarded Citations.***

●

***A War Showmanship Certificate is awar
annually to the theatreman whose activities
promotions of a patriotic nature are conside
by the judges to have made the greatest mate
contribution in the prosecution of the war.***

●

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Sparrow Lands Co-op Ads

As part of his advance publicity on "Toni
and Every Night," at Loew's theatre, India
polis, Ind., Boyd Sparrow promoted Mille
Jewelry Company for four cooperative ads f
turing a cut of Rita Hayworth. Two of th
ads appeared the same day in the *News* a
two appeared the same day in the *Times*.

ransactions in niversal Stock eported by SEC

shington Bureau

isposition in December of 26,500 shares of Uni- al Pictures common stock and 111,283 war- s for common held by Daniel M. Sheaffer, adelphia, director, through Standard Capital pany, was the largest single transaction re- ed by the Securities and Exchange Commission ay in its monthly summary.

ne summary showed that in the dissolution of dard Capital Company, Ottavio Prochet, di- or, received 127 shares of Universal common k and 1,084 common warrants. Mr. Prochet reported that in January he exercised war- s to procure 73 shares of common, and held shares and 1,011 warrants at the end of the th.

also showed that Mr. Sheaffer acquired 4,- warrants in December and the following month anged them for a like block of common stock; December, he purchased 1,458 shares of com- , giving him a total of 24,265 shares at the e of January.

he report also disclosed that Nathan J. Blum- , president, received 5,000 warrants in Decem- as compensation and that William A. Scully, -president, sold 600 warrants in January and) in February, leaving him with 9,000 at the e of the month.

he next largest volume was in capital stock General Precision Equipment, where Amerex ding Corporation, New York, was shown to e disposed of 4,000 shares held through the erican Express Company, leaving it with 9,000 res so held and 50,719 shares held through the port Corporation.

belated return for Consolidated Film Indus- s showed the sale in January of 100 shares of preferred stock by Herbert J. Yates, Jr., held 3,082 shares at the end of the month, le a report on Loew's Boston Theatres showed acquisition in February of another 106 shares ommon stock by Loew's, Inc., giving it a total 21,341 shares.

he SEC reported also that Alton A. Brody, nogram director, sold 500 shares of that com- y's common stock in February, reducing his dings to 2,500 shares, and Arthur C. Brom- , director, sold 3,900 shares held through Mon- am Southern Exchanges, which still held 15,172 res at the close of the month. In January, Wil- B. Hurlbut, director, acquired 400 shares ough Monogram Pictures of Michigan, increas- its total to 2,000 shares.

n Paramount Pictures, Henry Ginsberg, vice- sident, was shown to have sold 400 shares of mon stock, reducing his interest to 1,000 shares, Maurice Newton, director, disposed of 50 res by gift, leaving him with 10,415 shares.

he only transaction shown in Twentieth Cen- v-Fox was the sale of 1,000 shares of common Robert Lehman, director, leaving him with 500 res.

report on Columbia Broadcasting System wed the sale of 200 shares of Class A common k by Isaac D. Levy, director, leaving him with 76 shares.

ury in Pacific" Gets 65 ew York Weekend Dates

Fury in the Pacific," two-reeler which Warner s. is distributing for the War Activities Com- tee, was set for simultaneous showings last kend in 65 Manhattan, Brooklyn and Greater w York first runs.

open Kansas City House

he Paseo theatre, Kansas City, destroyed by in January, 1943, was reopened March 17 by J. Fredman and Rube Finkelstein, who operate er theatres in Kansas City. The rebuilt house ts 800.

New York Bill Would Curtail Child Labor in Theatres

The Coudert-Brooks child labor bill, now pending in the New York state legislature at Albany, would impose a sharp curtailment of the working hours of many minors employed in the theatres throughout the state. Support for the measure has been voiced by Industrial Commissioner Edward Corsi.

A State Department of Labor survey found large numbers of youngsters working as ushers, ticket-takers and even porters, with hundreds employed illegally, it was said. In support of the measure Commissioner Corsi released the results of a survey showing that two-fifths of all school children in nine up-state cities carried the double burden of work and school. Eleven per cent of the boys and three per cent of the girls thus were tied down to at least 60 hours a week, Mr. Corsi indicated.

Pointing out that most students were working at theatres, bowling alleys, stores, etc., Commissioner Corsi said, "We are disturbed because of the effect such long hours will have on the health and education of the children."

Release Dates on Six Set by United Artists

National release dates on six major United Artists features were announced in Hollywood Monday by Carl Leserman, general sales manager.

They are: "Delightfully Dangerous," a Charles R. Rogers production starring Jane Powell, Ralph Bellamy and Constance Moore, March 31; "Brewster's Millions," and Edward Small production with Dennis O'Keefe, Helen Walker, and June Havoc, April 7; "It's in the Bag," a Jack H. Skirball production starring Fred Allen, Jack Benny and Don Ameche, April 21.

Also, "Colonel Blimp," a British production in Technicolor, written, produced and directed by Michael Powell and Emeric Pressburger starring Anton Walbrook, Deborah Kerr and Roger Livesey, May 4; "Hold Autumn in Your Hand," a Loew-Hakim production with Zachary Scott, Betty Field and Beulah Bondi, May 18; "The Great John L," a Bing Crosby production starring Linda Darnell, Greg McClure and Barbara Britton, May 25.

Drive-in Theatres Planned

Among some of the drive-in theatre openings planned shortly are: Lima, Ohio, April 6; Toledo, April 7; Rochester, N. Y., April 14; Buffalo, N. Y., April 15; Strassburg, Pa., May 5.

New Checking Service Ready, Levin Says

Confidential Reports, Inc., the new checking service announced March 9 by five major distributors, will start functioning Monday from its New York headquarters and 31 exchange cities, according to Jack H. Levin, vice-president and general manager.

"With 150 executives and sub-executives, we start operations Monday with approximately 4,000 employees, including checkers, ready to go," Mr. Levin said.

In the process of formation for more than a year, the new company was founded by Paramount, Universal, RKO Radio, United Artists and Columbia. Services of the organization are available to all producers and distributors who desire them. John J. O'Connor, vice-president of Universal, is president, but retains his Universal position.

C. J. Appel Appointed Odeon Eastern Division Manager

Odeon Theatres of Canada has announced the promotion of C. J. Appel from advertising and publicity manager to eastern division general manager with supervision of approximately 50 theatres in Ontario and Quebec. New district managers also appointed are Harry S. Dahn for Western Ontario and the Niagara peninsula, William Weiss covering Central and Northern Ontario and Don Gauld in charge of Eastern Ontario and Quebec. No successor has been named for Mr. Appel. Thomas Bowyer was appointed film merchandising and public relations supervisor working out of the head office.

Warners Schedule Two For April Release

Two features have been scheduled by Warner Bros. for national release in April, Ben Kalmenson, general sales manager, has announced. Following "God Is My Co-Pilot," which goes into general distribution April 7, "The Horn Blows at Midnight," starring Jack Benny, is scheduled for April 28.

BRIDAL SUITE OUT-OF-BOUNDS FOR G. I. GROOM!

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Alfred W. Schwalberg, honorary president, presided at the installation following the election in which Mr. Senft was reelected to serve another year.

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The basic fictional structure of the film is now being determined. "Free Press" will be budgeted at $2,000,000, Mr. Cowan has indicated.

Dance Unit Names Neilson

Rutgers Neilson, RKO Radio publicity manager, has been appointed public relations chairman of the Dance Educators of America, according to an announcement by Phyllis Eastwood, president of the Dancing Masters of America.

Quebec Enforces Children's Law

Strict enforcement throughout Quebec province of the law prohibiting theatre attendance by children under 16 was promised last Wednesday by Premier Maurice Duplessis, who reported that he had ordered cancellation of the license of the Palace theatre, Verdun, which, he said, had been found guilty of violating the law.

"We warn all theatre owners that they have to respect the law," Premier Duplessis said, "If they want to violate it, they will force us to take additional measures. If the present law does not suffice, we shall institute new legislation in order to have the Quebec laws respected."

Attendance by children under 16 was made illegal in the province following a disastrous fire in which many children lost their lives.

The Palace, belonging to J. Arthur Rank's Odeon circuit, is managed by Howard Elliott, who did not deny the violation, but said: "The children are being penalized for an incident for which they were not at all responsible."

Mr. Elliott is an active worker in the Verdun Lion's Club's effort to stamp out juvenile delinquency and said he felt that, by providing especially suitable weekend film programs for children, he was doing his share toward this end—entertaining them in a well supervised, fireproof building.

The Quebec children's prohibition law is now being tested in court.

Hicks Wounded in Germany

First Lieutenant Francis C. Hicks, former assistant manager of Fabian's St. George Theatre, Staten Island, N. Y., has been reported seriously wounded in Germany. He is with the Third Armored Division. Lt. Hicks is a brother-in-law of Lieut. Commander Larry Cowen, USNR, who has just completed a four-year tour of duty with the Navy, and is now an executive for Fabian in the Albany district.

Short Out on Lend-Lease

An eight-minute Office of War Information-War Activities Committee release titled "The Two-Way Street," will be distributed by Columbia Pictures beginning April 12. With Charles Winninger as narrator, the film is about lend-lease. Half of it is done in animated cartoon form, as created for use in the Army-Navy Screen Magazine, produced by Army Pictorial Service.

"Can anyone tell a lonesome bride what to do?"

"I've been married 3 weeks and haven't even been kissed. Now my husband's commanding officer has declared me OUT-OF-BOUNDS!"

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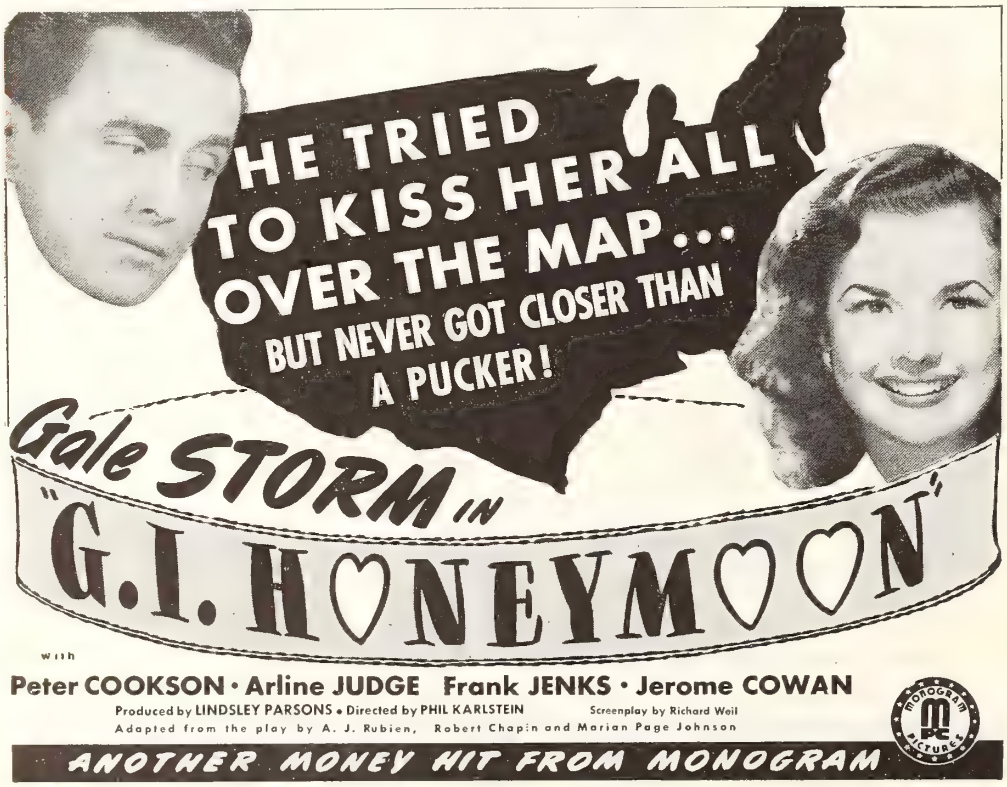
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The basic fictional structure of the film is now being determined. "Free Press" will be budgeted at $2,000,000, Mr. Cowan has indicated.

Dance Unit Names Neilson

Rutgers Neilson, RKO Radio publicity manager, has been appointed public relations chairman of the Dance Educators of America, according to an announcement by Phyllis Eastwood, president of the Dancing Masters of America.

Quebec Enforces Children's Law

Strict enforcement throughout Quebec province of the law prohibiting theatre attendance by children under 16 was promised last Wednesday by Premier Maurice Duplessis, who reported that he had ordered cancellation of the license of the Palace theatre, Verdun, which, he said, had been found guilty of violating the law.

"We warn all theatre owners that they have to respect the law," Premier Duplessis said, "If they want to violate it, they will force us to take additional measures. If the present law does not suffice, we shall institute new legislation in order to have the Quebec laws respected."

Attendance by children under 16 was made illegal in the province following a disastrous fire in which many children lost their lives.

The Palace, belonging to J. Arthur Rank's Odeon circuit, is managed by Howard Elliott, who did not deny the violation, but said: "The children are being penalized for an incident for which they were not at all responsible."

Mr. Elliott is an active worker in the Verdun Lion's Club's effort to stamp out juvenile delinquency and said he felt that, by providing especially suitable weekend film programs for children, he was doing his share toward this end—entertaining them in a well supervised, fireproof building.

The Ouebec children's prohibition law is now being tested in court.

Hicks Wounded in Germany

First Lieutenant Francis C. Hicks, former assistant manager of Fabian's St. George Theatre, Staten Island, N. Y., has been reported seriously wounded in Germany. He is with the Third Armored Division. Lt. Hicks is a brother-in-law of Lieut. Commander Larry Cowen, USNR, who has just completed a four-year tour of duty with the Navy, and is now an executive for Fabian in the Albany district.

Short Out on Lend-Lease

An eight-minute Office of War Information-War Activities Committee release titled "The Two-Way Street," will be distributed by Columbia Pictures beginning April 12. With Charles Winninger as narrator, the film is about lend-lease. Half of it is done in animated cartoon form, as created for use in the Army-Navy Screen Magazine, produced by Army Pictorial Service.

"Can anyone tell a lonesome bride what to do?"

"I've been married 3 weeks and haven't even been kissed. Now my husband's commanding officer has declared me OUT-OF-BOUNDS!"

Gale STORM in

"G. I. HONEYMOON"

with

Peter COOKSON Arline JUDGE Frank JENKS Jerome COWAN

Produced by LINDSLEY PARSONS • Directed by PHIL KARLSTEIN

Screenplay by Richard Weill • Adapted from the play by A. J. Rubien, Robert Chapin and Marian Page Johnson

ANOTHER MONEY HIT FROM MONOGRAM

MONOGRAM PICTURES

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

OBJECTIVE, BURMA (WB)

Final Reports:

Total Gross Tabulated	$917,900
Comparative Average Gross	865,600
Over-all Performance	106.0%

BALTIMORE—Stanley, 1st week	117.6%
BALTIMORE—Stanley, 2nd week	97.6%
BALTIMORE—Stanley, 3rd week	85.2%
CHICAGO—Roosevelt, 1st week	107.9%
CHICAGO—Roosevelt, 2nd week	93.9%
CHICAGO—Roosevelt, 3rd week	103.2%
CHICAGO—Roosevelt, 4th week	80.0%
CINCINNATI—Albee	117.2%
CINCINNATI—Keith's, MO 1st week	89.4%
*CLEVELAND—Hippodrome	134.0%
*CLEVELAND—Allen, MO 1st week	111.1%
DENVER—Denver	106.7%
(DB) Night Club Girl (Univ.)	
DENVER—Esquire	109.8%
(DB) Night Club Girl (Univ.)	
DENVER—Aladdin, MO 1st week	68.3%
(DB) Night Club Girl (Univ.)	
DENVER—Rialto, MO 2nd week	90.0%
(DB) Night Club Girl (Univ.)	
LOS ANGELES—Warner's Downtown, 1st week	111.9%
LOS ANGELES—Warner's Downtown, 2nd week	94.0%
LOS ANGELES—Warner's Downtown, 3rd week	90.2%
LOS ANGELES—Warner's Hollywood, 1st week	119.6%
LOS ANGELES—Warner's Hollywood, 2nd week	87.1%
LOS ANGELES—Warner's Hollywood, 3rd week	84.0%
LOS ANGELES—Warner's Wiltern, 1st week	113.1%
LOS ANGELES—Warner's Wiltern, 2nd week	88.2%
LOS ANGELES—Warner's Wiltern, 3rd week	80.7%
MILWAUKEE—Warner	95.9%
MONTREAL—Capitol	98.8%
(DB) A Guy, a Gal and a Pal (Col.)	
NEW YORK—Strand, 1st week	153.4%
(SA) Artie Shaw's Orchestra	
NEW YORK—Strand, 2nd week	139.4%
(SA) Artie Shaw's Orchestra	
NEW YORK—Strand, 3rd week	121.5%
(SA) Artie Shaw's Orchestra	
NEW YORK—Strand, 4th week	116.4%
(SA) Artie Shaw's Orchestra	
NEW YORK—Strand, 5th week	103.2%
(SA) Artie Shaw's Orchestra	
OMAHA—Brandeis	86.6%
(DB) Let's Go Steady (Col.)	
PHILADELPHIA—Mastbaum, 1st week	131.0%
PHILADELPHIA—Mastbaum, 2nd week	68.1%
PHILADELPHIA—Mastbaum, 3rd week	67.0%
PITTSBURGH—Stanley	86.7%
PROVIDENCE—Majestic	109.4%
SAN FRANCISCO—Fox	96.2%
SEATTLE—Orpheum, 1st week	113.6%
SEATTLE—Orpheum, 2nd week	89.4%
ST. LOUIS—Fox	102.2%
(DB) Destiny (Univ.)	
*ST. LOUIS—Shubert, MO 1st week	103.4%
(DB) Destiny (Univ.)	
WASHINGTON—Earle, 1st week	132.7%
(SA) Vaudeville	
WASHINGTON—Earle, 2nd week	88.4%
(SA) Vaudeville	

•

THE THIN MAN GOES HOME (MGM)

Final Reports:

Total Gross Tabulated	$574,500
Comparative Average Gross	558,100
Over-all Performance	102.9%

BALTIMORE—Century	110.8%
BOSTON—Orpheum	84.0%
BOSTON—State	92.3%
BUFFALO—Buffalo	100.0%
(DB) Blonde Fever (MGM)	
CHICAGO—Chicago	86.5%
(SA) Glen Gray's Orchestra	
CINCINNATI—RKO Palace	112.7%
CINCINNATI—RKO Shubert, MO 1st week	111.1%
CINCINNATI—RKO Keith's, MO 2nd week	101.8%
CLEVELAND—Loew's State	92.5%
CLEVELAND—Loew's Stillman, MO 1st week	119.0%
CLEVELAND—Loew's Ohio, MO 2nd week	80.0%
KANSAS CITY—Midland	92.7%
NEW YORK—Capitol, 1st week	115.0%
(SA) Frankie Carle Orchestra, others	
NEW YORK—Capitol; 2nd week	110.7%
(SA) Frankie Carle Orchestra, others	
NEW YORK—Capitol, 3rd week	102.4%
(SA) Frankie Carle Orchestra, others	
OMAHA—Paramount	86.0%
PHILADELPHIA—Boyd	95.9%
PITTSBURGH—Penn	105.5%
PIOVIDENCE—State	103.6%
(DB) Dancing in Manhattan (Col).	
SEATTLE—Paramount, 1st week	133.0%
SEATTLE—Paramount, 2nd week	106.2%
SEATTLE—Music Box, MO 1st week	120.6%
(DB) Blonde Fever (MGM)	
SEATTLE—Music Box, MO 2nd week	103.4%
(DB) Blonde Fever (MGM)	
ST. LOUIS—Loew's State	86.4%
(DB) Leave It to Blondie (Col.)	
ST. LOUIS—Orpheum, MO 1st week	138.4%
(DB) Leave It to Blondie (Col.)	
ST. LOUIS—Orpheum, MO 2nd week	107.6%
(DB) Leave It to Blondie (Col.)	
TORONTO—Loew's	97.5%
WASHINGTON—Capitol	112.0%
(SA) Vaudeville	
WASHINGTON—Columbia, MO 1st week	111.1%

•

TONIGHT AND EVERY NIGHT (Col.)

Final Reports:

Total Gross Tabulated	$650,400
Comparative Average Gross	698,100
Over-all Performance	93.1%

BALTIMORE—Hippodrome, 1st week	107.7%
(SA) Vaudeville	
BALTIMORE—Hippodrome, 2nd week	93.9%
(SA) Vaudeville	
BOSTON—Orpheum	108.4%
BOSTON—State	150.3%
BUFFALO—Lafayette, 1st week	142.9%
(DB) The Unwritten Code (Col.)	
BUFFALO—Lafayette, 2nd week	96.6%
(DB) The Missing Juror (Col.)	
CINCINNATI—RKO Albee	92.5%
CINCINNATI—RKO Grand, MO 1st week	70.0%
CLEVELAND—Warner's Hippodrome	100.5%
CLEVELAND—Allen, MO 1st week	70.6%
DENVER—Denver	88.6%
DENVER—Esquire	91.8%
DENVER—Aladdin, MO 1st week	84.1%
DENVER—Rialto, MO 2nd week	89.8%
INDIANAPOLIS—Loew's	81.9%
LOS ANGELES—Four Star, 1st week	190.0%
LOS ANGELES—Four Star, 2nd week	136.0%
LOS ANGELES—Four Star, 3rd week	126.0%
LOS ANGELES—Fox Wilshire, 1st week	136.7%
LOS ANGELES—Fox Wilshire, 2nd week	67.9%
LOS ANGELES—Fox Wilshire, 3rd week	66.0%
LOS ANGELES—Guild, 1st week	122.2%
LOS ANGELES—Guild, 2nd week	87.7%
LOS ANGELES—Guild, 3rd week	83.3%
LOS ANGELES—United Artists, 1st week	87.8%
LOS ANGELES—United Artists, 2nd week	62.8%
LOS ANGELES—United Artists, 3rd week	53.8%
MILWAUKEE—Palace	106.7%
(DB) I Love a Mystery (Col.)	
MINNEAPOLIS—Radio City	74.0%
MINNEAPOLIS—World, MO 1st week	125.0%
MINNEAPOLIS—World, MO 2nd week	125.0%
MINNEAPOLIS—World, MO 3rd week	83.3%
NEW YORK—Music Hall, 1st week	99.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	92.9%
(SA) Radio City Music Hall Stage Presentation	
OMAHA—Brandeis	98.6%
(DB) The Missing Juror (Col.)	
PITTSBURGH—Harris, 1st week	111.1%
PITTSBURGH—Harris, 2nd week	72.6%
PROVIDENCE—State	100.6%
(DB) I Love a Mystery (MGM)	
SEATTLE—Liberty, 1st week	87.6%
SEATTLE—Liberty, 2nd week	108.6%
SEATTLE—Liberty, 3rd week	87.6%
SEATTLE—Liberty, 4th week	86.2%
(DB) Shadows in the Night (Col.)	
WASHINGTON—Earle	110.6%
(SA) Vaudeville	

****Post-midnight performances discontinued because of curfew.***

Moss Defends His Right to Deny Theatre Licenses

Paul Moss, New York City License Com sioner, whose recent refusal of a license to Belasco theatre there because he considered play "Trio," obscene, caused a furore in York theatrical circles, last Friday contended the city charter vested in him discretionary po to refuse a theatre license in "the public inte and for the protection of public morals decency."

His statement was made in a brief filed thr the office of the Corporation Counsel in answe a $1,000,000 damage suit brought by Lee Sabin producer of "Trio."

At the time the license was refused, M La Guardia publicly upheld Commissioner M action by refusing to curb his powers to act w out a court hearing on disputed plays, as demanded by a number of representatives of York theatres.

In his answer, Commissioner Moss pointed the "Trio" was advertised extensively and tha was a play "dealing with Lesbianism and the natural relationship between two women."

Equipment Makers Warned On Price Scale by OPA

Manufacturers of photographic equipment paring for reconversion to civilian production h been warned by the Office of Price Administrat in Washington that until they definitely can s higher costs on their new output they will h to adhere to March, 1942, price levels.

The OPA disclosed today that it had given information to members of the photographic eq ment manufacturers' industry WPB advisory c mittee at a meeting at which a request was m for a higher ceiling because of increased mate and labor costs.

OPA officials explained to the committee t it was impossible to grant higher maximum pri on mere anticipations of increased costs and t it would be necessary for the industry to get b into normal production before action could taken. To obtain an increase, it was said, would be necessary to submit actual cost d based on normal output, and it was pointed that such figures could not be prepared now while an industry is in process of reconversion.

Shea Plans Bradford House

Plans to raze the Shea theatre, Bradford, and in its place build a new 1,400-seat theatre soon as conditions permit, have been announced E. C. Grainger, president and general manager the Shea Theatres. A site adjoining the thea has been purchased to make room for the lar house.

Cantril Joins Film Center

Dr. Hadley Cantril, director of public opin research for Princeton University, has been nar head of the audience survey section of the Prin ton Film Center of Princeton, N. J., Gordon Kn executive director of the Film Center, has nounced.

Buys 2 Chicago Houses

Harold Abbott, president of the Abbott Thea Equipment company, Chicago, has acquired Acadia and Gaelic, South Side neighborh houses, from Ann Remijas. Mr. Abbott recen operated the Apollo theatre, which has revert to its owner, Jahn Krafcisin.

Rogers Stars Dorsey Brothers

Charles R. Rogers has acquired a musical st based on the respective careers of Tommy a Jimmy Dorsey for a United Artists release. T Dorsey Brothers will star in the film, titled " Brother Leads a Band."

Fairbanks Altec Manager

L. J. Hacking, New England district manager Altec Service Corporation, has appointed Rob D. Fairbanks branch manager in Boston. M Fairbanks was associated with ERPI in the B ton district prior to joining Altec in 1937.

ıous Players Canadian Expand Supply Units

participate more effectively in post-war
expansion, Famous Players Canadian
ration has taken measures for the immediate
pment of its wholly-owned subsidiary, Gen-
Theatre Supply Company, to take care of
ds for the sale and installation of projection
ther equipment and supplies.
branches, including warehouse accommoda-
are being opened in Winnipeg, St. John and
uver to establish a number of offices in
a's key centers in addition to those already
shed in Montreal and Toronto. Accompany-
is expansion, the company is understood to
quiring a number of new equipment lines,
will be available to Famous Players and
Canadian houses when wartime restrictions
ted.
arrange for the expansion of the equipment
ny, Frank H. Kershaw, former FPC district
er of downtown theatres in Vancouver and
ia, has been promoted to the Toronto head
and the management of General Theatre
will continue to be in the hands of Peter
own, who has been in charge there for
years.

e Posters to Theatres Aid Clothing Drive

ted National Clothing Collection posters are
tly being distributed to theatres by National
Service, on behalf of United National
ng Collection, April 1 to 30. This is a
effort on the part of United Nations Relief
ehabilitation Administration, and all the vol-
relief agencies of the U. S., under the chair-
ip of Henry J. Kaiser. The War Activities
ittee, Office of War Information, and Na-
Screen Service are cooperating in furnish-
posters to theatres. Goal of the clothing
is 150,000,000 pounds, for free distribution
-devastated countries.

gest Academy Award for Aiding World Amity

ial recognition to the film which makes the
t contribution to international understand-
been proposed for addition to the annual
of the Academy of Motion Picture Arts
ciences. Walter Wanger, Academy pres-
said last weekend that the suggestion was
y Herbert H. Lehman, director general of
ited Nations Relief and Rehabilitation Ad-
ation, and was referred to the Academy
es committee. A committee to determine
ard winner would include representatives of
lied nations, Mr. Wanger said.

t Rules for Disney

Appellate Division of the New York Su-
Court on March 23 reversed judgments of
$25,000 each which were recovered in the
ne Court last year by Michael Myerberg
Walt Disney Productions and Kidder Pea-
Co., respectively. The judgments resulted
jury's verdict in favor of Mr. Myerberg in
ion brought by him for commission in con-
with bringing Disney and Kidder Peabody
r in the underwriting of a Disney stock is-
1940. The defendants denied that Mr.
erg had brought them together, and they
d.

esses Film Group

Y. Bradshaw, associate producer of the
of Time, speaking March 26 at the Phila-
Motion Picture Forum Luncheon at the
e Stratford Hotel, stressed the importance
motion picture medium as an effective pre-
of future wars through the re-education
people of the Axis nations and encourage-
mutual understanding among nations.

ed DeVry Chief Engineer

appointment of E. W. D'Arcy as chief
r of the DeVry Corporation, Chicago, has
nnounced by William C. DeVry, president.
rly research engineer of Essanay Film Cor-
n, Mr. D'Arcy joined DeVry in 1940 in a
capacity.

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STUDIO EQUIPMENT

3 BERNDT MAURER 16MM. RECORDING SYSTEMS with latest variable intensity galvanometers, $1995; Akeley Newsreel sound Camera, modernized with variable intensity galvanometer; Portable Amplifier; Magazines; 3 Lenses with matched finders; friction tripod cables; represents $13,000 value. Special at $6,995; Duplex 35/16 Reduction Printer, $2,250. Send for list of recording and laboratory equipment. S. O. S. CINEMA SUPPLY CORP., New York 18.

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NEW AIR WASHERS, ROTARY SPRAY MAT TYPE to work with any blower—easily installed. 5,000 cfm., $115; 7,000 cfm., $140; 10,000 cfm., $170; 15,000 cfm., $200; 20,000 cfm., $230. Recirculating Pump slightly additional. New prewar Blowers starting at $106.50 for 5,500 cfm.; also Diffuser Grilles, from $21.80. AA-5 MRO Priority required. Send for Air Conditioning Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

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ARMY SURPLUS GENERATORS, GOOD FOR years, 40/80A 220V, worth $500, now $95.; Arc Spotlamp 100A with pedestal, $125.; Simplex E-7 Intermittents, $75.; Water Cooler, DC only, $77.50; Brenkert F2 combination Slide Effect Machine, cost new $750., closing out $265.; Roth Actodector Suprex Generators rebuilt, $397.50; Low-Intensity Arc Lamps, $75. Spring bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

575 HEYWOOD-WAKEFIELD HEAVY PANEL back, squab cushion chairs, steel tubular standards, excellent condition, as is, $4.35; 500 Heywood-Wakefield heavy panel back, box spring cushion Chairs, excellent condition, $5.95; 200 Irwin heavy panel back squab cushion Chairs, excellent, as is, $4.75; 900 Irwin Chairs, heavy panel back, box spring cushions, newly reupholstered, rebuilt, $7.50; 700 American veneer Chairs, 3-ply backs and seats, reconditioned, $4.50; Aislelites, $2.97. Wire us now. S. O. S. CINEMA SUPPLY CORP., New York 18.

TWO 35MM. MOTION PICTURE MACHINES, complete from projection room to horn room. In A-1 condition. Write B. K. REASOR, East Prairie, Mo.

2 ACME SIMPLEX PROJECTORS. 30 AMP. LAMPhouses, RCA Sound. Suitable for small theatre, school or church. Write ESKIN THEATRES, INC., 4630 W. Burleigh St., Milwaukee 10, Wis.

FOR SALE: PORTABLE PROJECTORS, SOUND. Location available. Write SHELOR, 317 West Main, Decatur, Ill.

FOR SALE—TWO POWERS PROJECTORS COMplete with all sound equipment and now operating. Price $700. PLANTATION THEATRE, Catron, Mo.

HELP WANTED

MANAGER WANTED—MIDWEST CITY—GIVE EXperience, references and salary desired. BOX 1845, MOTION PICTURE HERALD.

WANTED: MANAGER FOR MODERN THEATRE in coal mining camp. Also two operators for other towns. These positions permanent, with excellent opportunity for advancement. State age, draft and family status, experience, references, salary expected. Drunkards, drifters and chasers need not apply. CHEROKEE AMUSEMENTS, INC., Erwin, Tenn.

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SERVICING DATA RCA PG105 $2. WESLEY TROUT, Engineer, Enid, Okla.

POSITIONS WANTED

AT LIBERTY: THEATRE MANAGER—ENERGETIC and aggressive showman. Experienced all types of operation and responsible in every respect. Reliable, references. Desires connection with individual operator as close associate or with leading corporation. ADDRESS BOX 1843, MOTION PICTURE HERALD.

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FOR SALE—NORFOLK NEIGHBORHOOD THEAtre opened last year, seating 400. BOX 1848, MOTION PICTURE HERALD.

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RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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AIR CONDITIONING, WHETHER YOUR THEAtre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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U. S. Army Has $250,000,0
Investment in Communicatio

The U. S. Army has a $250,000,000 inves
in communications equipment overseas, com
with an investment of $52,000,000 by com
private companies, Senator Burton K. Whel
Montana, chairman of the Senate Interstate
merce Committee, disclosed last Thursda
Washington.

Senator Wheeler said he doubted whethe
Government's wartime investments in radi
other equipment "should be turned over to
vate monopoly." He referred to the recent
proposal calling for a private post-war com
cations corporation to operate overseas, and
he was inclined to favor a post-war Gover
ownership of American international com
cations facilities.

Paul Porter, chairman of the Federal Com
cations Commission, appeared before the
committee and declared the FCC had no
opinion on whether the merger should be Go
ment or privately owned. The Navy proposa
vides that five of the 20 directors of the cor
would be representatives of the War, Navy,
merce, State and Post Office Departments.

Last weekend, Senator Wheeler comment
Washington that facilities for bringing in f
news to the American press should operat
dependently of any post-war international
munications monopoly.

To Construct and Alter 250 South African Theatres

In the first two years after the war, som
to 300 theatres will be constructed or recondi
in South Africa, Ross Allen, assistant to E
F. Lomba, 20th Century-Fox managing di
in that territory, recently reported. Mr. Alle
been in New York from Johannesburg for
office conferences. Business in South Afric
reached its peak, Mr. Allen said, due to the li
capacity of present theatres. Films were the
recreation for South Africans, he observed,
American product occupying 85 per cent c
available screen time, and British films taki
the rest.

Washington House Will Show Foreign Films

After several weeks of experimentation,
Lust's Hippodrome theatre, Washington, I
has entered the art cinema field. Under the
management of Bernard Lust, the theatre wi
ture first run foreign language and art fil
well as revivals of outstanding Hollywoo
European product.

Marie McCall Joins Yorke

Marie McCall, script writer, formerly of
mount, and during the last two years attac
the office of the Surgeon General, U. S.
Health Service, Washington, D. C., has join
staff of Emerson Yorke Studio, New York
ducers of informative and war training films.
initial assignment will be on a series of heal
medical shorts which the Yorke Studio is
ducing.

Joshua Lowe Dies

Joshua Lowe, 69, head of the London bur
Variety since 1922, died in London March
a result of injuries suffered in a street ac
Mr. Lowe joined the staff of *Variety* soon
the latter was founded in 1905. His review
peared in that publication for 35 years und
signature of "Jolo." He is survived by his
the former Charlotte Parry, and a brother,
Lowe.

Set Tieup on "Burma"

Through the cooperation of Motorola Radi
tributors, 348 radio stores in upstate New Yo
devoting window displays to Warner's "Obj
Burma," coincident with the showing of th
in that territory. In addition to this prom
activity, the Kemp Equipment Company, Mo
agency in Rochester, contracted with S
WSAY to use two electrical transcriptions
during the run of the film in that city.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
RELEASE CHART BY COMPANIES
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

ne Affairs of Susan

ramount-Wallis—Joan Fontaine Enter-
tains

tilizing for his first venture under the Para-
int trademark an original story designed to dis-
Academician Joan Fontaine's virtuosity in a
e variety of undertakings, Producer Hal B.
llis has demonstrated again his showmanly
acity. Miss Fontaine's role calls upon her to
otiate three complete changes of personality,
her skill in accomplishing this is something
the fans to talk about with gross-building en-
siasm. She carries her supporting cast with
e, and compensates for talkiness and flashback
ration in the bargain, packaging up a neat
ney's worth for any and all customers.

he script by Thomas Monroe, Laszlo Gorog
Richard Flournoy, from an original story by
first two, opens with Miss Fontaine an estab-
ed stage star engaged to an aviation expert who
known her only seven weeks. When she intro-
es him to three men obviously interested in her,
her former husband, he invites them to din-
, and they catch him up—via flashbacks—with
development from a simple country girl to
present state.

ltimately, she remarries her divorced husband,
all suitors compete to the finish for her hand.
rge Brent, Dennis O'Keefe, Don DeFore and
lter Abel work hard as Miss Fontaine's suit-
, but her performance dominates theirs at all
es. Rita Johnson, seen briefly as her rival for
ge prominence, provides the only acting compe-
n.

lthough uniforms are shown in the opening
uences, when Miss Fontaine is represented as
rning from an overseas entertainment tour, and
ough music as recent as "Accentuate the Posi-
" is used in the background score, the pic-
is without essential reference to wartime.

ashioned primarily for theatre-goers who want
laugh, the film supplies one reason after an-
er throughout its length. William A. Seiter,
cting with versatility and skill, got maximum
ement out of a fundamentally conversational

reviewed at the studio. Reviewer's Rating:
d.—WILLIAM R. WEAVER.

elease date, Block 5. Running time, 108 min. PCA
10574. General audience classification.

an Darrell ....Joan Fontaine
er Burton ....George Brent
Anthony ....Dennis O'Keefe
DeFore, Rita Johnson, Walter Abel, Byron Barr,
Field.

ne Corn Is Green

arner Bros.—Bette Davis Plays Teacher

he stage play by Emlyn Williams, in which
el Barrymore scored a great triumph several
sons ago, has been translated into a motion pic-
e that commands respect. Its story is uncom-
n on the screen, but it is cast with a group of
ellent performers led by Bette Davis and in-
ding two young players making their screen
uts with the air of veterans.

he story deals with knowledge and the thirst
it. Told in terms of a teacher and her pupil, the drama develops in the clash of their personalities and backgrounds rather than in romantic love. If this is a theme of doubtful box office value, the name of Bette Davis and the success of the play on Broadway should assure it an audience.

Under the painstaking direction of Irving Rapper, the treatment is restrained—a bit too much so at times—but always interesting. It has a good deal of humor, some emotionally moving scenes and the picturesque background of the Welsh countryside at the end of the last century.

But it is above all a performance piece. Miss Davis, as the teacher from England who tries to bring learning to a small mining town and finds one pupil who will take all she has to give, has the commanding role and plays it with suitable authority. She is a woman who forces her will on others and learns too late that understanding would gain a less costly victory.

As her pupil, John Dall starts his screen career impressively. He makes the young miner torn between old, familiar ways and new learning a sympathetic and believable figure. The most striking role, that of a Cockney girl whose contempt for books is matched only by her sure knowledge of her own charms, is handled brilliantly by another newcomer, Joan Lorring. She and Nigel Bruce, who plays the fatuous local squire, share the comedy between them and make the most of it. In briefer parts, Rhys Williams, Rosalind Ivan and Mildred Dunnock give fine support.

Max Steiner's music captures the spirit of the bare and misty country, and the plaintive folk songs by a mixed chorus of young voices are important and delightful adjuncts to the entertainment, as is the low-keyed photography of Sol Polito.

Jack L. Warner and Jack Chertok have done a creditable job in production.

Seen in the home office projection room. Reviewer's Rating: *Good.*—E. A. CUNNINGHAM.

Release date, not set. Running time, 114 min. PCA No. 9366. General audience classification.

Miss Moffat ....Bette Davis
Morgan Evans ....John Dall
Bessie Watty ....Joan Lorring
The Squire ....Nigel Bruce
Rhys Williams, Rosalind Ivan, Mildred Dunnock, Arthur Shields, Gwenyth Hughes, Thomas Louden, Billy Roy, Brandon Hurst, Tony Ellis, Elliott Dare, Leslie Vincent.

Leave It to Blondie

Columbia—Comic-Strip Comedy

The latest in the "Blondie" series based on a comic strip by Chic Young is a refreshing, heartwarming little comedy whose characters are as familiar and lovable as the family next door. Connie Lee's original screenplay is a simple, human story that might happen to any average American family in any average American town. Its chief charm lies in that very simplicity and credibility.

Penny Singleton and Arthur Lake are at ease in their usual roles of Blondie and Dagwood. The story plunges the family into a series of complications caused by the fact that both write checks against a bank balance large enough to meet only half of them. Their efforts to meet the other half lead them into a variety of situations all played for full comedy value by a cast under Abby Berlin's competent direction.

Burt Kelly rates credit for simplicity and taste in his production.

Seen at the Pantages theatre, Hollywood, where an audience which had come to see "A Song to Remember" laughed wholeheartedly at the secondary offering. Reviewer's Rating: *Good.*—THALIA BELL.

Release date, February 22, 1945. Running time, 72 min. PCA No. 10532. General audience classification.

Blondie ....Penny Singleton
Dagwood ....Arthur Lake
Larry Simms, Marjorie Weaver, Jonathan Hale, Daisy.

Wild Horse Phantom

PRC—Western

The latest opus to come from the producer-director team of Sigmund Neufeld and Sam Newfield should satisfy the fans. George Milton's story sticks close to formula, but there's enough action, most of it taking place in and around an abandoned mine, to keep the customers interested.

Al St. John's comedy becomes tedious, and interferes with the telling of the story. Buster Crabbe gives a standard performance as the law-abiding cowboy who sets out to right the wrongs of the ranchers. He trails a gang of escaped convicts in the hope of discovering the hiding-place in which the gang's leader had previously secreted a roll of the rancher's money.

There's a time limit put on his efforts, which helps the suspense. The money must be returned to the ranchers by noon, otherwise the bank will foreclose on all the surrounding property. After a morning spent chasing the robbers in and out of mine-tunnels, Crabbe makes the deadline with two minutes to spare.

Previewed at Hollywood's Hitching Post theatre, Reviewer's Rating: *Average.*—T. B.

Release date, Oct. 28, 1944. Running time, 55 min. PCA No. 10359. General audience classification.

Billy Carson..................................Buster Crabbe
Fuzzy ....Al St. John
Ealine Morey, Kermit Maynard, Hal Price, Budd Buster, Robert Meredith, Frank Ellis, Frank McCarroll.

The Lady Confesses

PRC—Melodrama to Music

Music, the night club variety, backgrounds most of the proceedings in this melodrama about a man who kills his wife to get her out of his way before marrying again and then finds it necessary to keep on killing to keep from being found out. One of the three songs, "It's All Your Fault," has the makings of Hit Parade popularity, although all are interpolated rather than featured in the picture.

An Alexander-Stern production produced by Alfred Stern and directed by Sam Newfield, the film accents the satin side of life as lived by the night club set (prior to the midnight curfew thing, incidentally), but takes its plot from their extra-curricular activities. The killer is a smoothie, unsuspected by everybody until near the finish, and the forces of law and order are as misled about him as the audience is up to the point where writer Helen Martin exposes him.

Mary Beth Hughes' name is the best available for billing, and Hugh Beaumont's portrayal of the killer is of a kind to make his identity familiar to the public later on.

Previewed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, May 16, 1945. Running time, 64 min. PCA No. 10738. General audience classification.

Vicki McGuire .... Mary Beth Hughes
Larry Craig .... Hugh Beaumont
Edmund MacDonald, Claudia Drake, Emmett Vogan, Edward Howard, Dewey Robinson, Carol Andrews, Ruth Brande, Barbara Slater, Jack George, Jerome Root, Edwina Patterson.

Rough, Tough and Ready

Columbia—Underwater Comedy

The rambunctious team of Chester Morris and Victor McLaglen move swiftly but get nowhere in this story of deep sea divers that attempts to salvage some comedy out of the time-worn yarn about two pals who always are scrapping—mostly about women. Some time ago, it will be remembered, McLaglen used to go through the same routine in a series with Edmund Lowe.

When the Government takes over the salvage company, the battling buddies find themselves clearing Pacific waters of Jap shipping debris, as members of Uncle Sam's Army. The dramatic climax is reached when the rivals rescue one another undersea during a Jap air attack.

Considering the limitations of the story material, both Morris and McLaglen turn in pleasing performances, aided by Jean Rogers, who, as a pretty Wac sergeant, eventually domesticates Morris.

Del Lord, directing from Edward T. Lowe's original screenplay, keeps things moving briskly, with stress on comedy in slapstick vein. Alexis Thurn-Taxis produced.

Seen at the Rialto theatre, New York, where an afternoon audience chuckled with mild satisfaction. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, March 22, 1945. Running time, 66 min. PCA No. 10673. General audience classification.

Brad Crowder .... Chester Morris
Owen McCarey .... Victor McLaglen
Jo Matheson .... Jean Rogers
Veda Ann Borg, Amelita Ward, Robert Williams, John Tyrell, Fred Graff, Addison Richards, William Forrest.

Dawn Over France

Famous International—Saga of Freedom

This French film presents a story of courage, romance and sacrifice. The action is laid in the eighteenth century, shortly before the French Revolution, but it takes on a character of universal appeal for the liberation of the common man.

The French dialogue will restrict this film to the art theatres but it has an important theme. Patrons who follow the foreign pictures should find the picture interesting and worthwhile. As the story unfolds a group of men, suffering under tyranny, band together and fight for their freedom. The characterization given by Raimu seems overdramatic, yet his death scene manifests first-rate acting ability. Berval, playing the second lead, is convincing as the captain of the army fighting the oppressors.

Technically, the picture is very interesting. There are unique fadeouts, each employing a different geometrical design. The photography is good and the exterior scenes are picturesque. A remarkable feature of the film, directed by Andre Hugon, are the mob scenes, which are handled with skill and effectiveness.

Charles Clement again has written English subtitles that are satisfactory.

Seen at the World theatre, New York, where a matinee audience showed mild interest. Reviewer's Rating: Fair.—M. R. Y.

Release date, March 15, 1945. Running time, 72 min. General audience classification.

Sanplan .... Raimu
Gaspard Bouis .... Berval
Balpetre, Pierre Feuillere, Nicole Vattier, Jacqueline Sylvere, Pierre Juvenet, Paul Amiot, Dorival.

SKI GULLS (RKO)

Sportscope (54,307)

As the season for winter sports moves further north, here is a last look at skiing and a glance toward next season. For the expert there is championship form on steep slopes with record jumps. And for the novice, some elementary pointers to keep you on your feet.

Release date, February 23, 1945 7½ *minutes*

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

SNOOPER SERVICE (Col.)

Brendel (6430)

El Brendel and Harry Langdon fancy themselves detectives and set up their own agency. Their first case is an attractive one—to find out how a show girl spends her time. The only trouble is that they have a little trouble with her address. The hunt and pick method turns up several wrong numbers and more trouble than they had bargained for.

Release date, February 2, 1945 14½ *minutes*

SCREEN SNAPSHOTS NO. 7 (Col.)

6857

Two former screen favorites, whose careers were landmarks in the history of the motion picture, are featured in the latest issue of Screen Snapshots. Tom Mix and Will Rogers are the subjects, along with their families and friends and their horses, Tony and Soapsuds. In addition to shots from their early films, the release includes pictures of the men with such Hollywood personalities as Charles Rogers, Leo Carrillo, Ruth Roland, Johnny Mack Brown, John Charles Thomas and Governor Earl Warren.

Release date, February 25, 1945 9 *minutes*

KICKAPOO JUICE (Col.)

Li'l Abner (6602)

Mammy thinks that Li'l Abner should make up his mind to marry Daisy Mae. The big obstacles are his two heroes, Lonesome Polecat and Hairless Joe, both bachelors. Her scheme is to marry them off, if she can ever get their minds off Kickapoo Juice, and set the good example. It's a hard fight against stiff competition, but she wins out.

Release date, February 23, 1945 7 *minutes*

BOOBY DUPES (Col.)

Three Stooges (6404)

The Three Stooges decide they are fishermen and try to prove their prowess with the aid of some tackle, bait, a boat and, unfortunately, a Naval captain's uniform. They proceed somehow without swamping the boat and even manage to catch a few pieces from the sea. Their triumphant return is, however, marred a bit by the appearance of the captain on the dock.

Release date, March 17, 1945 17 *minutes*

HATFUL OF DREAMS (Para.)

Puppetoons (U4-6)

This is a fantasy of Punchy and Judy and a magic hat. The hat will enable the wearer to achieve his secret dreams as it did for an old nag who wore it and became a Derby winner. Punchy wants to collect things to impress Judy and the people who try on the hat want to be anything from Indians to ballet dancers. Only Judy remains the same in it. It's finally decided to return the hat to the horse who looked best in it anyway.

Release date, not set 9 *minutes*

BEHIND THE MEAT BALL (WB)

Merrie Melodies (1704)

The dog has been dining on vegetables for some time and starts to dream of steaks and lick his chops. He sees mirages and reaches for them hungrily so often that when a real steak appears he passes it by. The bulldog is less skeptical and the two of them have a quite a good battle over possession of the first real meat in weeks. While they're at it a fresh pup sneaks up and picks it off.

Release date, April 7, 1945 7 *minutes*

THE EGG-YEGG (Col.)

Fox and Crow (6752)

The Fox and Crow are back at their old quarr this time with variations. The bone of contentic is double—two eggs which are in the process of b coming members of the bird family. The Cro considers that authority properly rests with hi and fights for his prerogative. But the Fox not to be outwitted.

Release date, March 2, 1945 7½ *minut*

ROUGH AND TUMBLE (Col.)

Sport Reel (6806)

The honored profession of wrestling has won new place in the country's sport picture. It's better show now; in fact it's almost all show, this reel will attest. There are some single match with no holds barred and even a four party fre for-all, catch as catch can.

Release date, March 2, 1945 9 *minut*

OFF AGAIN, ON AGAIN (Col.)

Howard (6431)

Shemp Howard has had a small altercation wi a gangster and his moll, and it's the last straw f Mrs. Howard. She insists that their marriage off. Shemp desperately contemplates suicide, b can't quite hit on the surest and most painle method. His wife changes her mind in time.

Release date, February 16, 1945 16 *minut*

THE KORN KOBBLERS (Col.)

Film Vodvil No. 4 (6954)

Three vaudeville specialty acts are included this reel with top billings going to the Korn Kol blers. They offer two old favorites, "Little Brow Jug" and "Casey Jones." Following them are tw young women of unique talents. Frances Urba plays the violin while dancing, and Cynda Gle billed as the Eccentric Comedienne, presents h comedy act.

Release date, February 2, 1945 11 *minut*

SWING FEVER (RKO)

Headliner Revivals (53,204)

Dr. Van Loon's Melody Clinic prescribes mus rather than pills for general healing. The nurs sing and the internes play the violin. The trea ment proves particularly effective in the case Spratt whose dislike of music has led to difficulti with his girl. A little number called "Don't L Your Love Go Wrong" does the trick.

Release date, March 16, 1945 19 *minut*

IT HAPPENED IN SPRINGFIELD (WB)

Featurette (1108)

This short drama is pointed at racial intoleran and offers a demonstration of the Springfield Pla in action. The introduction shows a typical Amer can town in which a known trouble-maker plays ignorance and suspicion to incite his fellow town men against their foreign-born citizens. A soldi returns on leave to find his father badly hurt. H learns from a Springfield teacher, however, th strong forces are at work to combat this evil. A drea King, Warren Douglas, John Qualen, Wi liam Forest, Charles Drake and Arthur Hohl pla the featured roles. Crane Wilbur wrote the scri and directed the film.

Release date, March 31, 1945 20 *minut*

We get to know each other better at the movies...

At a "Good-Neighbor" film showing

THE indispensable first step in getting along with a neighbor . . . across the fence or across an international boundary line . . . is to get to know each other better.

The movies are doing a lot to help the Latin Americans to know us better, and more and more films from below the Rio Grande are coming this way to help us know them better. It works both ways.

For our country's part, feature pictures, short subjects, newsreels, industrial films, agricultural films, health films . . . in English, Spanish, Portuguese . . . all are helping our neighbors to see us as we really are. At the movies, they are learning something of our culture, our history, our daily lives . . .

And in wartime, growing good will among all the American peoples has taken on new importance.

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

THE PEAK OF ACTION MUSICAL ENTERTAINMENT!

"Peek-a-boo! We're in it. too!"

You'll see stars...stars..
stars of radio, stage, ro
screen and recording!

THE THREE STOOG
Their first BIG feature frolic!

MARY BETH HUGHE
Beautiful but smart!

THE HOOSIER HOTSHO
Hits of radio's National Barn Dance Show!

JAY KIRBY
Watch this new action star!

THE CAPPY BARRA BOY
Sensational harmonica quartet!

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Laughter and song!

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Fast and funny!

SPADE COOLEY, KING OF WESTERN SWING
Noted radio and recording artist!

COLUMBIA'S

ROCKIN' in the ROCKIES

9 rootin'—sho
—tootin' song
including:
"MISS MOLLY"
"ROCKIN' IN THE ROCK
"ONE O'CLOCK JUMP"
"WAH-HOO"
"WABASH BLUES"

Screen Play by J. Benton Cheney and John Grey
Produced by COLBERT CLARK
Directed by VERNON KEAYS

KEEP SELLING WAR BONDS!

COPY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- The Horn Blows at Midnight
- Counter-Attack
- Identity Unknown
- Scared Stiff
- Two O'Clock Courage
- Phantom of 42nd Street
- Fashion Model

Good News on:

RAW STOCK

FREON

CURFEW

CEILING

GROSSES

TAXES

—in

Better Theatres

HOW WAR DEVICES WILL AFFECT THEATRE SOUND

VOL. 159, NO. 1 APRIL 7, 1945

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"We waited for
hours to see M-G-M's
'Mrs. Miniver'
and never a
squeak out of me."

"Call me a heel
but I didn't
mind the block-
long lines for M-G-M's
'Random Harvest'."

"We were patient
when they hung out
the S.R.O. for M-G-M's
'Mrs. Parkington.' We
took such a shine to it."

"We didn't mind
the long hold-out for
M-G-M's 'National Velvet.'
It gave us
such a lift!"

Keep Selling Bonds!

HERE WE ARE AGAIN, BOYS!"

It's another M-G-M hit at Radio City Music Hall, so get on line, people!

RADIO CITY
RADIO CITY

SPENCER

TRACY

KATHARINE

HEPBURN

off to another long M-G-M run in the Star Hit—

WITHOUT LOVE"

The story of the Kissless Bride and the man who walked in his sleep is convulsing New York in Record-Breaking World Premiere!

WITHOUT LOVE
RADIO CITY
MUSIC HALL

PENCER TRACY • KATHARINE HEPBURN in "WITHOUT LOVE" with LUCILLE BALL • Keenan Wynn
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hilip Barry • Directed by Harold S. Bucquet • Produced by Lawrence A. Weingarten • An M-G-M Picture

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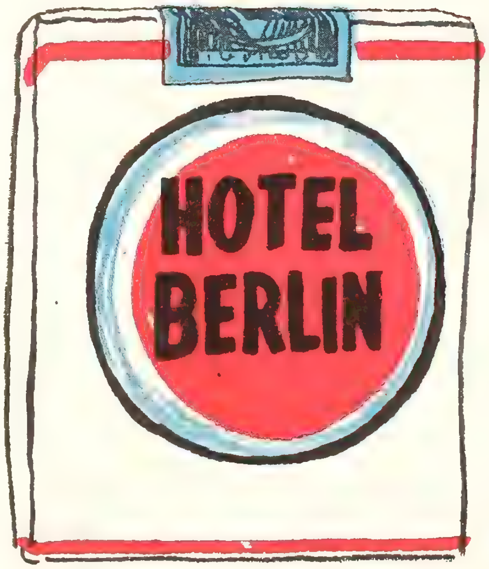
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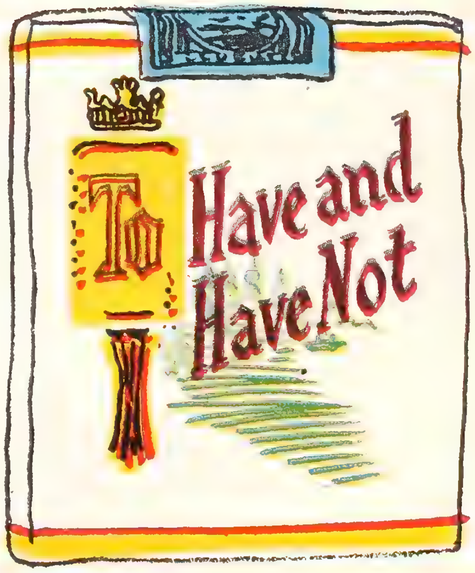
BERLIN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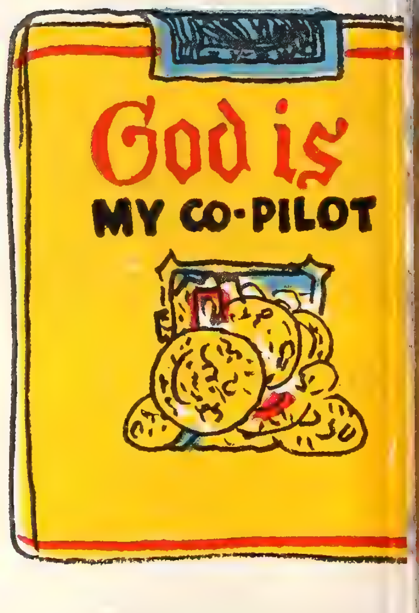
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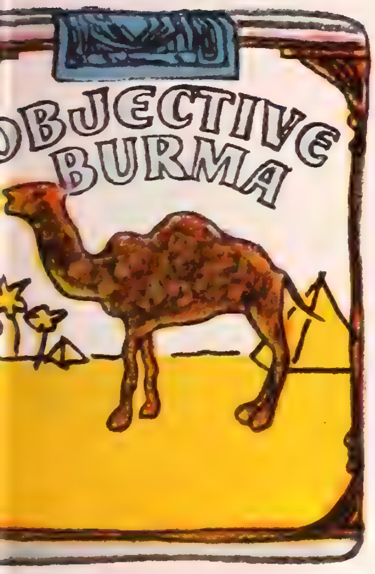
MY CO-PILOT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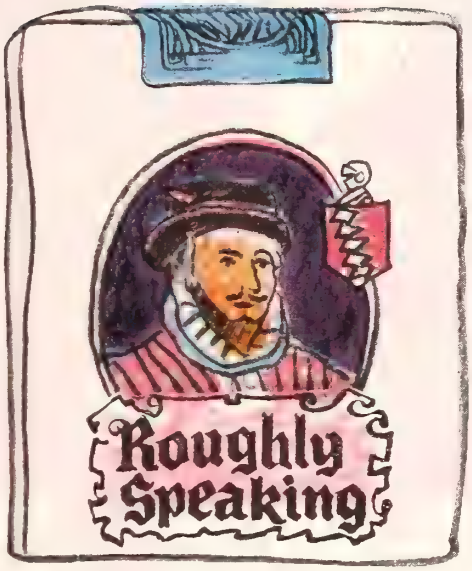
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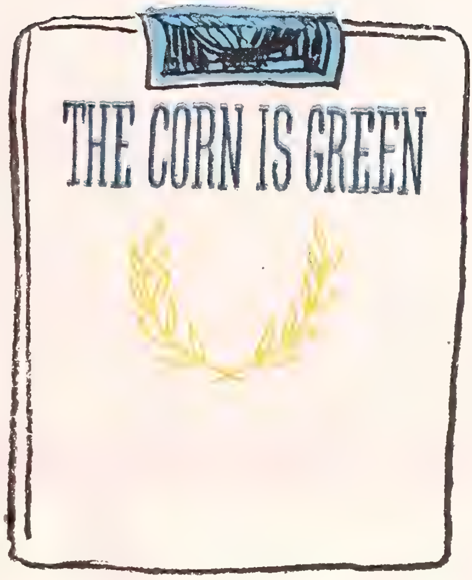
THE CORN IS GREEN

Warners

(GOOD PROVIDERS)

Jack L. Warner, Executive Producer

36 KEY CITIES REPORT RECORD-TOPPING EASTER WEEK-ENDS WITH "THE SONG OF BERNADETTE" AT POPULAR PRICES!

CELEBRATE 20th CENTURY-FOX 30th ANNIVERSARY IN APRIL!

KEEP SELLING BONDS!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 159, No. 1

April 7, 1945

WARTIME REPORT

THE annual report of the War Activities Committee of the Motion Picture Industry is a document for the archives, to tell the historians of tomorrow something of the service of the screen in the years of world ordeal. There is no equivalent of this story in all the annals of civilization—ancient or modern.

That is true because, as Mr. Fritz Lang, director for New World Properties, said in a speech the other day: "The motion picture is the new art of this century, and the art of the people." He forecasts that it is to be doing new things in new ways. The motion picture and its organized industry has been doing new and important things through all the days of the war, and will be to the end.

The War Activities Committee report being of words and figures on paper cannot record or convey the larger values and the greater contributions that the screen has been making because, far beyond all the bond drives and dollar figures, exhibition data on the "fox hole premieres" and the like, the greater achievement has been in such imponderables as morale and spirit.

THE figure: "Participation in the three War Bond campaigns of 1944 cost the motion picture industry more than $15,000,000," opens the report. It is a total of costs of free shows, prints for troops overseas, film rentals waived, and kindred items. It cannot enumerate man-hours spent in the causes. It cannot measure what the screen has delivered to its audiences at home and in the far outposts and battle areas in information, inspiration and emotional relief.

This report cannot tell either to our own industry or to the American public what it means to enlist sixteen thousand theatres and their showmen, and all the personnel of distribution and production, from Hollywood to Radio City, in unstinted devotion to the cause of the whole nation.

There has never been quite such a giving, such a volunteering of service, involving so many men and women, in all the world.

■ ■ ■

REFLECTING on those twentieth anniversary attentions which Columbia Pictures Corporation is bestowing upon Mr. Abe Montague brings up the fact that he has held the office of general sales manager longer than any of his contemporaries in the industry. When he came down from Boston in 1925, he became eastern district manager and in 1933 came into his present post. That was an even dozen years ago. He had just turned 40 then, so there's a lot of longevity ahead. Sales managers are a hardy race.

■ ■ ■

THE ART of CINEMA

THE Irish Film Society in Dublin essays a definition of the motion picture, in a foreword by Mr. Felix Hackett, for a recent programme, thus: "Though the making and showing of motion pictures has been described as a new art form, we are closer to reality by recognizing it as a great entertainment industry, as perhaps a new form of industrial art. It might also be classed as a tertiary art form: adapting, in however an elementary way, the fine arts of painting, music and literature, using the interpretive arts of acting, photography and lighting, and employing the most advanced technical aids of modern physics and chemistry."

For endless years, scholarly persons have been trying to define art in general and separately all the arts.

Let those definitions fall where they may; there is but one art: the art of expression, which is communication, crude or refined, high or low, dumb or sophisticated.

The motion picture is the most complete tool of expression, the most complete communication. That is because it is the most detailed re-creation of the event—the best device for making the spectators see it all over again. It can be selective, conditioned, slanted, even as the other arts, but it is popular because the customers consider they are seeing the whole happening.

■ ■ ■

ADVERTISING MANNERS

NOW that the National Broadcasting Company has eliminated "middle commercials" from its news programs, it would be a constructive improvement if newspapers would discontinue "break-overs", which scatter the story from page to page. There is a headlong endeavour to start every possible story on page one. The reader buys the whole paper.

The radio continues to offend by putting "commercials" into the mouths of its entertainers and news broadcasters. There are plenty of voices with which to set advertising apart from editorial content.

Consider the effect if the morning paper presented Mr. Arthur Krock or Mr. Walter Lippman with their editorial copy interlarded with urgings from them, personally, about pickles, laxatives and breakfast food.

■ ■ ■

A NEW paper, *AM*, a Philadelphia project, which describes itself as a "daily newsmag" devoted to news about trade papers, and telling of their service to "the economic life of America", has the temerity to address the editor with a circular saying: "We'll do our part. The publishers of *AM* are experienced. . . . They've edited and published *Tap & Tavern* . . . for the past twelve years and are familiar with the problems facing the men behind this nation's business press." They may be familiar but they needn't get so freshly frank about it.

■ ■ ■

UP in SILVERMINE — When Mr. Charles Darwin set forth the observation that the earthworm's subsoiling activities were responsible for the fertility of the soil, he only said the half of it. We've revealed the other half. By carefully contrived propaganda, the small boys of the vicinity have been indoctrinated with the notion that worms from our garden have a special efficacy as fish bait. One lucky catch, they consider, has confirmed it. Now, with the spring urge upon them, the youngsters are competing for the privilege of spading the garden loam. When they begin to tire, we shall consider a plan to announce a medal for the biggest fish caught on our worms. That is exploitation.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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CONFIDENTIAL Reports, new checking service, open for business Page 14

INDUSTRY in 1944 contributed $15,000,000 to the war effort Page 19

ON THE MARCH—Red Kann discusses recent court ruling in Pittsburgh Page 22

LOEW'S stockholders approve split of common stock at meeting Page 25

CONSENT Decree companies ask denial o appeal in Arthur action Page 2

NAME committees to assume leadership i Seventh War Loan campaign Page 2

BRITISH exhibitor organization report cite year of many problems Page 2

HOLLYWOOD strike is stymied as union talk fail in New York Page 2

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The Bennett Touch

MISS JOAN BENNETT, along with her associates in New World Properties, production project, Walter Wanger and Fritz Lang, was honored at a Hampshire House luncheon, with Maurice Bergman presiding for Universal Pictures Corporation, in New York Tuesday. She made a remarkable speech of about two minutes. She discussed no programs or policies for the instruction of the people of either the new or old world, no missions, no messages, no miracles of salvation for the screen to deliver or even seek. She did indicate that she was concerned with the making of pictures and hoped they would be good. Then she sat down. The effect was electrical.

Warner Letter

SELDOM in his long career has Harry M. Warner addressed himself personally to the showmen of the nation in behalf of a production made by his studio. This week, however, business journals carried this message from Mr. Warner in a spread of display advertising:

"To the Exhibitors of the Nation: Please Read a Letter I Have Sent You Today."

The letter dealt with a two-reel special, "It Happened in Springfield," which is an exposition of the Springfield Plan for teaching democracy, racial understanding, tolerance and better citizenship.

Mr. Warner had watched the plan used in the schools of Springfield, Mass., and was so impressed that the studio made it into a short.

Mr. Warner observed that the cost made it impossible for the company to realize any profit. "But we regard it," he wrote, "as the performance of a civic responsibility. It is part of this firm's investment in America. We made this short as part of our effort to combine good citizenship with good picture-making."

In Service

DESPITE some offsetting discharges, the number of Warner Brothers employees now in the armed services of their country continues to increase and now stands at 4,058, the latest tabulation of the company's personnel department shows.

Casualties to date total 58.

Of the members in service, 745 are from the studio, with nine casualties. Others are from the theatre and sales department.

Inductions are still taking place at a higher rate than the number of discharges, the records show. The department most affected is the theatre branch, where a heavy turnover in ushers is particularly noticeable.

The Law

ANOTHER anti-discrimination law, signed this week by New York's Governor Thomas E. Dewey, will make doubly certain that theatres, as well as other enterprises, show no bias in hiring employees or admission or seating of patrons. Following the recent Ives-Quinn bill, the Hammond-Brannigan measure prohibits discrimination in the state because of "national origins."

The measure specifically mentions theatres and other places of public accommodation, labor organizations, utilities, civil service, public schools, work relief, admission to the bar and public works contracts.

Limitations on working hours of school children 14 through 17, fixed by the Brooks-Coudert bill, effective January 1, 1946, also interests New York state houses. Currently, the only limitations on the work of 16 and 17-year-old children in theatres are that it not be more than 48 hours or more than six days per week. The bill requires that this age group not work more than four hours per school day, and not more than eight per ordinary day, and not more than a total 28 hours per school week. Of the 14 and 15-year-old group, the bill requires that it be limited to three hours work per school day, 23 hours per school week, and eight hours per ordinary day, six days per ordinary week. The bill awaits the Governor's signature.

Navy Cooperation

SOME OF the best shots yet filmed of Japanese planes being shot down by naval planes are included in the several hundred feet of Navy film shot during the recent raids on the Ryukyu islands. The footage was turned over to the newsreels and released to theatres this week.

Sweet News

THE supply of candy bars, an important item in the income of most theatres, may be increased by the relaxation of the Army lien on output. The regional office of the War Food Administration announced in Chicago Tuesday that manufacturers of five-cent candy bars and packages need no longer set aside half of their production for the armed forces. Revised estimates by the services made possible the cancellation order, the WFA said. The order setting aside 50 per cent of the candy output for military personnel went into effect October 7, 1944.

Not Deductible

THE EXTRA cost of black market buying i not tax deductible.

Joseph D. Nunan, Jr., Commissioner of Internal Revenue, played the announcemen straight in Washington last week. He said that retailers and wholesalers who had paid higher than ceiling prices for goods must also pay higher income taxes. The ruling held tha all dealers in commodities subject to price controls who pay illegally high prices cannot have the excess payments considered as deductions in determining their taxable income.

Casualties

THE WAR is rough on theatres, too. Emergency pressure, plus air raids, cut the number of picture theatres in Berlin to 31 during the month of February, according to an estimate by the United States Department of Commerce. In June, 1944, there were 96 theatres operating, and there were 200 running in January, 1944. More than 400 theatres were open in Berlin before the war. In Tokyo, 82 of the 224 theatres have been closed, "in order to save electricity and coal and release employees for the war effort."

To the Community

ON THE theory that it will be many years before the space will be needed again for the Big Top, Mayor William Mortensen of Hartford, Conn., and the Public Buildings Commission this week approved the plan to turn the city-owned Barbour Street circus grounds over to the Hartford War Garden Committee. The site of the fire in the main tent of Ringling Brothers, Barnum & Bailey Circus last July 6, the tract will be used as a community garden under the supervision of Edgar M. Brown as program. The disaster resulted in tighter fire regulations in many states and more vigorous enforcement of existing laws.

lert for V-E

OWMEN are brushing the dust from plans
the day when the news of war's end in
rope is flashed via today's multiple communi-
on channels. These plans, developed months
in minute detail by all circuits and by many
ividual exhibitors, have been resting placidly
n their premature arrival. Now, however,
industry is alerted again.

ew York's curfew-assaulting mayor, Fio-
o H. LaGuardia, would gather all stars of
een, stage and radio sojourning in his baili-
k at the time into the city's huge parks for
ended celebration. The objective: To drain
ee or four million people from the downtown
Times Square areas where their hysteria
ld do more damage to limb and property.
gave no space to the possible condition of
terrain after being traversed by park-bound
abitants of the business and suburban areas.

)ut in St. Louis exhibitors agreed at a meet-
last week to abide by previous plans to close
ir theatres; to keep them closed for the day
he news comes after midnight; to conclude
ir programs if the break comes in the mid-
but to close the ticket booths and lock the
rs immediately.

hicago exhibitors planned to meet late this
k to agree on a program to cope with the
ation when it arises.

n London, theatres, bars, night clubs and
aurants will remain open. The police will
advised to keep an alert, but fatherly, eye
proceedings. If the people get too rough,
ir taxicabs and busses will be taken away
n them.

asy on Theatres

W ALTERATIONS will have to be made
existing theatres in New York state to con-
n to the new state building code now being
fted by the State Labor Department ad-
ory committee in Albany, according to in-
mation from the committee. The code does
apply to the City of New York, which has
own established regulations.

greement has been reached on about one-
d of the provisions concerning theatres af-
one conference on this phase. Other meet-
s will be held, the next scheduled for
ril 13.

t was evident that the requirements would
necessitate enlargement of theatre exits,
that fire curtains would be required only
theatres having stage presentations.

They May See

E BLOODY march of conquest across
rope will be shown in all of its brutality to
ve home to the people of Germany their war
lt, if plans of the United States and England
terialize. A diet of newsreels and documen-
motion pictures is in prospect for the Ger-
ns.

he documentaries will bring home to Ger-
ny the devastation and suffering her armies
sed in conquered areas. They will empha-
e that the leveling of German cities created
mild suffering in Germany compared with the brutal treatment and starvation to which people under German domination were subjected.

The people will be shown the growing might of the United Nations while they were waging full-scale wars in two parts of the world, with special emphasis on the massed naval strength and number of troops involved in the Pacific conflict. Newsreels will show the surrender of German troops and the defeats they sustained in the West and the East. A variety of pictures will depict life in the United States, England and other nations, with special attention to the huge war-production achievements in the U. S. The myth of the invincibility of German arms will be exploded, the sponsors hope, forever.

When Japan is beaten, hidden official pictures of the "Death March" on Bataan from Marivales to San Fernando may be found and used as evidence against Japanese war criminals. A photographer, who died later in a prison camp, snapped a number of pictures during the march and secreted them in two camps.

Germany should be prohibited from making motion pictures for at least 10 years after the war, Samuel Goldwyn, back from Europe, told newsmen in New York last week. He declared that German films had been nothing but propaganda for the past decade.

Pennies from Heaven

RADIO exploitation, through sponsorship of "Singo," a prize contest broadcast over Station WHOM in New York, is being used by Paramount and the Rivoli theatre for "The Affairs of Susan," currently making Easter week records at that house. The contest, in which listeners receive cash prizes for combining popular song titles into amusing or startling sentences, is owned by Welcome Lewis, radio singer, and Hazel Flynn. Miss Flynn knows about motion picture exploitation. Granddaughter of an Indiana newspaperman, she worked as an extra for Essanay pictures in Chicago, as cafe editor and motion picture columnist for the Chicago *Evening American,* film editor and title writer for newsreels and educational pictures, and was in charge of publicity for the Radio City Music Hall for several years.

Theatrical

CONFERENCES for the surrender of the hopeless bits of Germany's tattered armies have been held between commanders of opposing forces in a variety of circumstances and locations. It remained for the conference in Duisberg, in the Ruhr, to be the first such held in a motion picture theatre. It was the town's leading theatre, unnamed, however, in the news dispatches, and in the "downtown" section. There, a 35-year-old German captain, "bemedaled and courteous," insisted through four hours it was his duty to "the Fuehrer and the German Reich" to continue fighting. So, although all the German soldiers and civilians our emissaries saw on the way to and from the theatre were anxious to surrender, the fight continued.

Defaults

London Bureau

FOR THE year ending September 30, 1944, British exhibitors had a total of 1,120 defaults under the quota law, compared with 982 for the previous year, the British Board of Trade will announce next week. The increase in the number of defaults is regarded by the Cinematograph Exhibitors Association as justifying its position that attempts to fulfill the quota law under present conditions are absurd. In spite of the present film shortage, likely to be worsened by the latest raw stock cut, the Board of Trade is insisting that exhibitors obey the law. Hugh Dalton, president of the Board of Trade, points out that British production now is healthier than at any time during the war. His position is strengthened by the fact that 70 British features were registered under the quota law for the year ending March 31, 1945, compared with 62 for the previous year.

Fritzed

FRITZ MANDL, an armaments manufacturer, late of Austria and now of Argentina, is better known to the American public, when it had good reason to think of him, as the former husband of Hedy Lamarr, at the time she appeared in the film "Ecstasy," in the nude. At the time he was reported to have spent millions to buy up copies of the picture, it was said. Made in Czechoslovakia, the picture played small theatres in this country in variously cut versions after numerous encounters with censors. Mr. Mandl was arrested Monday night in Buenos Aires. This week he was being held incommunicado, suspected of dealings with the Nazis. The Argentines, now at war with Germany, rounded him up with several hundred other suspects. They also confiscated his company, the IMPA.

The Look Clicks

FAN MAIL, that fuel for the flames of fame, is swamping the none-too-reluctant Miss who is known, particularly in the press releases, as "The Look," and who also is famous for her whistle. Latest tabulation at the Warner Brothers studio in Hollywood revealed that Lauren Bacall had risen from 24th to sixth place, quite a jump for a player who has been seen in only one picture. She recently completed her second role with Humphrey Bogart in "The Big Sleep."

King Kiss

THE ROYAL attributes of osculation will be explored by Mario Moreno of Mexico in a new motion picture. Already considerably occupied as Cantinflas, the comedian, vice-president of Posa Films, producer of his pictures, and as the leader of the new film labor union, he will make a new picture entitled "Su Majestad el Beso." "His Majesty the Kiss" will be, say the notices, "in theme and treatment an exposition of the art of kissing."

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THIS WEEK the Camera reports

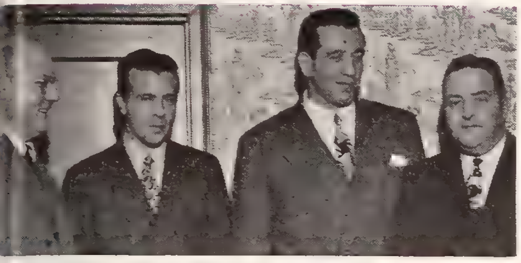
LUNCHEON IN LONDON. Lady Annie Henrietta Yule, financier of British National productions, entertained the press the other day at the Elstree studio. Aged seventy-one, Lady Yule, who goes to work every day and is a proponent of British film expansion, has disclosed plans for studio building, bigger productions, and a wider—which includes the U. S.—market. Lady Yule is seated in the center. On her left is Louis H. Jackson, British National executive producer, and managing director of Anglo-American Film Co., Ltd., releasing organization.

ALSO IN ENGLAND, Samuel Goldwyn, now back home, is recorded inspecting V-bomb damage in an unnamed town in th south of much-bombed Britain. He was abroad on a mission for the Foreign Economic Administration.

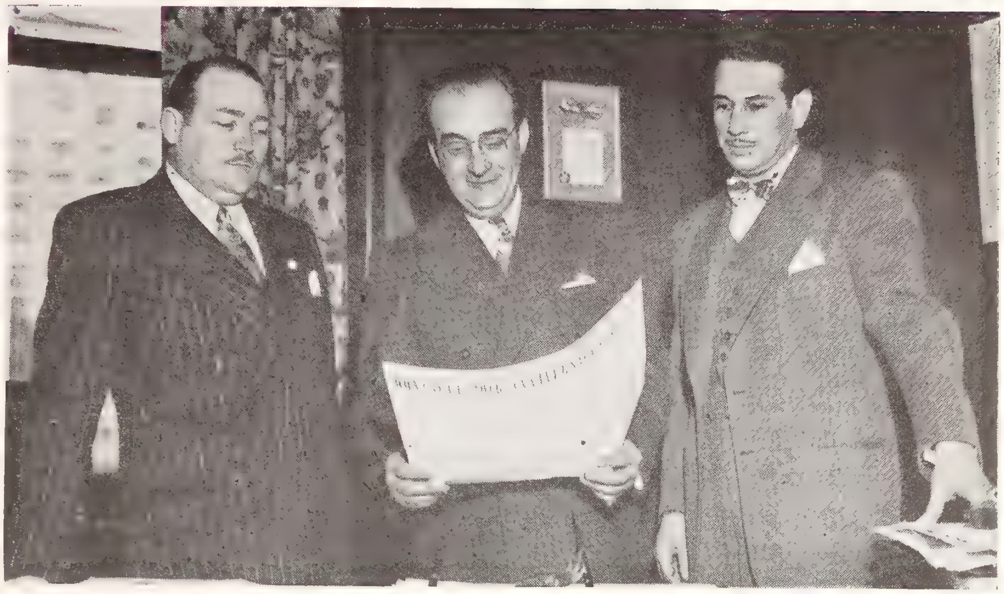
A PICTURE PIONEER, left, Leo M. Devaney was last week elected president of the Canadian Picture Pioneers. General manager in the Dominion for RKO Radio Pictures, he succeeds Clair Hague of Toronto, founder of the Canadian Pioneers, who died recently. A memorial fund in Mr. Hague's name will be established for needy persons of the industry.

REUNION IN CANADA, right. J. J. Fitzgibbons, at the right, president of the Famous Players Canadian circuit, stands with his son, Robert, in Vancouver, at their first meeting in two years. A U. S. seaman first class, he met his father at the 25th anniversary celebration of the circuit. Robert's ship was near the city, and the young man managed a brief visit.

THE REWARD of loyalty went last week to Harry Aaronson, abov manager of the Rialto theatre, Boston, when A. M. Burroughs, retiring from active business life, gave him a half interest in the theatre. The late Louis Boa owner of the other half interest, left Mr. Aaronson a substantial bequest when he died some years ag



REENING, in Albany, of RKO's
lurder, My Sweet", accompanied by the
rsonal appearance of the star, Dick Powell.
t to right, Max Westebbe, RKO manager;
. Powell, and Mike Mazurki; and Saul Ullman,
bian circuit upper New York state head.

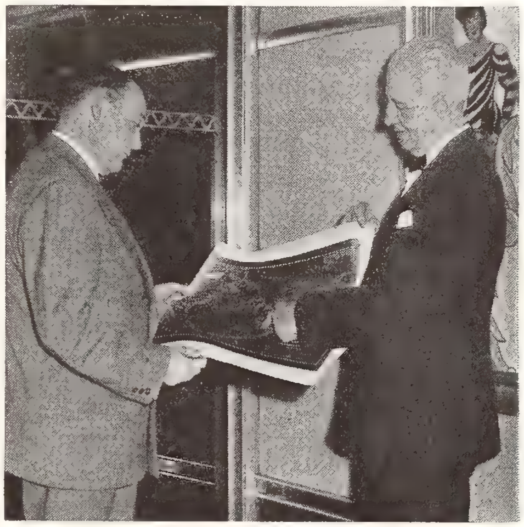


PLEDGES of support for Columbia's "Montague Twentieth Anniversary Campaign" were delivered personally to the company, in New York, by two San Francisco area circuit exhibitors, shown above flanking Rube Jackter, assistant general sales manager. They are Robert Lippert, left, and William B. David, right.

ESENTATION, for 25 years' service.
Daff, right, vice-president of Universal Inter-
ional Films, receives a commemorative
oll from J. H. Seidelman, president,
New York. Mr. Daff left this week for
inspection of European operations.

SPECIAL SERVI
Presents the
Overseas
MY REP
Stanwy

G.I. INTERVIEW. PFC Eugene Edwards, above, right, former Warner assistant theatre manager in Philadelphia, now a manager of a base theatre in Italy.

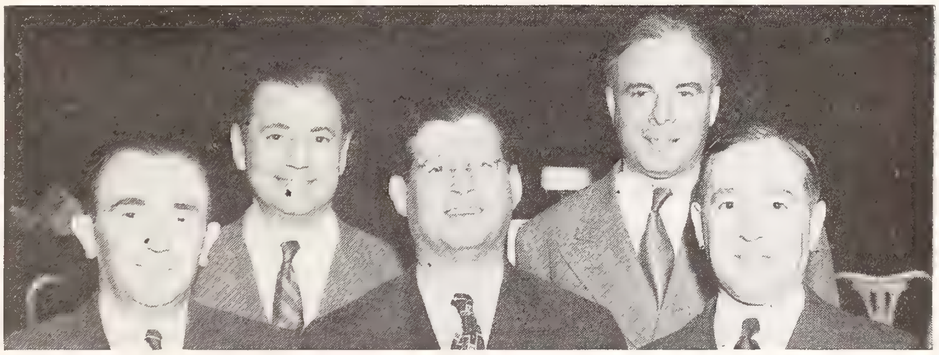


MAPS. Ray Connors, left, manager of the Palace, Broadway, playing "Belle of the Yukon" this week, examines an old map of Alaska proffered by Fred Tracy, assistant manager. Mr. Tracy knows. He was once an itinerant exhibitor up there—an associate, too, of poet Robert Service and circuit owner Alexander Pantages.

taff Photogrpher

BUYER, left. Al Suchman, former head of the booking department of the Schine circuit, at his desk in the New York office of Independent Theatres Service, where he will be film buyer.

RRY FRANKLIN, Paramount shorts producer,
h his new 1944 "Oscar", won for
Vho's Who in Animal Land?". Mr. Franklin won
first "Oscar" in 1942.



PRESIDENTS of Cinema Lodge, B'nai B'rith, past and present, who participated at the officers' installation, March 27, in New York: Irving Greenfield, Albert Senft (reelected), Arthur Israel, Jr., Alfred Schwalberg, Adolph Schimel.

RAW STOCK COMING; FREON FREER; THE CURFEW WANES; CEILING FALLS; GROSS UP

¶ GOOD NEWS and brightening skies flowed in this week across the Eastertide. Strictures on the industry's consumption of raw stock tended to diminish. Also there was at least a hint of a touch of *laissez faire* coming, remarkably, from Washington in a tentative proposal to remove controls from the civilian supply. ◪ The War Production Board removed all restrictions on the use of Freon-12 for theatre cooling, after the requirements of essential users. ◪ The mignight curfew seemed destined to fade out, what with both silent and articulate opposition on the one side and the tender words of Mr. James F. Byrnes, father of the notion, resigning from the directorship of the Office of War Mobilization. He admitted, even suggested, the approaching end of the curfew gesture and related matters such as the horse racing ban. ◪ That admission price ceiling movement from Mr. Chester Bowles of the Office of Price Administration fizzled out under the inattention of the Senate Finance Committee, considering the Price Control Act. ◪ Meanwhile, under the benevolence of springtime sunshine, and the offering of an array of competent entertainment product, the Easter weekend grosses flourished and tended to top the figures for last year. ◪ There remained for the nation continuing stresses of war, casualty lists, with their burden of tragedy for many homes. There remained for the industry the immediate ordeal of the Hollywood strike and the continuing trade practice issues, Government regulation, litigations, impending adjustments to the markets of a world in the process of being re-mapped. But over-all there was a sense of progress and up-turn. There is nothing pertaining to this industry which is not improved and encouraged by long lines of people at the box office.

—T. R.

A DOUBLE load of cheer headed for the exhibitors this week in the film raw stock supply situation. In addition to predictions of a larger amount of footage soon, it was indicated that the advance showings in the 1,000 Army theatres throughout the country might be discontinued. Theatre owners have complained that Army camps have shown most pictures as rapidly as they were produced and long before they were available at the local film exchanges.

George J. Schaefer, chairman of the War Activities Committee, and industry liaison with the War Production Board, suggested to that agency last week in Washington that elimination of the advance release prints to the Army theatres would save the industry about 120,000,000 feet of raw stock per year. This amount, equivalent to 30,000,000 feet per quarter, was charged against the industry's allocations by the War Production Board each quarter under the previous policy of granting a 50 per cent credit in the subsequent quarter. This grant was whittled to 25 per cent of the current quarter credit, starting April 1.

Shortage of Positive Stock

"As conditions stand now," Mr. Schaefer said, "there is such a shortage of positive stock that the producers are able to print only pictures that are going into current release for showing in theatres. Heretofore, film made available by the Army enabled the industry to print sufficiently far enough in advance to permit new product to be shown in the Army camps as fast as it was produced, and long before it went into national release."

The prints for the Army theatres necessitated processing as many as 50 extra prints of customary "B" pictures. Now that the 285-print limit has been established, it is pointed out that the companies are not able to supply the Army needs without making extra prints of "A" attractions.

If the arrangement suggested by Mr. Schaefer is adopted, the Army theatres using 35mm prints would obtain them directly from the local exchanges as they become available. An average of 100 prints of feature pictures were made available to the Army previously and were returned to the exchanges only after the Army had exhausted playdates at the 1,000 theatres.

The War Production Board has invited industry executives to give their views on a proposal to remove WPB controls from civilian raw stock supply, with a request that replies reach the Durable Goods Division in Washington by Friday of this week.

Independents Opposed

A member of the sub-committee of the National Association of Motion Picture Independents declared in New York Tuesday that the organization was opposed to the lifting of War Production Board control. He said that representations had been made to the WPB asking that the situation be left just as it is. The argument held that if WPB controls were lifted and if raw stock manufacturers were permitted to make their own allocations most of the stock would be cornered by the big companies and that the plight of the independents would be more serious than it is today.

Although the independent producers and distributors today are getting only about a third of their raw stock requirements, the spokesman said that they were able to maintain operations. He contended that if the situation developed into an economic race for control of raw stock they would be deprived of their share.

Meanwhile, the sub-committee drafted a proposal in New York for the relief of individ hardship cases resulting from raw stock allo tions of the WPB. The suggestions were su mitted to Stanley Adams of the Consum Durable Goods Division in Washington. It w learned that the WPB had made no decision independent allotments from the pool of ov 28,000,000 feet recently created for them.

The War Activities Committee was co pleting plans for the purchase of some 2,800,0 feet of positive stock which was discover recently at one of the Armp camps with mo than 12,000,000 feet of negative stock. The fi will be charged against the WAC allocati from the Office of War Information and t OWI current quarter stock allocation will reduced by that amount.

Industrial and educational film produce were granted a total of 7,500,000 feet of 35n stock during the coming quarter, an increase 50 per cent over the past quarter. It was in cated they may get an even better allocati during the third quarter.

The new allotment for non-industry sto users would bring that trade to about 75 p cent of its previous consumption, and WP spokesmen said that efforts would be made permit operation at pre-war levels

---

Lift Restrictions On Buying Freon

Motion picture theatres were assured suf cient Freon-12 refrigerant to maintain comfo cooling this Summer in a decision by the W Production Board in Washington this week lift all restrictions on the delivery and use the gas. This was the most sweeping relaxati so far in the Freon restriction since it was im posed in November, 1943. The ruling lifted t curbs that had applied to 23 broad groups businesses.

No priorities will be required to get the r frigerant, the only conditions being that th acquisition of supplies for theatres must follo the filling of orders for essential users. spokesman for the WPB, however, said th there would be sufficient gas to meet all need He indicated that all exhibitors might not g quick delivery for a month or more, because a backlog of orders for about 1,000,000 poun which must be filled.

The chief drawback lately to quick distrib tion to all users has been the lack of container The board said that if the gas cylinders we returned with reasonable promptness, adequa supplies of the refrigerant would continue to b available.

Restrictions were placed on the sale of Freo gases when the Government required larg amounts for food refrigeration for the Arm and lend-lease, for hospitals and as a carri for insecticides used by the Army in mosquit infested military areas. There was a heavy de mand also for war factories. Supplies now hav been built up to the extent where war an essential civilian needs can be guaranteed, wit a margin wide enough to resume supplies t the "comfort" users.

xpect Early End f Curfew Rule; yrnes Resigns

ırly silencing of the curfew bells was indi- l in developments this week headlined by resignation of James F. Byrnes in Wash- on as director of War Mobilization and onvertion. In what proved to be his farewell age as the appointed head of the agency, Byrnes said last Friday that victory in ope would see the ending of the curfew and dimout and relaxation of the limitations the heating of theatres and other build- Subsequently, his letter of resignation pre- d an early end to the war against Germany. ever popular, the imposition of the mid- t closing hour created strong opposition in York and other large cities. Mayor F. H. uardia told theatres and night clubs to re the order and stay open an hour later. Army and Navy replied with a midnight ew of their own for soldiers and sailors. Byrnes closing was observed.

Toledo, Ohio, however, Jack O'Connell of Loop theatre defied the agency orders. He inued to operate his theatre, located near plants, until 5 A.M. The War Manpower mission asked distributors to stop serving to the exhibitor for post-midnight shows. O'Connell retorted that closing his theatre er would not aid the war effort, pointing that his ticket taker had no legs and that usher was 75 years old. He filed an appeal week with the state WMC director from closing order of the Toledo area director.

IC Plans Reprisal

hn L. Craig, state WMC inspector at Co- ous, however, announced that he was not planning to invoke a zero employment ng against Mr. O'Connell, but that he ld also send in a WMC recruiting force to uade the theatre's employees to go into war k. Wednesday, the International Alliance of atrical Stage Employees withdrew the pro- ionist from the booth. John B. Fitzgerald, rnational representative of the union in eland, said that the executive board took action because "they wanted to be good zens and obey the mandates of the War npower Commission." Mr. O'Connell termed withdrawal a breach of the union's working eement.

Ir. Craig stated that he was awaiting word n other distributors in response to his re- st that they refuse to serve product for post- night shows. He said that Warner Bros., O, MGM and 20th-Fox had agreed.

es Agencies Continuing

Iost of the war agencies would have to be tinued after the end of the war in Europe, ause Japan still was to be defeated, Mr. nes warned. One of the first steps in relaxa- , he predicted, would be the gradual easing he L and M orders of the War Production rd, the first to go being applied to commodi- which would be in better position as the pe of the war narrows.

n this respect, the report was seen in Wash- ton as indicating a possibility that the con- over film raw stock would be lifted soon, a w given some support by the inquiries of nley Adams, director of the Consumers Dur- e Goods Division, as to the industry's views revocation of such controls. This would put producers and distributors on a catch-as- ch-can basis in the procurement of film re- ining after military, official and lend-lease uirements had been met.

STATE SALES AND RENTAL TAX BILLS ARE KILLED

The threat of a sales tax in one state and a rental levy in another passed this week as the legislative bodies moved toward the end of deliberations.

A bill which would impose a 10 per cent tax on gross receipts of Texas theatres was believed bottled up in Austin when it was referred to a subcommittee after a brief hearing. There was little chance, theatremen said, that it would receive action soon. The hearing was adjourned after only one witness.

Killing a bill which would have forced theatres to bracket sales tax collections in a manner that would increase admission prices, the Oklahoma legislature turned its attention to a proposal to raise the general sales tax from two to three per cent. There was no organized industry opposition to the measure.

When the Iowa legislature adjourns next Tuesday, the chances are that the sole remaining industry tax measure will expire with the session. The bill asks a two per cent sales tax on film rentals. It was never reported out of committee, and no action was indicated on it in time for passage. The House already had killed a bill proposing drastic changes in theatre building regulations.

The General Legislation Committee of the Minnesota House took up a measure introduced by Rep. E. J. Chilgren calling for the divorcement of exhibition from distribution and production control. The bill carried the approval of a subcommittee. Although North Central Allied has changed its stand and will support the bill, Bennie Berger, president-elect, said Tuesday there was no chance of its passage. A subcommittee reported it favorably when no one appeared for or against the measure.

A representation of exhibitors opposed the two-men-in-a-booth bill at a hearing in Hartford last week before the Connecticut Judiciary Committee. Opposition was registered by Herman M. Levy, New Haven; Irving C. Jacocks, Jr., Branford, and Joseph Reed, Washington Depot, for the exhibitors.

The bill was supported by union interests. James Shannon, Bridgeport, and Louis Finemark, New Haven, appeared for the American Federation of Labor. John Kelly appeared in behalf of the Motion Picture Machine Operators Local 273, an AFL affiliate.

A bill to regulate and license all coin vending machines in the state was introduced in the Missouri legislature by Sen. William Quinn of Maywood. The measure would require a $10 fee for a state license and up to $10 for a county license for all machines geared for 5 cents or less. The tax would be $25 for the state and $25 for the county for all other machines. The county courts, however, would be left free to decide the amount of county taxes and would have the right to deny any license. Theatre machines would be included.

Nationwide Easter Grosses Strong

Theatre receipts this Easter generally rose substantially above figures registered during the 1944 Easter holiday week period, reports to distributor home offices and circuit headquarters indicated at midweek. Stronger product, good weather and improved spending power were considered the prime contributing factors. Restrictions on travel imposed by transportation overloads and by gasoline scarcity augmented the usual heavy patronage for the period.

New York City reports indicated an exceptionally heavy play for the Broadway first runs. The Radio City Music Hall, for instance, established a new record as it clocked 92,138 customers in a four-day period. A long list of new arrivals and strong holdovers helped. Of the eight new films, "Practically Yours" at the Paramount and "The Affairs of Susan" at the Rivoli were doing outstanding business.

The feature, "Without Love," and the traditional Easter show at the Music Hall grossed $80,000 for the first four days of a second week, heading for a high $135,000 for the seven days. That would give the house its second best week, next to the top of $140,500 recorded last New Year's week with "National Velvet." The stage show, "Glory of Easter," produced by Leonidoff, was being presented for the thirteenth consecutive year. Music Hall officials said it had drawn an attendance of 3,500,000 persons.

"Practically Yours," and a stage band headed by Benny Goodman and his orchestra, grossed $65,000 the first five days at the Paramount, indicating a week's income of about $85,000. In its first week at the Rivoli, "The Affairs of Susan" was expected to bring in a gross of about $50,000.

Exceptionally heavy business was being recorded at the Roxy for "A Tree Grows in Brooklyn," with more than $80,000 expected in its fifth week. The second film in the theatre's 18-year history to set that pace, the attraction was to go into a sixth week. "Wilson" was the other long term tenant.

Admission Ceiling Plea Is Denied

The request of Chester A. Bowles, head of the Office of Price Administration, for a ceiling on motion picture theatre admissions was denied in Washington last week by a special Senate banking and currency sub-committee. The request of Mr. Bowles for an 18-month extension of OPA also was denied, the committee granting it one more year of life.

Motion pictures and other forms of communication were exempted in the passage of the original Emergency Price Control Act which fathered the OPA, and Mr. Bowles asked for authority to extend OPA supervision to the industry.

The decision was to be brought to the attention of the full Senate Banking Committee later. Inasmuch, however, as Senator Robert F. Wagner, chairman of the full committee, also headed the sub-committee, it was considered unlikely that the final action would alter the decision. The sub-committee is preparing a report to submit later to the full membership.

CHECKING SERVICE OPEN FOR BUSINESS

CONFIDENTIAL MEETING—The firs gional conference of the eastern br managers of Confidential Reports, the new checking organization, at Astor Hotel in New York last w Also present were members of home office staff. It was in the na of a get-acquainted affair.

Included are George Schwartz, New York; Herman Spachner, Cleveland; P. Beuchler; Weiss, Buffalo; Harvey Shelley, Philadelphia; F. Weilandt; Oliver Bradley, New Haven; R Niles, executive assistant, New York; Herman Jacobs, Albany; Harold Saxe, controller, N York; Irving Tanner, zone manager; Jules Z. Willing, manager of exchange operations, N York; Joseph Moscou, house control, New York; Jack H. Levin, vice-president and gen manager, New York; Charles Winniker, zone manager, and Arthur W. Davis, Washing

31 Branch Offices Staffed as Confidential Reports Starts Operation

Progress in getting its field staff aligned and all offices operating is reported by Confidential Reports, Inc., the new checking organization representing five major distributors, following a series of regional meetings late last week.

When fully assembled, the staff is expected to include 150 executives and sub-executives, and 5,000 checkers. The cost, with all fully employed, is estimated at $30,000 per day, an indicated annual expenditure of about $10,800,000.

Confirmation of the few remaining managers and district heads to be assigned permanently was expected to be completed during the week by Jack H. Levin, vice-president and general manager, and Harold L. Groves, field director, who was touring branch offices.

Number Now Operating

Motion Picture Herald correspondents reported that a number of offices were operating, as follows:

Albany—Office at 80-82 State Street, with Herman Jacobs as manager and Jane Breen as booker and cashier.

Buffalo—An office in the Andrews Building at 35 Court Street, with Leo W. Weiss, formerly of the West Coast, as branch manager, and Irwin Tanner as district manager.

Charlotte—Office at 109½ South Church Street, Cecil N. Johnson, manager.

Chicago—Under the management of C. E. Richmond, the office has received its first assignment. It will check Columbia's "A Song to Remember" at the Apollo starting April 13.

Cincinnati—Office in the Second National Bank Building, with H. H. Daniels as manager.

Cleveland—Office at 620 Keith Building, with Herman Spachner as manager and Betty Graff as secretary.

Dallas—Office at 1708½ Main Street, with William Dunn as manager.

Detroit—Operating with offices established in the Lafayette Building.

New Haven—Office at 185 Church Street, with Oliver Bradley as manager.

Omaha—With six full-time employees, the office is under the management of Harold E. Lombard.

Philadelphia—Office at 16th and Market Street. Harvey Shelley, manager.

Set Additional Assignments

Mr. Levin announced this week the following additional assignments:

Atlanta—Malcolm H. Ritchie.
Denver—William L. Gettings.
Indianapolis—Maurice G. Butler.
Kansas City—Joseph H. Birmingham.
Los Angeles—Barry Halbert.
Memphis—Joseph F. Landy.
Milwaukee—Louis Soffer.
Minneapolis—Botille E. Smith.
New York—George Schwartz.
St. Louis—Francisco S. Ingres.
Salt Lake City—Edgar Wolf.
San Francisco—Thomas Holland.
Seattle—William J. Ahearn.
Washington—Arthur W. Davis.

O. Stradley, R. Konigsberg, R. Gordon, J. Donnelly, P. Buechler, B. Rose and F. Weilandt will be permanently located in the following territories:

Boston, Des Moines, Detroit, New Orleans, Oklahoma City, Pittsburgh and Portland.

District managers will be announced shortly by Mr. Levin. He said that a plan has been worked out to provide employment opportunities in various capacities to discharged service men now attending colleges and universities. He reported that following conferences with deans and executive personnel of these schools many such men already had been placed on the payroll.

The regional meetings were held in New York, St. Louis and Memphis last Saturday. Confidential checks for Paramount, Universal, RKO Radio, United Artists and Columbia.

John J. O'Connor of Universal is president. Jules Z. Willing is manager of branch operations, Harold Saxe is controller, and Joseph Moscou is in charge of house control.

B. & K., Warners Pass Up Goldwyn's "Pirate"

Balaban & Katz and Warner Theatres, maintaining their policy of not playing percentage pictures in their neighborhood houses in the Chicago territory, have passed up Samuel Goldwyn's "The Princess and the Pirate." The film was sold away to the Essaness and Schoenstadt circuits last week by W. J. Heineman, Goldwyn's general sales manager. It played as a single feature in the Crawford, Byrd, Sheridan and Piccadilly theatres.

Perry Named President of Empire Universal Films

A. W. Perry, general manager of Empire Universal Films, Canada, for the past 12 years, has become president of the company and also will continue in the role of general manager, Paul L. Nathanson, managing director, announced in Toronto Monday. In a joint statement, Mr. Nathanson and Mr. Perry announced the signing of a long term contract for the Canadian franchise for Universal product.

New Negro House Opened

Joel Solomon has opened a new Negro theatre in Knoxville, Tenn. It is staffed completely by Negroes.

Skouras To Discuss U. S. Distribution with Rank

Spyros Skouras, Twentieth Century-Fox p dent, was scheduled to leave this week for Lo to confer with Francis L. Harley, the compa British representative, and Larry Kent, its re sentative on the board of Gaumont-British, post-war operations.

While in England, Mr. Skouras is expecte discuss with J. Arthur Rank further arrangem for Twentieth Century-Fox distribution of s of the Rank films in the United States. Prev discussions between Mr. Skouras and Mr. R were inconclusive, although Twentieth Cent Fox will distribute one of the Rank films, " Way Ahead."

Murray Silverstone, president of Twentieth In national, was also reported to be leaving for E land to join Mr. Skouras in the discussions.

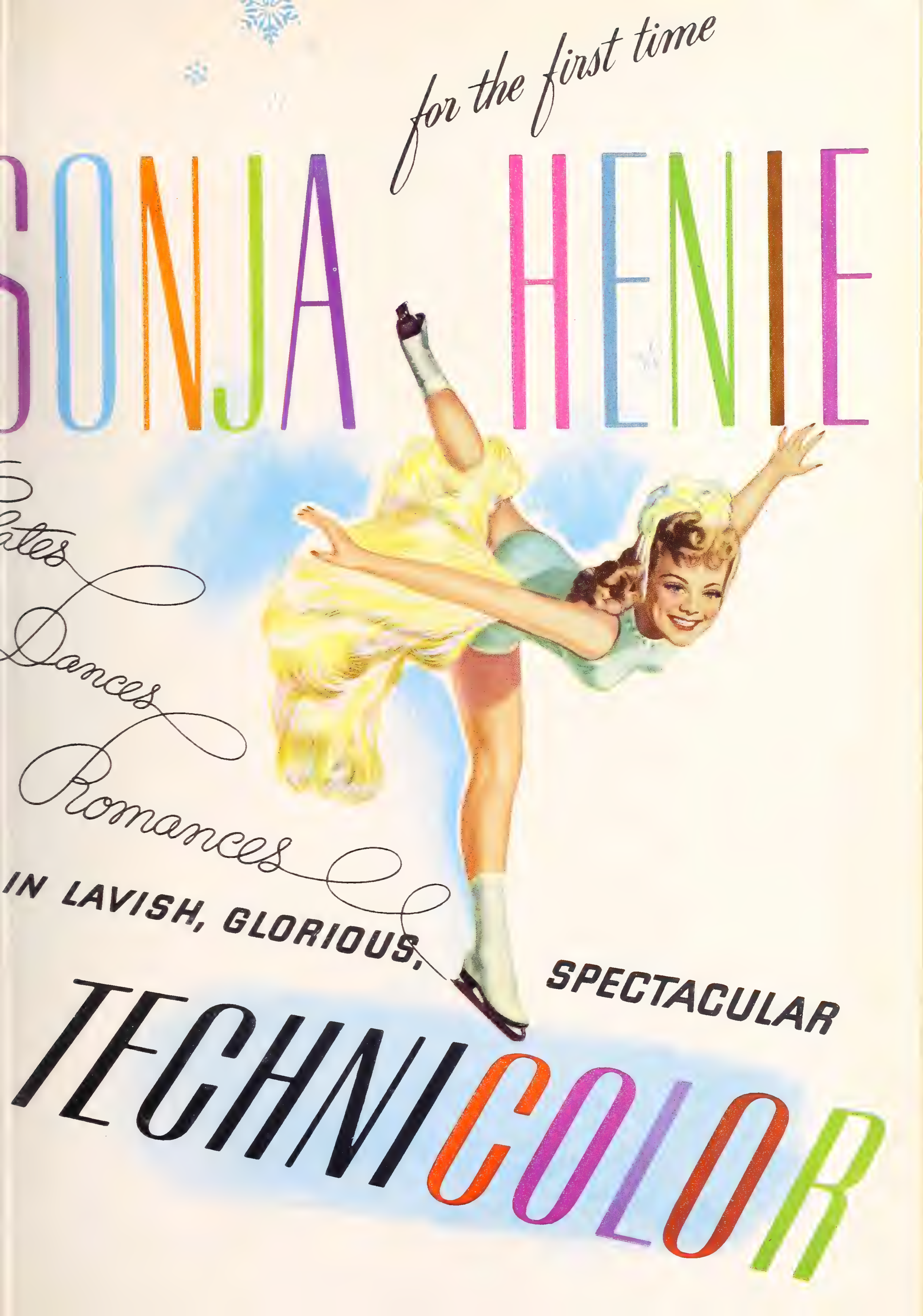
Twentieth Century-Fox has announced a Br production program to be done in conjunction Marcel Hellman, British independent prod This program may be one of the topics of conferences, especially since the British Gov ment has ordered a 50 per cent increase in monetary quota provisions of the Films Act.

Unger Holds UA Sales Meeting in Chicago

J. J. Unger, United Artists western sales r ager, Monday in Chicago, presided over the of several sales meetings that are to be hel UA exchanges in his territory. He outlined plans and policies on current and forthco product. Attending the meeting were Rud L enz, district manager; Nat Nathanson, br manager, and salesmen from the local office. S lar meetings in Milwaukee, Minneapolis and I anapolis and later visits to Kansas City and Louis were scheduled by Mr. Unger.

Designate Gus Schaefer Wee In Ned Depinet RKO Drive

As a special tribute to Gus Schaefer, RKO R northeastern district manager, branch manager that territory, including Elmer Lux, Buffalo; Westebbe, Albany; R. C. Copper, Boston, Barney Pitkin, New Haven, have designated week of April 5-11 of RKO Radio 1945 Ned D net Drive as Gus Schaefer Week. The d scheduled to close May 10, is reported to have a number of new billing records for the comp


for the first time
SONJA HENIE
ates
Dances
Romances
IN LAVISH, GLORIOUS, SPECTACULAR
TECHNICOLOR

The Wonder-Thrill Spectacle with

. . . and All the Splendors and Excitements of a $6.00 Ice Show!

International Pictures Presents

SONJA HENIE

in

"It's a Pleasure!"

IN TECHNICOLOR

with **MICHAEL O'SHEA**

MARIE McDONALD · BILL JOHNSON

GUS SCHILLING

Directed by **WILLIAM A. SEITER**

Produced by **DAVID LEWIS**

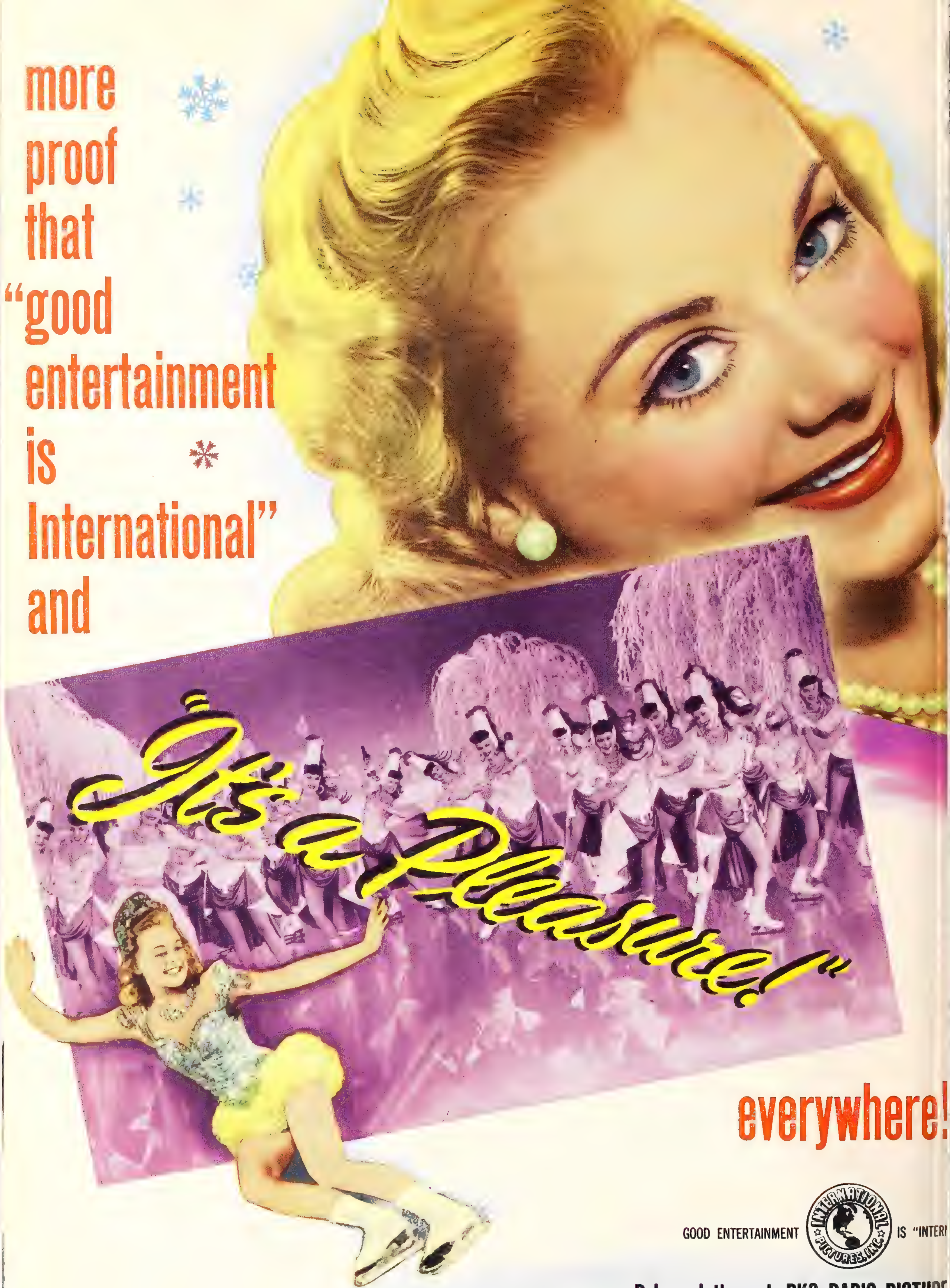
SCREEN PLAY BY
LYNN STARLING AND ELLIOT PAUL

ious
Romance!

Bill Johnson

Marie ("The Body") McDonald

more
proof
that
"good
entertainment
is
International"
and


"It's a Pleasure!"

everywhere!

GOOD ENTERTAINMENT INTERNATIONAL PICTURES, INC. IS "INTERN

Released through RKO RADIO PICTURE

NDUSTRY 1944 WAR EFFORT CONTRIBUTION $15,000,000

hird Report of WAC Cites Widespread Nature of Service to Nation

he motion picture industry, in the donation shows, in the sponsoring of various patri- c efforts, in distributing free trailers and ernmental short subjects, in production at llywood studios of propaganda shorts, and manifold other aspects, contributed $15,000,- during 1944 in support of the war effort. e sum is entirely apart from War Bond chases by companies and personnel.

n addition, the industry during that year tributed films to overseas troops, the value which is estimated in excess of $24,800,000.

n theatre war support alone, cancellation of ular shows, sponsoring of some 15,110 free ws, Bond and children's premieres, and e movie days are estimated to have cost ibitors $4,500,000 in admissions.

lume III Is Comprehensive port of War Effort

he figures are from a comprehensive reci- on of the industry at war in 1944, entitled ovies at War, Vol. III," issued this week a 44-page illustrated brochure, to newspaper tors, and film critics, educators, public of- als and others active in public opinion, and the production, distribution and exhibition nches of the industry, including some 16,000 atres, the vast majority of which are con- ently pledged to support varied war efforts the film industry's War Activities Commit- .

he brochure is distributed by the WAC, l was compiled by Walter Brown, its pub- ty director. Illustrated profusely, it repre- ts a departure from previous reports.

he booklet, this year of all years, and in vance of the Seventh War Loan, scheduled May, is designed to catch the eye. The tures and text in red, white and blue, are ar- ged in attractive format which, in contra- tinction to previous reports, emphasizes pic- es rather than text. Some 45,000 copies have n printed, and more may be printed. On inside back cover is a striking illustration the most attractive and popular ballyhoo fice yet built by the WAC, the Statue of erty replica in Times Square, New York, d during the Sixth War Loan, used again ring the Red Cross appeals, and now to be d for the Seventh War Loan.

,867 Feature Prints pplied for Overseas

Most unusual of the American film indus- 's contributions to the war effort, one little blicized because its effect is almost entirely be perceived by the soldiers overseas, is the ntribution of 16mm films, entirely without arge. The report observes that by the end 1944, the industry had provided 24,867 ints of feature films, and 26,341 prints of ort subjects—all of which play to an esti- ted audience of 1,450,000 in service.

Showings each day total 3,500, the report ds, listing 21 exchange centers as follows: ance, Italy, Hawaii, New Caledonia, Fiji, ew Guinea, Australia, India, Alaska, Edmon- n, Canada, North Atlantic Army Transport mmand, Iceland; Newfoundland, Caribbean rmy Transport Command, South Atlantic Army Transport Command, Accra, Africa, Egypt, Iran, Panama, Bermuda and Greenland.

The conditions under which these exchange centers show features are such that the report terms them "foxhole premieres"; and it remarks that a few days after our troops passed the beaches at Normandy, they enjoyed premieres of world exploited pictures. Premieres are held for service men not only under battle conditions, but at air bases, in Quonset huts, outdoor clearings, and under all sorts of back-of-battle conditions.

"Everywhere, the American fighting man gets the best Hollywood entertainment, and he gets it first," the report comments.

Many Newsreel Subjects Were Devoted to War

More than 1,100 of 2,241 subjects in the newsreel releases to service men during 1944 were of the war, the WAC booklet notes. Thirty-four per cent were of the European struggle; 14 of the Pacific. Only eight per cent of the footage shown the troops dwelt on the election; less than six per cent was of sports.

There is a major notation on the role of the trade press in marshaling forces of exhibition in support of the war. It is noted that since May, 1943, 13 trade papers contributed 833½ pages of advertising to the film industry efforts in the war—and that, in dollars, this represents in advertising $272,934. The trade press also gave 13,554 columns of news to the same topic, the report adds.

Hollywood at war is another topic receiving attention. Hollywood at war is the personnel contribution of the production part of the industry; and it is cited that one-third of the industry's 6,000 workers have entered the service. From the Screen Actors Guild alone, the representation is 1,501, the report notes. Of these actors, 49 are regarded as stars.

Continuing its statistical outline of Hollywood at war, the report adds that 132 men members of the Screen Directors Guild, and 230 from the Screen Writers Guild entered service.

In the industry at large, and including the Hollywood sector, the report says that probably 40,000 are in service.

The industry's indirect but important service of entertainment of service men by personal contact is outlined. Soldiers and sailors during 1944 were entertained by no less than 94 of the industry's highest ranking stars, who, it is said, averaged 50 appearances daily, and during 1944 achieved a total of 18,331 appearances in 2,363 events. These appearances were at bases, many times near the front, in hospitals, staging centers, and all other sectors where the motion pictures ordinarily were screened. The appearances, furthermore, were on every front.

Notes Screen Organization Before Pearl Harbor

The WAC booklet in foreword notes that the film industry "enlisted for service in the United States before Pearl Harbor"; and it cites the organization of leaders of the industry 18 months before Pearl Harbor. This establishment, it reminds, was the antecedent to the War Activities Committee, which is now in seven national divisions and in 31 key exchange centers, enlisting in addition the personnel services of the Hollywood Victory Committee, responsible for the personal appearances of performers on the fronts.

"This volume," the report states, "is dedicated to those who serve; those in uniform, those in mufti."

Testimony to the films shown combat troops is represented in the report by excerpts from letters from the troops, in a pictorial chart showing the many and far flung exhibition outposts.

Testimony to the effectiveness of the motion picture, especially in the theatre, as an agent for morale and the sale of War Bonds, is represented in excerpts from letters from Secretary of the Treasury Henry Morgenthau, Jr., who remarks that "the work of the Motion Picture Industry with the War Finance Division has resulted in a closely coordinated and patriotic program for war financing," and from Ted Gamble, director of the Treasury's War Financing division, who says: "The motion picture industry in the sale of War Bonds has done the greatest single public relations job any industry has performed"

Depicts Two Highlights Of Bond Campaigns

In showing pictorially two great 1944 Bond selling events, the arrival of the Fourth War Loan's "Honored Hundred" showmen on the steps of the Capitol, and the huge cash register in New York's Times Square during the Fifth War Loan, the report states that the 16,768 film theatres of the country are "salesmen of liberty" and the Treasury's "Town Crier of War Bonds."

Space in the report, pictorial and text, is given the film industry's support of the Red Cross and March of Dimes anti-infantile paralysis campaigns. There are letters of appreciation from the President, for the March of Dimes drive; and also, in the section detailing exhibition of Governmental documentaries, from Major General A. D. Surles, of the Army public relations section.

WAC REPORT HEADINGS SIGNIFY VARIED SERVICE

The manifold service by the motion picture industry to the nation at war is represented in the section headings listed in the WAC's "Movies At War, Volume 3, 1944". The listing:

Films Follow the Flag; G.I. Joe's Neighborhood Circuit; Foxhole Premieres; Bonds . . . and Bullets; Salesmen of Liberty; The "Pitch" Is Patriotism; The Greatest of These Is Charity; March of Dimes; History Is Their Raw Stock; 50th Anniversary Stamp.

The Screen—Weapon of Democracy; Trade Press Points the Way; Just What the Doctor Ordered; War Brothers—Press, Radio, Movies; Commandos of WAC; Hollywood, Everybody's Main Street; Making Good Neighbors Better Friends; Films and the Future; Movies and Morale.

“‘The Enchanted Cottage’ delivers an emotional wallop that makes it a heart-smasher with the women. The picture’s inspirational quality, the loftiness of its purpose, the humanity and warmth of its theme, its earnestness, its touching tenderness and its appeal to our finer instincts unite to give it a rare preciousness and a distinction beyond the ordinary.”

—*FILM DAILY*

FIRST RUNS EVERYWHERE SOON!

“A natural, both as to box office and entertainment.”
—*Motion Picture Herald*

“Gives one the feeling of having discovered some rare jewel.”
—*Hollywood Reporter*

“Will play a merry tune at the box office.”
—*Variety*

“One of the month’s most noteworthy screen events.”
—*Boxoffice*

“In the top bracket.”
—*Hollywood Variety*

“Beats a path of its own . . . an attraction of some size.”
—*Motion Picture Daily*

“Timely . . . should prove beneficial to box office.”
—*Showmen’s Trade Review*

“Unusual love story will get the women’s vote.”
—*The Exhibitor*

THE LOVERS *of* "CLAUDIA"

..In Love Again!

In the thrilling story of a girl who wanted to be loved and a man who wanted to be forgotten! Magnificently filmed by John Cromwell, the director of "Since You Went Away"!

DOROTHY McGUIRE
ROBERT YOUNG
HERBERT MARSHALL

The Enchanted Cottage

with
Mildred Natwick · Spring Byington
Hillary Brooke · Richard Gaines

RKO
RADIO
PICTURES

Directed by JOHN CROMWELL • Produced by HARRIET PARSONS • Screen Play by DeWitt Bod

RKO'S GIGANTIC NATIONAL ADVERTISING CAMPAIGN . . . RKO has bought every available page of space to back up this great show. Full pages in publications like WOMAN'S HOME COMPANION—McCALL'S—RED BOOK—COLLIER'S—LOOK—LIBERTY—WOMAN'S DAY—TRUE STORY—FAMILY CIRCLE—and the entire fan list to a total of

29,007,375 CIRCULATION

The ad reproduced herewith appears in six fan magazines

KEEP SELLING BONDS!

ON THE MARCH

by **RED KANN**

THE Smoky City situation, one of the spearheads of the distributor drive to wipe out allegedly fraudulent box office reports on percentage engagements, is pinpointed by several arresting slants. Perhaps ironic, too.

One has to do with exhibitors indulging in the kind of tactic usually charged to distributors—action in concert. The other, a speculation, is whether or not the eight distributors concerned would have broadened the base of this litigation by pressing 148 individual counter-claims embracing 7,000 attractions and 25,000 days of playing time, all sold on percentage.

Originally, the eight companies—Loew's, 20th Century-Fox, Paramount, Warners, RKO Radio, Universal, Columbia and UA—launched individual actions against the Carson Amusement Company, operators of the Arcade and Colonial, claiming grosses on percentage dates had been misrepresented and seeking punitive damages. It was the opener of what was designed as a series of such suits in the same area. How many, the future would have determined.

Reversing tables, 27 exhibitors in that territory united in pressing litigation of their own against these distributors by seeking to forestall examination of their books through injunctive proceedings declaring percentage contracts in violation of the Sherman Anti-Trust Act.

The suing theatremen not only alone lost out on that strategy, but the Federal court granted distributors the right to conduct immediate audits. Now the film companies are maintaining a precedent has been established under which books on all percentage engagements, wherever, are available to them in the event an exhibitor so involved refuses. This, of course, after due application to the courts is made by the distributors.

Such an assumption is arrived at by concluding the Pittsburgh ruling will hold outside the district over which the Federal bench there presides. Distributors seem certain it will.

Maybe those 27 exhibitors operating 41 theatres got together by accident. Perhaps the fund required to push their injunctive action automatically assembled itself. Could be no information was swapped. Could also be this mass move was not the consequence of concerted action at all but the haphazard coalition of 27 individuals and corporations suddenly confronted with 27 individual, yet curiously identical, ambitions to reach the same goal at the same time against the same common opponents.

Worth reflecting is whether the eight distributors would have filed 148 separate law suits against all these exhibitors. Legal preparation and attendant fees would have been formidable to an extent making the answer as dubious, although not impossible.

But once the eight distributors became the defendants in one action, it did become possible for any one of them, or all of them separately, to file counterclaims against any of the plaintiffs. The distributors saw the opportunity to the tune of those 148 counterclaims. Their action reduced itself to a simple matter of procedure and strong typewriter fingers.

They found the fingers.

Well, Gentlemen?

THE Russell J. Birdwell who sought to disenfranchise the brassiere by publicizing Jane Russell nationally without one and who reached a sort of apex, 'way down low, with the premiere of "The Outlaw" in San Francisco several years ago, is press-agenting again.

The United Press reports him staging a strip poker game in Hollywood on behalf of the United National Clothing Drive. Male and female reporters, plus willing cameramen, learned about the event with no known difficulty and were conveniently on hand to see "five shapely movie queens"—they're always shapely and they're always movie queens—take 'em off. Described as Birdwell clients all were Toni Seven, Ann Miller, Evelyn Ankers, Nina Foch and Renee De Marco. Being cooperative for sweet publicity's sake, what they did was this, according to the U. P. dispatch:

Miss Seven got around to the point where "she sat shivering in pink brassiere and a pair of lace whatchamacallums with pink satin eyes and 'Oh! La, La! embroidered across her hips.

"Miss Foch peeled down to a pair of white lace panties. She kept her blouse on, she explained, because she didn't have anything on underneath. Miss Miller did ditto. . . .

"Miss Ankers shed everything but a black chiffon underslip. She even wiggled out of a brassiere—pink.

"But Miss De Marco staged the show of the day. After shedding a demure, high-necked dress, she stood revealed in a pair of green step-ins."

Nevertheless, impeccable taste held to the very end. The girls continued to wear their hats.

The responsibles know any effort to reduce their industry to the level of the striptease spells a fast route to liquidation. The question, therefore, is how much longer Birdwell, or anyone else, will be permitted to grease the skids?

At Random

HE couldn't understand it. As he traveled from place to place in pursuit of his duties as Deputy Commissioner, Pacific Ocean Area, American Red Cross, Arthur L. Mayer ran into far more deference than his post demanded, and beyond anything he had anticipated.

"Meet Mr. Mayer of the movies," was the general introduction.

They figured he was Louis B.

■ ■ ■ What! No rebuttal when Willis Vance, the chairman of the Inudignant Exhibitors' Forum of the Greater Cincinnati Independent Exhibitors' Association so sweepingly declared, "The independent exhibitor makes no profit, or sustains a loss, on every percentage picture he plays."

■ ■ ■ Ezra Goodman, writing about press agents in Hollywood for *Editor and Publisher*, reports:

"There is actually a press agent in Hollywood named Bragg and a writer named Hack."

Webster would call this an aptronym.

Bond Television Plans Outlined

The recently formed Bond-Charteris Enter
will place initial emphasis upon the producti
films for advertisers to be used in televisi
sponsor identifications, Anson Bond disclosed
luncheon at the Hotel Pierre, New York, Tue
in announcing the company's first contract to
duce a one-minute animated film for the
Watch Company, titled "Casey Jones," in coll
ation with George Pal, who produces Param
Puppetoons.

The film, which is similar to a "singing
mercial," will be delivered to McCann Eric
advertising agency handling the Gruen accou
time for the National Jewelers Convention in
York in July. It will be in the nature of a
novelty providing a visual dramatization of a
using the sponsor's product. Mr. Bond said
would be the first of a series to be made in H
wood.

Twentieth Century-Fox has leased a tele
broadcasting studio from General Television
poration of Boston. It will apply for an ex
mental license to operate the station and pla
experiment in television programming and th
of sound motion pictures for that purpose.

Tuesday in New York, Paul B. Mowrey,
ager of the Blue Network's television division
nounced the first commercial sponsorship over
network. He said that arrangements had
completed for the sponsorship of time break
tween V-E Day television broadcasts by
Waltham Watch Company.

Mr. Mowrey said the Waltham Company
be charged for production costs only. There
be no time charge, as the television program
V-E Day will be aired through the faciliti
WABD, Du Mont outlet in New York City.

Bill Regulating Distribution In Puerto Rico Passed

A bill to regulate the motion picture ind
and restrict discrimination in the distributi
films in Puerto Rico was passed last week b
House of Representatives there. Passage o
the measure by the Senate and approval by
ernor Tugwell were expected shortly.

The measure sets up a Board of Regulati
the Motion Picture Business, including 11
bers: five named by distributors, five name
exhibitors, and the President of the Public Se
Commission. Theatres are to be divided into
classifications, depending on the importance o
municipalities in which they are located, se
capacities and accommodations and admission
as of January 1, 1945.

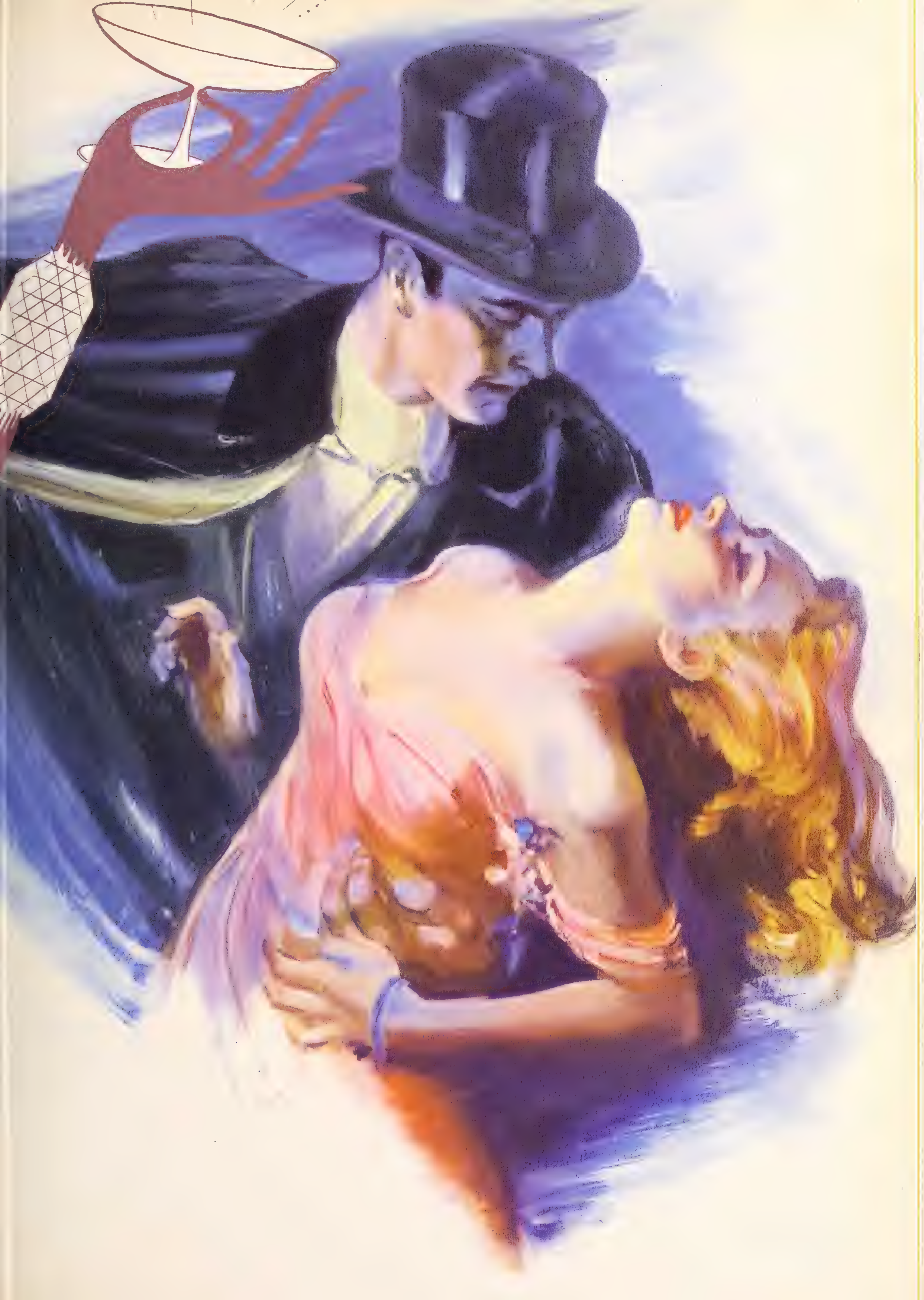
Opportunity to rent the same films mus
given to all theatres of the same category i
same zone where the houses of circuits are lo
and clearance of more than 15 days after the
of a superior category over a theatre of equ
inferior classification in the same zone or m
pality would be prohibited by the bill's provi
Violation by distributor or exhibitor would
stitute a misdemeanor, punishable by fine or
prisonment, or both. The measure becomes
90 days after signature by the Governor.

46 Newsreel Men To Cover United Nations Meeting

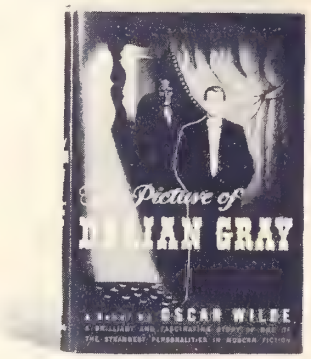
Forty-six newsreel men have been accredite
the State Department to the San Francisco
ference, assuring the nation's exhibitors thor
coverage. Nine of the men were accredite
Movietone News, seven to News of the Day,
Paramount News (including several local),
to Pathe, eight to Universal, and one to the
American Newsreel.

Memphis Censor Board Bans "Dillinger"

"The Life of John Dillinger" has been ba
in Memphis by Lloyd Binford, chairman o
board of censors. Mr. Binford told Baily P
ard, Monogram branch manager, that "showi
the picture would not be of benefit to the pu



TALK *Sells* TICKETS!



IT WILL BE THE MOST DISCUSSED FILM OF 1945!

VOGUE says: *"So amazing!"*

WINCHELL says: *"Orchids!"*

SKOLSKY says: *"See it!"*

FILM DAILY says: *"Rugged box-office stuff!"*

BOXOFFICE says: *"Exceptionally good!"*

N. Y. TIMES HOLLYWOOD CORRESPONDENT FRED STANLEY says: *"Truly remarkable!"*

PHILIP K. SCHEUER, LOS ANGELES TIMES says: *"One of the best in years!"*

HOLLYWOOD REPORTER says: *"Magnificence hardly approached ever!"*

ALTON COOK, N. Y. WORLD-TELEGRAM says: *"Monumental achievement!"*

HAROLD SWISHER, UNITED PRESS says: *"Marks a milestone!"*

JANE CORBY, BROOKLYN EAGLE says: *"Something socko!"*

HOWARD BARNES, N. Y. HERALD TRIBUNE says: *"Fascinating!"*

JOHN TODD, INTERNATIONAL NEWS SERVICE says: *"No one should miss it!"*

★

THE PICTURE THAT SET A TWO YEAR RECORD AT N. Y. CAPITOL!

M-G-M's

THE PICTURE OF DORIAN GRAY

"THE PICTURE OF DORIAN GRAY" with George Sanders, Hurd Hatfield, Donna Reed, Angela Lansbury, Peter Lawford, Lowell Gilmore, Richard Fraser • Screen Play by Albert Lewin Based Upon the Novel by Oscar Wilde • Directed by Albert Lewin • Produced by Pandro S. Berman • An M-G-M picture

Keep Sellin

tockholders of oew's Approve plit of Stock

tockholders of Loew's, Inc., March 29 voted to
: the present outstanding common stock on a
› of three to one, effective April 9. No ex-
ıge of certificates would be required, it was
›unced, as certificates for two additional shares
be mailed to the holder of each present share
ɔr about May 9.

he present board was reelected and four new
onal service contracts for executives were ap-
ed. Following the stockholders' meeting the
ctors convened and reelected all officers of the
pany. Officers are:

icholas M. Schenck, president; David Bern-
, vice-president and treasurer; J. Robert
in, W. F. Rodgers, Edward A. Schiller, E. J.
ınix, Al Lichtman, Howard Dietz, C. C. Mos-
itz, Joseph R. Vogel and Sam Katz, vice-presi-
s; Leopold Friedman, secretary; Charles K.
n, R. Lazarus and Louis K. Sidney, assistant
surers; Jesse T. Mills, Comptroller and assis-
secretary, and Ben Thau, assistant secretary.

ɔew's earnings for the six-month period ended
ch 1 would be approximately the same as the
esponding period a year ago, when in a 28-
k period ended March 16, 1944, net profit was
42,698, equivalent to $4.44 per share, Mr.
ıstein informed the meeting.

he new personal service contracts approved
e for Mr. Schenck, Mr. Mannix, Mr. Lichtman
Mr. Thau. It was disclosed that existing
racts with Mr. Bernstein and Mr. Rubin were
nded for three years by the exercise of options
iously approved by stockholders.

he change in the company's common stock will
ease the authorized shares from the present
0,000 to 6,000,000 shares and for each of the
5,109 shares presently outstanding, two addi-
al shares will be issued, making 5,055,327
es outstanding, the par value of which will
ain the same, namely $44,609,050.

irectors reelected were Mr. Schenck, Mr.
ıstein, Mr. Friedman, Eugene W. Leake, Mr.
kowitz, William A. Parker, Mr. Rubin, Mr.
el, David Warfield and Henry Rogers Win-
p.

mm "Peace Builders" leased by Brandon

The Peace Builders," 16mm sound film sum-
izing the proceedings and proposals for world
anization by Allied leaders from the Atlantic
rter up to the forthcoming United Nations
ıference at San Francisco, was released na-
ally April 2 by Brandon Films, Inc., New York,
ɔrding to Thomas J. Brandon, president. The
umentary was produced by the National Film
rd of Canada as a result of discussions between
n Grierson, Canadian Film Commissioner, and
Brandon. Alan Field of the Film Board was
charge of production.

eaflets and discussion guides will be released
ı prints of the film. Meetings at Ottawa, Cairo,
ıeran, Moscow, Hot Springs, Bretton Woods,
nbarton Oaks and the Crimea are recorded in
picture.

everal hundred film service points throughout
country will make "The Peace Builders"
ilable for rental and sale. requests for rental,
25 per day, and outright purchase, $17.50 per
y, will be serviced by the Brandon home office.

efense Files Answers in laban & Katz Suit

ınswers were filed this week in Chicago in the
aban & Katz suit seeking an accounting of re-
ɔts from theatres operated by the West Subur-
Amusement Corporation and the Oak Park
ıusement Corporation, subsidiaries of the Essan-
Theatre Corporation. The plaintiff has a finan-
interest in the defendant companies. The
e for a court hearing has not been set, pending
return of Morris Leonard, Balaban & Katz at-
ney, from vacation.

Ask Retrial of ASCAP Suits In Nebraska Federal Court

A motion for retrial of the ASCAP infringement suits brought against amusement places, hotels and radio stations was filed last Friday by the defendants in the Federal District Court, Omaha. In the application, the plaintiffs are charged with seeking to compel the defendants to repeal the anti-ASCAP law there. The defendants were threatened, it was alleged, with "enough more infringement action to drive them out of business unless (they) repeal the said statute."

Plaintiffs in the original action include: I. B. Harms Company, Remick Music Corporation, M. Witmark and Sons, Chappell and Company, Shapiro-Bernstein and Jerome Kern.

Frank J. Brady, former Nebraska state senator, who introduced the anti-ASCAP law, claimed every share of the stock in each company was owned by the Music Publishers Holding Company. The latter, in turn, was owned by Warner Bros., it was said.

Uphold Conviction Of Racketeers

The U. S. Supreme Court in Washington Monday refused to review the conviction of seven former members of the IATSE on charges of having extorted more than $1,000,000 from the film industry. The court's rejection was in the form of an order, without comment.

Six of the convicted racketeers had been fined $10,000 each and sentenced to 10 years' imprisonment. Louis Kaufman, former business agent of the IATSE, in Newark, N. J., was sentenced to seven years and fined $10,000.

It was proved that the men had worked with Willie Bioff and George Browne, threatening to tie up production, distribution and exhibition unless "paid-off." The threatened companies were Loew's Paramount, Twentieth Century-Fox and Warner Bros.

Besides Kaufman, the six other convicts are: Louis Compagna, Phil D'Andrea, Charles Gioe, John Rosselli, Paul De Lucia and Francis Maritote. The convictions previously had been upheld by the Second Circuit Court of Appeals in New York.

Legion of Decency Reviews Nine New Productions

The National Legion of Decency this week reviewed nine new films, approving eight and finding one objectionable in part. In Class A-1, unobjectionable for general patronage, are: "Docks of New York," "Escape in the Fog," "Identity Unknown," "Patrick the Great," "Tarzan and the Amazons." In Class A-2, unobjectionable for adults, "The Clock," "Power of the Whistler," "The Randolph Family." In Class B, objectionable in part, was "G.I. Honeymoon."

Last week the Legion reviewed 14 films, finding three objectionable in part. In Class A-1, were: "Bells of Rosarita," "The Cisco Kid Returns," "Corpus Christi Bandits," "Gangs of the Waterfront," "Road to Alcatraz." In Class A-2, "Behind City Lights," "Brewster's Millions," "Earl Carroll Vanities," "God Is My Co-Pilot," "Rough, Tough and Ready," "Youth Aflame."

In Class B, were: "The Corn Is Green," "A Royal Scandal," "Salty O'Rourke."

Leader Franchise Trial Now Is Set for May 7

Trial of the Leader Theatre Corporation's suit against Twentieth Century-Fox and the Randforce Circuit this week again was postponed in the New York Supreme Court until May 7. The new date was set because some of the parties involved were not able to be in New York Monday, trial date set after several postponements. Leonard Storch, operator of the Leader theatre, Brooklyn, charges that a Twentieth Century-Fox franchise was taken away from the house after he purchased it from Randforce, and that it was given to another theatre in the circuit. The plaintiff charges that the transfer was illegal, and seeks return of the franchise and damages.

Decree Majors Ask Denial of Arthur Appeal

An appeal to the U. S. Supreme Court against an order of Federal Judge Francis G. Caffery, allowing Harry C. Arthur's St. Louis Amusement Company to appeal to the high tribunal from denial of its intervention in the New York Consent Decree case, was filed Tuesday in New York by five consenting companies. The Arthur motion to intervene was denied December 20 in New York by Federal Judge Henry W. Goddard.

The companies contend in their new application that the Supreme Court has no jurisdiction over the Arthur appeal because it is from an order, and not from a final decree. Certain sections of the law are quoted to support their position that the Supreme Court has jurisdiction only over a final decree.

Motions to dismiss the injunction and damages suit filed by the St. Louis Amusement Company against the American Arbitration Association and distributors were taken under advisement Monday in St. Louis by Federal Judge Richard M. Duncan following oral arguments by both sides. Both plaintiff and defendants were granted 15 days in which to file briefs.

Whitney North Seymour, New York attorney, argued for the defendants, who are seeking summary dismissal of the suit. Mr. Seymour charged that the Federal Court there was being used to attack the jurisdiction of the New York court and the validity of the Consent Decree entered into by the United States and the "Big Five" in November, 1940.

Mr. Seymour pointed out that only four parties to the New York action were named as defendants in St. Louis and that one of the indispensable parties omitted was the Government.

Interested in Jurisdiction

Judge Duncan showed particular interest in the question of his court's jurisdiction in the action and asked counsel to cite authority on that issue. In answer to his question whether the St. Louis suit was a collateral attack on the New York decree, Mr. Seymour said that it was. Russell Hardy, Washington attorney for the plaintiff, denied that it was.

Mr. Hardy, in arguing against dismissal of the suit, said that its purpose was to obtain injunctive relief against the American Arbitration Association. "What we ask is a small beachhead on the vast area of monopoly in the motion picture industry," he said.

The plaintiff's attorney argued that the Association was above all Federal courts in its authority and that it had usurped the legislative powers of Congress. Some of the issues in the suit had their origin in the depression when the St. Louis Amusement Company intervened to buy theatres owned by Paramount, Warner Bros., and RKO, he contended. At that time, he said, the film companies had warned that they would refuse product to the St. Louis company.

Asks Injunctive Relief

The suit asks for injunctive relief against the Association and damages for the defendants' alleged refusal to provide films to the plaintiff company's theatres.

Allied States, meanwhile, has issued a bulletin supporting the Government's reply brief on the abolition of "unreasonable" clearance, filed in New York with Judge Goddard March 26. "The best indication that the Consent Decree has failed of its purpose to grant relief to the independent exhibitors and to restore competition," the bulletin says, "is defendants' insistence that it be retained intact."

The bulletin notes that the Government placed sole responsibility for the continuance of the arbitration system on Judge Goddard, and cites its contention that the Government accepted that method of settling trade disputes for a trial period only, and that it was no longer willing to continue to do so.

NAME COMMITTEES IN 7th BOND DRIVE

Tom W. Baily, below, left, industry c sultant to the Treasury, and Sam Pinanski, national industry chairman the Seventh War Loan, inspect the fi print of "The All-Star Bond Rall 15-minute War Activities subject to shown by theatres in advance of Bond drive.

Pinanski Announces State Distribution Chairmen, Showmen and Publicists

The Seventh War Loan, in which exhibitors once again will be commanded by an exhibitor, in another industry effort to aid the Treasury raise money for the war, soon will begin rolling rapidly. Its top personnel selected in the past several weeks, the state organizations of exhibitors, distributors and publicists have been announced; and in each of their categories and areas, these men soon will be meeting to complete plans for the theatre drive, which this time runs more than a month, from May 14 through June 30.

Exhibitor state chairmen who have accepted appointment are all prominent theatre men with extensive experience in Bond sales through theatres. This week, in releasing the list of state exhibitor chairmen, Samuel Pinanski, national chairman of the industry's Seventh War Loan campaign, expressed gratitude for exhibitor cooperation.

Three regional meetings, at which exhibition, distribution and publicity forces will be mobilized for the drive, were announced this week. They will be, for eastern and southern states, in New York, April 10; for the midwest states, in Chicago, April 16; and for the western states, in Denver, April 16.

State Exhibitor Chairmen

Following are the exhibitor chairmen, listed by states:

Alabama, R. M. Kennedy, Birmingham; Arizona, Harry Nace, Phoenix; Arkansas, Claude C. Mundo, Little Rock; Cecil Cupp, Arkadelphia (co-chairman); Southern California, Charles P. Skouras, Los Angeles; Northern California, George Mann, San Francisco; Colorado, Frank H. Ricketson, Jr., Denver; Connecticut, Henry Needles, New Haven; Herman Levy, New Haven (co-chairman).

Delaware, A. Joseph DeFiore, Wilmington; District of Columbia, Fred F. Kogod, Washington; Florida, J. L. Cartwright, Jacksonville; Georgia, W. K. Jenkins, Atlanta; Idaho, Walter Lee Casey, Bonners Ferry; Illinois, Ed Zorn, Pontiac; Walter Immerman, Chicago (co-chairman); Indiana, Don Rossiter, Indianapolis; Iowa, A. H. Blank, Des Moines; Kansas, Howard Jameyson, Wichita; Kentucky, Lew Hensler, Lexington; Louisiana, E. V. Richards, New Orleans.

Maine, C. J. Russel, Bangor; Maryland, Frank Durkee, Baltimore; Elmer Nolte, Jr., Baltimore (co-chairman); Massachusetts, M. J. Mullin, Boston; Michigan (Peninsula), Martin Thomas, Iron Mountain; Michigan (rest of state), Ray Branch, Hastings; James F. Sharkey, Detroit (co-chairman); Minnesota, John Friedl, Minneapolis; Eastern Missouri, Harry Arthur, St. Louis; Western Missouri, Elmer Rhoden, Kansas City; Missisippi, Burges Waltmon, Columbus; Arthur Lehmann, Jackson (co-chairman).

Montana, J. A. English, Anaconda; Nebraska, William Miskell, Omaha; Sam Epstein, Omaha (co-chairman); Nevada, Homer LeBallister, Reno; New Hampshire, Mel Morrison, Dover; New Jersey (Northern), Harry Lowenstein, Newark; Frank Damis, Newark (co-chairman); New Jersey (Southern), I. Epstein, Philadelphia; New Mexico, George Tucker, Albuquerque; New York (Metropolitan), Irving Lesser, New York City; New York (Albany area), C. J. Latta, Albany; New York (Buffalo area), Max Yellen, Buffalo.

North Carolina, H. F. Kincey, Charlotte; North Dakota, M. Cooper, Grand Forks; Ed Kraus, Fargo (co-chairman); Ohio (Cleveland area), Meyer Fine, Cleveland; Ohio (Cincinnati area), Maurice White, Cincinnati; Oklahoma, C. B. Akers, Oklahoma City; Oregon, O. J. Miller, Portland; Eastern Pennsylvania, Sidney Samuelson, Philadelphia; Western Pennsylvania, M. A. Silver, Pittsburgh; Rhode Island, Martin Toohey, Pawtucket; Ed Fay, Providence (co-chairman).

South Carolina, Warren Irwin, Columbia; South Dakota, Byron McElligot, Aberdeen; Eastern Tennessee, Kermit Stengel, Nashville; Western Tennessee, M. A. Lightman, Memphis; Texas, R. J. O'Donnell, Dallas; Utah, Tracy Barham, Salt Lake City; Vermont, Frank Vennett, Rutland; Virginia, Hunter Perry, Charlottesville; Frank O'Brien, Richmond (co-chairman); Washington, Frank Newman, Sr., Seattle; West Virginia, S. J. Hyman, Huntington; Wisconsin, Harold Fitzgerald, Milwaukee; Wyoming, T. E. Knight, Riverton.

Also, this week, the area distributor chairmen were announced from New York, by Tom J. Connors, national distributor chairman. Many of the men had begun their organizational work, at preliminary meetings, Mr. Connors said. He added that later this week a deteailed plan of action would be sent from New York to the men in each territory.

The listing, of district and exchange area chairmen, follows:

Metropolitan New York: Henry Randel, Paramount; Ed Bell, Paramount, New Jersey.

Northeastern District: Norman Ayres, Warner Bros., New York, District Distributor Chairman; William Horan, Warner Bros., Boston; Carl Goe, Warner Bros., New Haven; Ray Smith, Warner Bros., Albany; Al Herman, Warner Bros., Buffalo.

Eastern District; Salem Applegate, Universal, Philadelphia, District Distributor Chairman; George Schwartz, Universal, Philadelphia; John Allen, Loew's, Washington; Dave Miller, Universal, Cleveland, District Distributor Chairman; Joe Krenitz, Universal, Cleveland; Pete Dana, Universal, Pittsburgh.

Eastern Central District: Carl Shalit, Columbia, Detroit, District Distributor Chairman; Alan Moritz, Columbia, Cincinnati; Joe Gins, Columbia, Detroit; W. Guy Craig, Columbia, Indianapolis.

Southeastern District: Charles Kessnich, Loew's, Atlanta. District Distributor Chairman; William Zoellner, Loew's, Atlanta; Ben Rosenwald, Loew's, Charlotte; Luke Conner, Warner Bros., New Orleans.

Southwestern District: Phil Longdon, 20th Century-Fox, Dallas, District Distributor Chairman; Cecil House, 20th Century-Fox, Dallas; Tom Young, 20th Century-Fox, Memphis; M. W. Osborne, 20th Century-Fox, Oklahoma City.

Midwestern District: Allen Usher, Paramount, Chicago; District Distributor Chairman; J. Harold Stevens, Paramount, Chicago; Ben Blotcky, Paramount, Minneapolis; Harold Wirthwein, Paramount, Milwaukee.

Prairie District: T. R. Thompson, United Artists, Kansas City, District Distributor Chairman; B. J. McCarthy, United Artists, St. Louis; William E. Truog, United Artists, Kansas City; Jack Kennedy, Loew's, Des Moines; D. V. McLucas, United Artists, Omaha.

Rocky Mountain District: Arthur Abeles, 20th Century-Fox, Denver; Charles Walker, 20th Century-Fox, Salt Lake City.

West Coast District: Herbert McIntyre, RKO, Los Angeles, District Distributor Chairman; Harry Cohen, RKO Los Angeles; Newton Jacobs, RKO, San Francisco; Mark Corey, RKO, Portland; Maurice Seffle, Loew's, Seattle.

State publicity chairmen, including leaders in advertising and exploitation in each area, were announced this week by John Hertz, Jr., national director of publicity in the drive.

The listing, by territory, follows:

Alabama, William Wolfson, Wilby-Kincey Theatres, Montgomery; Arizona, Arthur G. Pickett, Orpheum Theatre, Phoenix; Arkansas, Sam B. Kirby, Rialto Theatre Bldg., Little Rock; Southern California, Seymour Peiser, Fox West Coast Theatres Corp., Los Angeles; Mort Goodman, Warner Bros., Hollywood (co-chairman); Northern California, Fay Reeder, Fox West Coast Theatres, San Francisco; Colorado, Ted Halmi, Orpheum Theatre, New Haven; Connecticut, Lou Brown, Loew's Poli Theatre, New Haven; Delaware, Edgar J. Doob, Loew's Aldine Theatre, Wilmington; District of Columbia, Frank La Falce, Warner Bros. Theatres, Washington, D. C.

Florida, J. L. Cartwright, Florida State Theatres, Inc., Jacksonville; Howard Pettengill, Florida State Theatres, Inc., Jacksonville (co-chairman); Georgia, Herb Pickman, Warner Bros., Atlanta; Idaho, Nevin McCord, Ada Theatre, Boise; Illinois, William Bishop, MGM, Chicago; Larry Stein, Warner Bros., Chicago (co-chairman); Indiana, Boyd Sparrow, Loew's Theatre, Indianapolis; Io Russell Fraser, Tri-States Theatre Corp., Des Moin Kentucky, Lew Hensler, Ben Ali Theatre, Lexington.

Kansas, Sean Lawler, Fox Midwest Theatres, Kan City, Mo.; Louisiana, Maurice F. Barr, Paramou Richards, Inc., New Orleans; Maine, Harry Botw State Theatre, Portland; Maryland, Louis E. Shec Old Town Bank Bldg., Baltimore; Massachusetts, P Levi, M & P Theatres, Boston; Michigan, Mrs. A Gorham, United Detroit Theatres Corp., Detroit; Ma Meyer, United Detroit Theatres Corp., Detroit (co-cha man).

Minnesota, Charles Winchell, Minnesota Amusem Co., Minneapolis; Mississippi, Burgess Waltmon, Pr cess Theatre, Columbus; Eastern Missouri, M. L. Ple ner, St. Louis Amusement Co., St. Louis; M. D. Co Newman Theatre, Kansas City (co-chairman); Monta Jack Edwards, Marlow Theatre, Helena; Nebraska, Emerson, Orpheum Theatre, Omaha; Nevada, Ha Hunsaker, Granada Theatre, Reno; New Hampshire, Morrison, Strank Theatre, Dover; Northern New Jers George Kelly, Newark; Southern New Jersey, Isa Perlin, Warners' Grand Theatre, Camden; New Mex George Tucker, Kimo Theatre, Albuquerque; Metropoli New York, Morris Kinzler, Kayton-Spiero Co., Inc., N York City; New York (Albany area), Charles Smakw Warner Theatres, Albany; New York (Buffalo are Charles B. Taylor, Buffalo Theatres, Inc., Buffalo.

North Carolina, Roy L. Smart, Charlotte; North kota, Ed Kraus, Fargo Theatre, Fargo; Walter Hoffm 20th Century-Fox, Minneapolis (co-chairman); O (Cleveland area), Charles Deardourff, Loew's, Clevela Ohio (Cincinnati area), J. E. Watson, Loew's, Cincinn Oklahoma, Robert Brush, Griffin Amusement Co., Ok homa City; Oregon, Jack Matlack, Broadway Theat Portland; Eastern Pennsylvania, Michael Weiss, 2 Century-Fox, Philadelphia; Western Pennsylvania, Ja Totman, Warner Bros., Pittsburgh; Rhode Island, Reed, Leroy Theatre, Pawtucket.

South Carolina, Sam Suggs, Palmetto Theatre, lumbia; South Dakota, Clifford Knoll, Paramount Th tre, Mitchell; Norman Pyle, Metro-Goldwyn-Mayer, M neapolis (co-chairman); Eastern Tennessee, James P per, State Theatre, Kingsport; Western Tennessee, M. Lightman, Malco Theatre, Memphis.

Texas, Ray Beall, Bob Kelly, Interstate Circuit, Dal (co-chairmen); Utah, Helen Garrity, Intermountain Th tre, Salt Lake City; Vermont, Edward J. Briteau, Fl Theatre, Burlington; Virginia, Brock Whitlock, Loe Theatre, Richmond; Washington, V. C. Gauntlett, Ev green Theatres, Seattle; West Virginia (partial), Ja M. Totman, Warner Bros., Pittsburgh, Penn.; Wisc sin, William V. Geehan, Milwaukee; Wyoming, G. Turner, Lusk.

Theatre performance was 31 per cent better the Sixth War Loan than in the Fifth, Malco Kingsberg, chairman for the War Activities Co mittee New York area during the Sixth War Lo reports in a booklet issued this week, "Final R port," covering all phases of the drive in that ar Mr. Kingsberg thanks all participating thea managers and distribution representatives, and li for special attention "Honored Hundred" manag selected on the basis of the maturity value of " bonds sold, and another "Honored Hundred," ch en for the greatest number of bonds sold per se From November 1 through December 31, the N York area sold $36,358,975 of Bonds.

Dunning Sets 2% Dividend

Dunning Color Corporation has declared a t per cent dividend on its common stock, payal April 7 to stockholders of record March 31.

M-G-M TRADE SHOW OF "SON OF LASSIE"

ALBANY	**20th-Fox Screen Room** **1052 Broadway**	THUR. 4/19	8 P.M.
ATLANTA	**20th-Fox Screen Room** **197 Walton St., N. W.**	THUR. 4/19	10:30 A.M.
BOSTON	**M-G-M Screen Room** **46 Church Street**	FRI. 4/20	10:30 A.M. *Also* 2:15 P.M.
BUFFALO	**20th-Fox Screen Room** **290 Franklin Street**	THUR. 4/19	8 P.M.
CHARLOTTE	**20th-Fox Screen Room** **308 South Church Street**	THUR. 4/19	1:30 P.M.
CHICAGO	**H. C. Igel's Screen Room** **1301 South Wabash Ave.**	THUR. 4/19	1 P.M.
CINCINNATI	**RKO Screen Room** **16 East Sixth Street**	THUR. 4/19	8 P.M.
CLEVELAND	**20th-Fox Screen Room** **2219 Payne Avenue**	THUR. 4/19	1 P.M.
DALLAS	**20th-Fox Screen Room** **1803 Wood Street**	THUR. 4/19	2:30 P.M.
DENVER	**Paramount Screen Room** **2100 Stout Street**	THUR. 4/19	3 P.M.
DES MOINES	**20th-Fox Screen Room** **1300 High Street**	THUR. 4/19	1 P.M.
DETROIT	**Max Blumenthal's Sc. Rm.** **2310 Cass Avenue**	THUR. 4/19	1:30 P.M.
INDIANAPOLIS	**20th-Fox Screen Room** **326 North Illinois Street**	THUR. 4/19	9 A.M.
KANSAS CITY	**20th-Fox Screen Room** **1720 Wyandotte St.**	THUR. 4/19	1:30 P.M.
LOS ANGELES	**Ambassador Theatre** **Ambassador Hotel**	THUR. 4/19	1 P.M.
MEMPHIS	**20th-Fox Screen Room** **151 Vance Avenue**	THUR. 4/19	1 P.M.
MILWAUKEE	**Warner Screen Room** **212 W. Wisconsin Ave.**	THUR. 4/19	1:30 P.M.
MINNEAPOLIS	**20th-Fox Screen Room** **1015 Currie Avenue**	THUR. 4/19	2 P.M.
NEW HAVEN	**20th-Fox Screen Room** **40 Whiting Street**	THUR. 4/19	2:30 P.M.
NEW ORLEANS	**20th-Fox Screen Room** **200 South Liberty**	THUR. 4/19	1:30 P.M.
NEW YORK **NEW JERSEY**	**M-G-M Screen Room** **630 Ninth Avenue**	THUR. 4/19	10:30 A.M. *Also* 2:30 P.M.
OKLA'MA CITY	**20th-Fox Screen Room** **10 North Lee Street**	THUR. 4/19	1 P.M.
OMAHA	**20th-Fox Screen Room** **1502 Davenport**	THUR. 4/19	1:30 P.M.
PHILADELPHIA	**M-G-M Screen Room** **1233 Summer Street**	THUR. 4/19	11 A.M.
PITTSBURGH	**M-G-M Screen Room** **1623 Blvd. of Allies**	THUR. 4/19	2 P.M.
PORTLAND	**B. F. Shearer Screen Room** **1947 N.W. Kearney Street**	THUR. 4/19	1 P.M.
ST. LOUIS	**S'Renco Screen Room** **3143 Olive Street**	FRI. 4/20	1 P.M.
SALT LAKE CITY	**20th-Fox Screen Room** **216 East First Street, So.**	THUR. 4/19	1 P.M.
S. FRANCISCO	**20th-Fox Screen Room** **245 Hyde Street**	THUR. 4/19	1:30 P.M.
SEATTLE	**Jewel Box Preview Theatre** **2318 Second Avenue**	THUR. 4/19	1 P.M.
WASHINGTON	**20th-Fox Screen Room** **932 New Jersey, N.W.**	THUR. 4/19	1 P.M.

-G-M's NEW ADVENTURE IN TECHNICOLOR!

'SON OF LASSIE"

Starring

ETER LAWFORD · DONALD CRISP

with

JUNE LOCKHART · NIGEL BRUCE
WILLIAM "BILLY" SEVERN · LEON AMES
ONALD CURTIS · NILS ASTHER · ROBERT LEWIS
LASSIE and LADDIE

Photographed in TECHNICOLOR

Story and Screen Play by Jeanne Bartlett · Based on some Characters from the book "Lassie Come Home" by Eric Knight
irected by S. SYLVAN SIMON · Produced by SAMUEL MARX

CEA REPORT CITES YEAR OF PROBLEMS

British Exhibitors Warned That War's End Will Not Mean End of Headaches

by PETER BURNUP
in London

The end of the Cinematograph Exhibitors' Association official year finds the association in a self-congratulatory mood. As well it might, for exhibitors in the war's fifth year stood up manfully to a multitude of misfortunes and tribulations which might well have overwhelmed them.

Amiable, diplomatic W. R. Fuller, the association's general secretary, covers a vast territory in his annual report to the members; ranging from quota to that famous monopoly report, taking in stride such other ticklish circumstances as raw stock and carbon shortages, admission of children to theatres, film-hire squabbles, relations with labor and Sunday opening, and so forth.

Membership Rose to 4,525

Mr. Fuller records that in the course of the year, membership of the association rose from 4,493 to 4,525; that collections in the nation's cinemas in aid of the Prisoners of War Fund increased from £300,000 to £389,000; that the theatres contributed £21,000 odd to the industry's Benevolent Fund. It is a tale of considerable credit and Mr. Fuller is justified in his ultimate summing up. Reviewing the year's achievement, he says:

"The year 1944 was a year in which labor and every manufactured commodity began to be acutely short and but for the constant watchfulness of your general council, its officers and its officials, there is no doubt that many a cinema would have found itself in difficulty.

"Flying bombs and later, rocket bombs, have added to the difficulties of London and Southern England, but every cinema that can remain open remains open.

"With victory in sight it is not too early to remind members that the association has done marvelous work in enabling them to keep open during the whole of the war and free from restriction other than what has been necessary on account of shortage of materials. It has been an achievement of which the various wartime General Councils can feel proud and deserving of the gratitude of the members.

Asks Effort Not Be Forgotten

"Without expecting too much and while sensible of the confidence the general council enjoys among the members of the association, it can at least be hoped that these efforts will not be forgotten too soon and that their memory may live for at least a few years.

"The war has yet to be won, and at a time when shortage of everything commercial becomes more pronounced from month to month. If the concluding months of war synchronize with an increasing irritation and exasperation let it be attributed to war-weariness and not to non-existent difficiencies of your new general council.

"Nor should the thought of victory suggest that present troubles will forthwith disappear. On the contrary, progressive difficulties may be expected, but the certainty that persists is the ability of the association, with the support of its members, to overcome any obstacle whatever it may be.

"Therefore the note for the future is one of sober confidence."

With which sentiments C. E. A.'s rank and file are in hearty accord. Which is not to say that the forthcoming year will not be without its headaches for exhibitors. Just around the corner there loom a host of problems, any one of which may develop suddenly the proportions of a first rate crisis.

New Quota Is Disappointing

The ordinary workaday exhibitor, for example, is bitterly disappointed that the Board of Trade's president has seen fit, despite the association's representations, to increase as from next year the exhibitors' British picture quota from 15 to 17½ per cent. Despite the blithe optimism exhibited by many producers and their eloquently announced programs of production, exhibitors generally take a gloomy view; declare that they will believe in those promised pictures as and when they see them.

The forecast, too, of an impending hub-bub over the entertainment tax finds speedy fulfillment. Keynote of discussions at the C. E. A.'s annual meeting was anxiety, expressed by delegates from every part of the country, over those quite staggering tax burdens which the industry is momentarily called upon to carry.

Other considerations which presently will call for careful debate are the reconditioning of blitzed theatres and the rebuilding of those which were completely demolished; the care of film now more than ever imperative by virtue of the raw stock situation, and that old, old problem as to whether and how managers should be allowed to "organize" themselves.

Provide for Managers' Section

There was a scanty reference to that last-mentioned business at the annual meeting; delegates deciding, in spite of some very vocal opposition, that the association's constitution be amended to provide for a separate "managers only" section. But that won't end the matter, for the National Association of Theatrical and Kine Employees want themselves to cater to the managers, and will fight the proposal to the last ditch.

But, nevertheless, the new official year starts with happy omens. Victory, say film men as does everybody else, is on the wing. Peace, they feel, is synonymous with prosperity.

Certainly, the association's Victory Year leaders—George Scarborough, president; Fred Prior, vice-president—are well chosen. Both are exhibitors, successful and shrewd, of many years' standing. Both are persons, moreover, of quiet sagacity.

Colonel Whitney Receives Decoration in Europe

Colonel John Hay Whitney, former director of the motion picture division of the Office of the Coordinator of Inter-American Affairs and now chief of the liaison section of the Mediterranean Allied Force, received the Legion of Merit "somewhere in Europe" last week, it was announced.

Ballantyne in New Quarters

The Ballantyne Company, Omaha, theatre equipment company owned by R. Scott Ballantyne, has moved to new quarters at 1707-11 Davenport Street.

British Suggest Interchange of Stars With U. S.

London Bureau

Wesley Ruggles' recent visit here has brou into the field of practical politics certain engagi prospects which, so it may be disclosed, althou not officially revealed in London, he discussed w David O. Selznick in America; nothing less, deed, than the bringing to Britain of Ingrid Be man and Shirley Temple.

Basis of the proposition originally made to M Selznick and—so it is understood—to other d tinguished producers was that stars should exchanged between the two countries on the knoc for-knock principle; that is to say that Brit should export to Hollywood, for a period of ploitation, one of her leading players, America return sending here, for a casual picture or tv one of her better-known stars.

British Actors Unknown in U. S.

The degree of naivete in that suggestion does command discussion this side nowadays for one more than Mr. Rank (after his study of tailed despatches from his ambassadors) is aw that another, maybe the first, thing that's wro with Britain's films is that American audien know less than nothing of the actors who app therein. Latest instance, to wit, is Felix Aylm who gives a superb performance in "Mr. Emma uel." Mr. Aylmer has long been famous on London West End stage; has been no less no worthy in a series of sensitive contributions British made films.

David Rose, Sam Goldwyn and a number other equally qualified deponents, declare that l the appropriate steps been taken forthwith to corporate him as a supporting player in a success of Hollywood pictures, the actor would rate nati wide approval in the United States. Nothing, fact, was done in this regard.

That's not to say, however, that Mr. Rank v do nothing in the future.

Cornerstone in the over-all agreement he ne tiated last Spring with Spyros P. Skouras, 2 Century-Fox president, was a measure of prod tion reciprocity. One of the major objects of summons here of Jock Lawrence was the initiat of ways and means discussions for a more frui exploitation of Britain's better known actors y side; primary requisite of which is clearly th appearance in Hollywood-made films.

Nominated for priority in the exchange ros are Rex Harrison, Stewart Granger and J Mills. James Mason, leader in MOTION PICT HERALD's 1944 Money-Makers' Poll, is clea destined for Hollywood but the voyage must w for Mr. Mason's picture engagements crowd themselves certainly until this year's end.

Suggest "St. Joan" for Bergman

Suggested as an appropriate Ingrid Bergn vehicle here is George Bernard Shaw's "St. Joa which, this long time, Gabriel Pascal has b threatening to make with Greta Garbo in title role.

Speculation is wild and wide regarding Pascal's movements when he ultimately finis with Mr. Shaw's "Caesar," whose outside u currently, is engaged in Egypt getting those u mate background shots.

There must be a feeling about G.B.S., for o recently Mr. Pascal confided that it was he, only he, who would make "St. Joan" when time came, and *that* with English actress, Debo Kerr, in the lead.

That's another problem whose ultimate arb will be J. Arthur Rank.

Lease Fort Wayne Theatre

Quimby Theatres, Inc., Fort Wayne, Ind., negotiating for a 20-year lease on the Shrine th tre building there and at the same time have ta a 15-year extension on the lease of the Pal theatre, both in Fort Wayne, it was announ recently by Mrs. Helen Quimby, president.

ew York Talks ail; Strike on oast Stymied

tle prospect of an immediate settlement of the ywood studio strike was seen at midweek wing the fruitless efforts in New York of ard F. Walsh, IATSE president, and Pat y, producers' labor contact, to iron out differ- with William Hutcheson, head of the Carpen- and Joiners International Union. Monday ucers wired the striking unions that unless returned to work by Wednesday, "We have lternative but to fill the jobs from other ces."

esday the Conference of Studio Unions ignored producers' ultimatum and continued to main- their picket lines. Informed circles felt that no ediate drastic attempt to supplant the strikers wholesale scale was presaged, but that the ucers' move constituted the formality necessary aunching legal action to end the deadlock.

rlier Monday, officials of the IATSE revoked charter of Property Men's Local 44, some of se members last week refused to obey Mr. sh's orders to continue performance of jobs than their own which producers had assigned em.

cepting the suggestion made by the IATSE gents, the Conference of Studio Unions' strat- committee appointed jurisdictional committees l affected crafts, and telegraphed the regional tor of the War Manpower Commissioner in Francisco, asking that steps be taken to "stop studios and unions from violating referral ability certificates" by getting workmen into studios on permits for one kind of work and assigning other work to them.

s Producers Are Helpless

r. Casey, who left New York Sunday for ywood, said before his departure that coast ucers were faced with the most serious juris- onal dispute in the industry's history and were ess to take any action between the several ing international unions of the American ration of Labor.

e could not possibly accede, Mr. Casey said, r Hutcheson's demand that Studio Carpenters' l 946 have jurisdiction over all studio help king on wood, wood machines, wood working wood substitutes, as well as all other carpentry now being performed by members of Local nd other IATSE workers.

r. Walsh, who left New York Monday, said aw little likelihood of the War Labor Board g any action in the jurisdictional fight be- n Local 44 and Studio Set Decorators' Local as long as Herbert Sorrell, Conference head, inued to defy the board in refusing to order men back to work. He also pointed out that liam Green, AFL president, was not likely to vene, especially since Mr. Sorrell had been cted to conform with the AFL "no-strike" ge.

spute Seen as Serious

r. Walsh did not conceal the fact that the sdictional dispute between the carpenters and IATSE involving a possible 1,000 workers much more serious than the initial dispute een the IATSE and Local 1421, which in- ed some 70 workers. The Conference of Studio ons claims jurisdiction over 1421, and had been ified its bargaining agent before the strike, ch began March 12.

ommenting on the breakdown of the Casey- lsh-Hutcheson conferences, Mr. Sorrell said, at's what I said a week ago would happen. y were just wasting time, with Walsh trying ave face."

ollywood police last Saturday reported there been some dozen fights between workers and ets with no serious injuries resulting, with the eption of a squabble at the Paramount studio which eight property men were hurt, two of n seriously enough to be hospitalized.

NLRB Places All "Bit" Players Under Guild Jurisdiction

The National Labor Relations Board in Washington last week revised its certification of the Screen Players Union as the exclusive bargaining representative for all extras, putting "bits and parts" players back under the Screen Actors Guild, and warned both unions against reprisals designed to prevent persons who have customarily performed both acting and extra work from continuing to do so.

The amended decision was based on a hearing held February 22 at which spokesmen for the 10 Hollywood studios involved and for the guild protested the original designation as setting up a unit not appropriate for the purposes of collective bargaining.

The board reversed its original position to find, on the record, that the performance of bits and parts, as well as stunts and singing, "is not the characteristic function of the group comprising the extra players, but rather of the professional actors, consisting of the Class A and Class A Junior members of the guild, who customarily perform no extra work."

Under the revamped certification, the SPU is designated as the exclusive bargaining agent in the 10 studios for all persons who perform extra work, "but excluding all employees who, either directly pursuant to day player, stock, or free-lance contracts or by adjustment subsequent to being employed originally for extra work, perform stunts, singing, or bits or parts involving a line or lines of essential story dialogue."

WLB Grants Increases to St. Louis Stagehands

The Regional War Labor Board in Kansas City, in a decision announced last week, awarded the St. Louis local of the AFL Theatrical Brotherhood a wage increase of 15 per cent and vacations with pay and upheld recommendations of the board's special arbitrator, Jules E. Kohn, that one stagehand be dropped from each of five first run theatres and one second run house.

The decision in granting the 15 per cent wage increase from the present salary of $75 a week, ruled that the increase be retroactive to January 15, 1944, when negotiations for a new contract began. One week's vacation with pay after one year and two weeks after five years are granted, with provision that vacations are also retroactive.

Sixty-seven members of the union are involved. The reduction of one stagehand at the Ambassador, Shubert, Missouri, Loew's State, Loew's Orpheum and Empress theatres will mean reduction in weekly payrolls of $450 weekly. Under the arbitrator's report no change is made in 41 neighborhood theatres which have one stagehand each.

Theatres sought to reduce the number of stagehands at both first runs and neighborhood houses on the ground their services were not needed. The arbitrator's report emphasized that duties of stagehands have increased and their services are necessary.

Daff and Novak to Europe On Universal Sales Trip

Al Daff, Universal International vice-president, left last weekend for London on the first leg of a three-month trip covering France, North Africa and the Middle East. Harry Novak, recently named Continental European manager for Universal, was scheduled to leave this week for Europe to assume his new post. His headquarters will be in Paris. While in England, Mr. Daff will attend a meeting April 4 of General Film Distributors' managers, the J. Arthur Rank Company which distributes Universal product in the United Kingdom. Mr. Daff and Mr. Novak also will confer in Paris with the company's French personnel.

Stone Appoints Zeltner

Irwin Zeltner has been named eastern publicity representative for Andrew Stone Productions. His first assignment will be "Bedside Manner," which United Artists will release. He was publicity manager in New York for the Loew circuit for 10 years, resigning to represent independent producers. Recently he was special home office publicity representative for Twentieth Century-Fox.

Industry Studies Johnston Plan for New Labor Code

Their most serious jurisdictional dispute still unsolved, executives of the motion picture industry this week studied the proposals for a management-labor code advanced jointly last week by Eric Johnston, president of the United States Chamber of Commerce; William Green. president of the American Federation of Labor, and Philip Murray, president of the Congress of Industrial Organizations.

Pat Casey, labor representative for the producers in their efforts to break the union deadlock that had slowed production for almost a month, termed the proposals "a fine idea if they can be made to work." He pointed out in New York, however, that the current argument revolved solely around union jurisdictional disagreements.

"There is no argument over wages, hours or employment conditions," Mr. Casey declared. "The whole issue is one of jurisdiction—who is going to do what and under whose supervision." He pointed out that there was no provision for the solution of that type of problem in the proposed code. He termed the new dispute the most serious the motion picture industry had ever faced and asserted that the producers were powerless to settle the controversy.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., hailed the proposals developed by the triumvirate as "a long step in the right direction toward that peace at home so necessary for the maintenance of world peace." He declared that world peace "grows from united effort and understanding and has its roots in the communities," and argued that there could be no lasting peace in the community" unless neighbors live and act as friends." He said there could be no unsolvable problems "around a table where each is willing to recognize the fundamental American principle that the rights of men are equally sacred and sacredly equal."

The code, in brief, would reserve to management the right to manage, and assure to labor support of the right to organize and bargain collectively. It would prepare for increased foreign trade, aided by American help to war-torn nations, and the establishment of an international security organization. A committee of 15 men would be established "to promote an understanding and sympathetic acceptance of this code of principles. The Committee would propose such national policies as will advance the best interest of our nation." Twelve members were designated, as follows:

For industry—Mr. Johnston; Paul G. Hoffman, president of the Studebaker Corporation; Henry J. Kaiser, president of the Henry J. Kaiser Company; Otto A. Seyferth, president of the West Michigan Steel Foundries, and chairman of the U. S. Chamber of Commerce committee on labor relations: E. J. Thomas, president of the Goodyear Tire and Rubber Company and J. D. Zellerbach, president and director of Crown-Zellerbach.

For Labor—Mr. Green; Mr. Murray; George Meany, secretary-treasurer of the American Federation of Labor; Robert J. Watt, international representative of the American Federation of Labor; R. J. Thomas, president of the United Automobile Workers, and Sidney Hillman, president of the Amalgamated Clothing Workers.

Clothing Collection Cites Lust Circuit for Aid

Recognition for being the first circuit in the country to get behind the current United National Clothing Collection for war relief went to the Sidney Lust circuit in Washington, D. C., it was announced from the campaign's national headquarters Monday. The Lust circuit has designated April 13 as free matineee day for all adults and children bringing a bundle of clothing for the drive. The campaign, which will run through the month of April is headed by Henry J. Kaiser. Its goal is 150,000,000 pounds of garments, shoes and bedding to meet the needs of 125,000,000 war victims.

To the Theatre Mer

Please Reac

I Have Sent

This is a reprint of an announcement published on April 3rd.

of America:

a Letter

You Today.

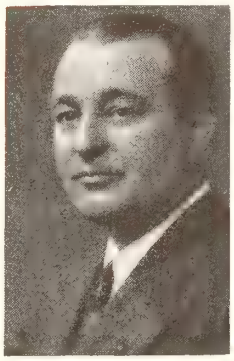
H. M. Warner

President
WARNER BROS. PICTURES, INC.
Burbank, California

Remembering Joe O'Brien, Builder of Newspictures

by TERRY RAMSAYE

THIS is about a certain, very certain, Mr. Joseph O'Brien, the film editor of Universal News, who last week on the day of Passover went across the end title of his reel of life. This is the first time in the thirty years of knowing him that I have called him Mister. That is because this man, so young to me, was always Joe.


Joseph O'Brien

Joe was a black-haired husky boy just out of knee pants when he got a job with the old Biograph plant up in 176th street juggling racks in the print room. Then he was for a while under the bitterly efficient Charles De Moos over at Fort Lee at the Brulatour Paragon Laboratory. Joe learned to look through a four hundred-foot rack of wet film and know when the density was right. He could time a negative through sixteen light changes and produce a "one-light dupe." No matter if you do not know what that means, it was precision. He could guess at how much caustic soda to speed it up and how much bromide to slow it down. He was no chemist, just a guy named Joe, tending to his business, interested in it.

When Joe came to Kinograms in 1919 he was a skilled negative developer, entrusted, one may remember, that fevered night when we had the famous trans-Atlantic flight pictures of the NC planes, to develop. The pictures were the special interest of Josephus Daniels, Secretary of the Navy, and his assistant, one Franklin Delano Roosevelt, as our first big warplane gesture before the world. The editor of Kinograms had borrowed a destroyer from them to bring the negatives back to New York from Ponta Delgada in the Azores. Joe sat up that night to see the negative cut and the first print made and he went uptown to see its first run at the Palace on Broadway. There was a spirit about newsreels then that ran clear through the laboratory.

A Cameraman of High Skill

So it came that Joe, who has come up from the hypo tanks, became in time a cameraman of high skill and assignments to far places, became a film cutter—rather an inadequate title for the man who tears apart and assembles newspictures at breakneck speed to the whim of editors at midnight. At Pathe News in the late 1920's he had a hand in the screen delivery of the performances of such swashbucklers of the camera as Harry Hardy and David Oliver and Bob Donahue, those temperamental knights of the tripod, who made so much film and newsreel history with it. It was that Joe who criticized the errant veterans and encouraged the striving cubs. He had a deal to do with the making of two promising office boys, Larry O'Riley and Willie Deek, into the able cameramen they became.

One may remember with tenderness now that night when the new editor-in-chief, sitting over the minutiae of the newsreel's problems came upon a blatantly corrupt expense account, and remarked upon it.

"Yes," said Joe. "Sure it's a gyp. But you know that fellow's got a kid in the hospital and the bills are hell. Talk to him about it when the kid's got well." The account was Ok'd.

Joe was there on Pathe News when sound came in, enjoying the adventures and travails of those months of ordeal when the pictures were learning to talk. He was, incidentally, a braw mixture of Irish and German, which meant that he was always torn between the dull hard facts and the titilating whimsies.

"Cleaned His Hat Swell"

There came that time when the first experimental RCA sound news camion, an amazingly intricate device, was delivered and taken out on a test. When the film came out to the projection room there was an array of executives waiting about for report. The machinery had been, that day, a lot of trouble.

Joe, in sheer invention, but substantial truth, emerged saying: "You can tell Mr. Sarnoff that Ramsaye says the damned thing won't make pictures, but it cleaned his hat swell."

That did neither of the persons named much good.

Sound and its problems gave to Joe the interesting and difficult assignment of taking equipment and a crew to France to introduce the new art to the somewhat allied Pathe-Natan concern, continental correspondents for Pathe News. The impact of his direct methods upon the volatile and suspicious Frenchmen was terrific. They did not learn so much about sound pictures, but they got an education in cameraman's English that was altogether remarkable.

A Taste for Knicknacks

Somewhere, perhaps in his many assignments in the silent camera days with the U. S. Navy, he acquired a taste for knicknacks and *objets d'art.* He came back from France with enough cloisonne to stock a Madison avenue art shop.

From Pathe Joe went for a while into the Truman Tally organization in the service of the Fox newsreel and thence to the post of assistant to Allyn Butterfield, then editor of Universal Newsreel, into whose position he succeeded, in association with Tom Mead. For the first time, belligerent Joe could work in double harness.

Joe O'Brien was always the editor who could make the most out of the picture after the cameraman had done with it. He was smart enough never to forget what simple people liked. He was lucky. His days ended among friends.

Joseph O'Brien, 45, editor of Universal Newsreel, died last Friday, March 30, at the Harkness Pavilion, New York, after a long illness. As editor, Mr. O'Brien also produced the short subject series, "Person-Oddities" and "Variety Views," as well as special features. Funeral services were held Monday at the Walter B. Cooke Funeral Home, Bronx, New York. A requiem mass was said at St. Ann's Church, Bronx, with burial in Woodlawn Cemetery, New York. Surviving are his widow, Helen; a brother, Charles, and three sisters, Mildred, Alice and Frances.

Harry Server Leon

Harry Server Leon, 48, head of the Leon circuit, consisting of 14 theatres in the Dallas territory, died March 30 after an illness of several months. His brother, C. D. Leon, succeeds him.

H. W. Forster, Western Electri Advertising Manager, 47

Herbert W. Forster, 47, advertising manage Western Electric Company, died suddenly M 30 at the Roosevelt Hospital, New York, heart attack. Mr. Forster began his Bell Sys association in the personnel department of Wes Electric in 1924. He shortly became editor of of the company's employee papers and serve associate editor of *Western Electric News.* 1930 he became the company's press representa and in 1940, advertising manager. In his c munity, Rockville Center, Long Island, he was tive for many years in social and civic organ tions. His widow, the former Greta Voelcker, two children, Virginia, 23, and Claire Ann, survive.

Alice M. McFaul, Wife of Buffalo Theatres Head

Funeral services for Mrs. Alice M. McFaul, were held last Saturday at St. Joseph's Cathedral, Buffalo. She was the wife of Vin R. McFaul, president of Buffalo Theatres, operating the Shea theatres in Buffalo. Reco ing from an operation, she died suddenly M 28 after a relapse.

Max Hoffman, Jr.

Max Hoffman, Jr., 43, stage and screen comed found unconscious in his New York apartment Saturday by his wife, Luana Walters, an act died two hours later, apparently of an overdos sleeping tablets taken accidentally. Mr. Hoff started in the theatre as a dancer at 18. eventually moved on to roles as a comedian. recent years he appeared in films. Surviving, sides his wife, is his mother, Gertrude Hoffn and his father, Max, Sr., composer and orche conductor. His former wife was Helen K singer and actress.

Edmund Kelleher

Edmund F. Kelleher, 73, for 15 years associa with his brother Martin in the management of Princess theatre, Hartford, Conn., died of a h attack at St. Francis Hospital in Hartford Ma 24. He had been ill for three years. Fun services were held at Mount St. Benedict's Ce tery in Hartford. Besides his brother, he leave son, Edmund J. Kelleher of Newington, C

William F. Gossner

Funeral services were held Tuesday for Will F. Gossner, 52, at the Church of Assumpt Peekskill, N. Y. Burial was at the Gates of Hea Cemetery, Woodlawn, N. Y. Mr. Gossner, for past eight years associated with MGM's explo tion and royalty departments, died of a he attack March 30 at his home in Putnam Val N. Y. Survivors are his wife, Helen and a brot Valentine.

May Beatty

May Beatty, 64, former stage and screen act died in a sanitarium in Covina, Cal., Sund following a long illness. Born in Christchurch, N Zealand, she became a musical comedy and dram player in England and subsequently appeared numerous films in this country, including "P and Prejudice." She was the widow of Willi Lauri, actor. Surviving is a daughter, Mrs. Gunt Fritsch of North Hollywood.

Sergeant Walter Lobel

Sergeant Walter T. Lobel, 26, formerly of lumbia Pictures exploitation staff, was killed action in the South Pacific. He was a tail gun in the Army Air Forces. Before joining Col bia, he was associated with Hal Roach, Repu and Consolidated Films companies.

J. Clarence Sullivan

J. Clarence Sullivan, 67, former press repres tative for the Lee F. Boda Theatres, in Tole Columbus, Dayton, Springfield, Ohio, and Indi apolis, died suddenly at his home in Colum March 27. With his wife, he established the E Sullivan Studios in Columbus, specializing in th trical costumes, and operated the business until d posing of it last November.

New York
Motion Picture Critics' Reviews
1945

Volume II, Number 9. • *Yearly Subscription $15.00* • Week of March 26, 1945

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"Without Love"

Screen play by Donald Ogden Stewart, based on the play by Philip Barry, directed by Harold S. Bucquet, produced by Lawrence A. Weingarten, photography by Karl Freund, presented by Metro-Goldwyn-Mayer Pictures.

NEW YORK WORLD-TELEGRAM

March 22, 1945

"Without Love" Funnier And Faster on Screen

By ALTON COOK

MUCH more than the play was, the movie, "Without Love," is preposterous, shallow and completely amusing. Also, the movie, new at the Music Hall this morning, is a great improvement on its original. Spencer Tracy is just one of the things that makes a difference.

The other principal difference is a shrewd adaptation by Donald Ogden Stewart, full of fresh wit, fresh enthusiasm and a new liveliness in the same old situation. When Philip Barry's play was here a couple of years ago I was one of the out of step people who did not like it. The bandwagon is very comfortable now, full of us people having a very pleasant time at the movie. It is funnier and faster.

Whether you saw the play or not, you are sure to be familiar with the story of the gentleman scientist and the lady scientist (using gentleman and lady in the stuffiest sense) who marry because the arrangement made things more convenient for their work. Love and all such primal matters were not to intrude.

Of course, they did intrude, as they always do in movies. The unusual in this case is that the intrusion came about in an amusing way, full of laughter and good performances.

Katharine Hepburn contributes one of them. No matter how high your admiration for her may be, it is sure to be tempered by a notion that she is a lady who might throw a hot water bottle into the bed before she climbs in. She does that in this picture and it is a wonderful matching of actress and role.

The whole thing is very dependent on its players and it is a good idea to have Spencer Tracy around. So full of manhood, he makes a warm-blooded situation out of the lifelessly pat routine. Keenan Wynn dawdles through lines that get a lot of extra laughter because he speaks them. And every time Lucille Ball strolls in to drench the place with acid wit, it's a pleasure.

Get around to the Music Hall, folks. The chances are pretty good, you'll like the picture.

NEW YORK HERALD TRIBUNE

March 23, 1945

"Without Love"

By HOWARD BARNES

HOLLYWOOD has taken considerable liberties with Philip Barry's stage comedy "Without Love." They are all to the good. For the new picture at the Music Hall has fortified a witty farce, while jettisoning the author's original maladroit excursions into the international situation. With Katharine Hepburn and Spencer Tracy playing house in a deliberately loveless marriage and Donald Ogden Stewart's glib underlining of the situation in his adaptation, the show is great good fun, no matter how far-fetched.

The plot itself, if you remember the stage production, is a piece of counterfeit. Whether the hero is embroiled in an attempt to bring Eire into the war, as Barry patterned him, or is inventing a high-altitude oxygen mask for dive-bombers, as M. G. M. conceives the character, his relations with a charming woman who is a wife in name only are specious. What matters is that farce thrives on specious notions. "Without Love" stimulates a lot of laughter on the screen without ever having to pretend that it is vaguely profound.

Mr. Stewart has done a brilliant job in cutting clean to the comic nonsense in the original theme and supplementing the nonsense with a quip or two of his own. As it now stands the work presents a somnambulist scientist who weds a lovely widow to make her his partner in his researches and finally finds himself head over heels in love with her. Somnambulism, a couple of antic hangers-on, a piano and fragments from T. S. Eliot's poem "The Waste Land" give plenty of opportunities for farcical elaboration. They are well taken at the Music Hall.

Running time: 1 hour, 51 minutes.

THE CAST

Pat Jamieson	Spencer Tracy
Jamie Rowan	Katharine Hepburn
Kitty Trimble	Lucille Ball
Quentin Ladd	Keenan Wynn
Paul Carrell	Carl Esmond
Edwina Collins	Patricia Morison
Professor Grinza	Felix Bressart
Anna	Emily Massey
Flower Girl	Gloria Grahame
Caretaker	George Davis
Elevator Boy	George Chandler
Sergeant	Clancy Cooper

The performances are, of course, the chief attractions of the film. Miss Hepburn, playing her original stage role in the production, is superb, in addition to being a star. She runs right through the scale of make-believe with brilliant authority and humor. Tracy is right behind her in making it a matter of consequence that the "without" is dropped from the title of the picture. Then there are Keenan Wynn and Lucille Ball integrating a slapstick sub-plot with wonderful effect. Harold S. Bucquet's direction is as smart as the production itself. "Without Love" is far better as a photoplay than as a stage play. It should prove a resounding hit.

NEW YORK TIMES

March 23, 1945

"Without Love," Starring Tracy And Hepburn, at Music Hall

By BOSLEY CROWTHER

YOU'D never have known it by the weather, but spring came to the Music Hall yesterday. It came in all the calla-lily splendor of an Easter stage spectacle and in the vernal atmosphere engendered by a new picture, called "Without Love." And, in case anyone has misgivings about that title's propriety in the spring, let us hasten to reassure you that you can just overlook the "without." For this is a high-class discussion of the season's most popular yen, and Spencer Tracy and Katharine Hepburn do the talking in a most winning and witty style.

The talking, did we say? We said the talking—for the fact of the matter is that "Without Love" is pretty largely a linguacious exercise. Written by Donald Ogden Stewart from a stage play that Philip Barry wrote (and in which Miss Hepburn had previously appeared with conspicuous success), it is one of those conversational dramas in which the action chiefly flows on nimble words, spoken with smooth and saucy savour, and in which feats of little patter abound.

It is also one of those pictures in which the hand of the carpenter shows more conspicuously than is agreeable to the sharp and critical eye. There are several spots where the plot thickens only by virtue of some quickly borrowed glue. Mr. Stewart made some large-scale departures from Mr. Barry's play, but each time his only accomplishment seemed to be to get the picture out on a limb. From there the nervous transitions back to the original scene are abrupt and rather obvious. Charity begins—and stays—at home.

The story, with a nod to Mr. Barry, is that of a widowed girl who marries a love-weary scientist for the sake of convenience and nothing more. She has no desire to be unfaithful to the memory of her late lamented spouse, and he doesn't wish to be diverted from his experiments with an oxygen mask. But both are (comparatively) young and healthy, he is oddly inclined to walk in his sleep and she has the greatest difficulty keeping her feet warm on cold and lonesome nights. So one thing leads to another. There are rivals and confusions, of course. And—well, if you can't guess the ending, you can go to the theatre and be surprised.

Indeed, you should all go to the theatre, for, despite its gab and weaknesses in spots, "Without Love" is really most amusing. And that goes for its bright particular stars. Miss Hepburn gives a mischievous performance as the girl who really wants to be chased, and Mr. Tracy is charmingly acerbic when confronted with her cool or coy wiles. Keenan Wynn is delightfully diverting as a typical Barry souse and Lucille Ball throws the wise-cracks like baseballs as a good old wise-guy friend. The best to be said for the direction of Harold S. Bucquet is that he let the two stars go.

You can bet that this spring a lot of fancies are going to turn lightly to "Without Love."

NEW YORK POST

March 23, 1945

Tracy and Hepburn Make "Without Love" Enjoyable

POST MOVIE METER

POOR • FAIR • GOOD • EXCELLENT

▲

By ARCHER WINSTEN

LET us sit down calmly and gnaw on this proposition for a few minutes. A young widow who has known a love so great that she cannot imagine another meets a man who has been brutally disillusioned by a dame. Question: How long will it take them to get together?

Answer: Long enough to make "Without Love," a feature-length attraction at the Radio City Music Hall. This is also a vehicle for the varied, contrasting and popular talents of Katharine Hepburn and Spencer Tracy.

Despite a dearth of deep-laid surprises, the picture is distinctly enjoyable. This is largely due to the fact that Philip Barry, author of the stage play, can produce a certain kind of fresh veneer. When this, in turn, has been put fresh veneer. When this, i nturn, has been put through the needling mind of screenplay author Donald Ogden Stewart, there is ample guarantee of word surfaces that satisfy.

Emphasis on Wit

Not to take the edge off any of these, it should be safe to note that Keenan Wynn, careening about as an amiable drunk, maintains the innate wit with a minimum shrinkage due to personal manner. Miss Hepburn, on the other hand, occasionally sounds like one of those flat-voiced caricatures of herself. It's all right, because she can turn it off in due season, and she does. Miss Hepburn is the girl who has to start life anew.

Needless to say, no gentler starter could be found than Spencer Tracy. In addition to disillusion, he's also wrapped up in science as applied to an oxygen mask for high altitude combat flying.

Others on view are Lucille Ball as a girl who can throw herself wholeheartedly into a kiss, Carl Esmond as a wolf with a foreign accent, and Patricia Morison as another girl trying to dominate Mr. Wynn.

The picture's general conclusion does not materially differ from the widespread dogma that love conquers all. In the movies the background is bigger, the people more impressive. When you see love embroidering the edges of Miss Hepburn's shining armor and penetrating the defenses in depth of Spencer Tracy, you realize that resistance is useless.

The process is accompanied by laughter. The results harm no one. The young will find nothing worse than somnambulism to corrupt; their elders may be able to draw some comfort from the Bow Boy's ability to hit the hearts of such mature citizens as Tracy and Hepburn.

NEW YORK PM

March 23, 1945

Love Takes a Holiday

✓ ✓

By JOHN T. McMANUS

WITHOUT LOVE is not really without love at all, of course. Rather, it is endowed from almost the very outset with a deep-growing, fraternal sort of affection which lifts the film out of the moonglow class and up to a rather mature and infectious level of modern marital comedy. Throughout its pleasant episodes, Spencer Tracy and Katharine Hepburn and especially Keenan Wynn enjoy a filmplayers' romp with a particularly well-turned

"Without Love"—*continued*

screenplay which converts a so-so Broadway drama into something filmgoers will be beaming over from here to Christmas.

Philip Barry's original play (which also starred Katharine Hepburn, by the way) was mainly a conversation-piece about an intense girl who seeks to replace a tragically ended love with a new marriage arrangement in which the matter of love is tabled by mutual consent. Eventually, of course, love talks its way back on the agenda.

Donald Ogden Stewart's screenplay brings actual humor, reliable screen "business" and even a dash or so of modern poetry and a background of wartime Washington to the original and makes of its main characters two sincerely appreciable if not always quite believable people.

The affair begins when Tracy, as a house-hunting inventor, shares his Washington cab with a delightfully drunken Keenan Wynn and come morning finds himself immovably established as caretaker in a spacious house which the owner is putting up for sale. The owner turns out to be Hepburn, an all-around case of arrested emotional and scientific development.

In what happens from there on, the screenplay quite neatly utilizes Miss Hepburn's stylized personality for every end from moments of truly lofty human sentiment to downright low comedy. Spencer Tracy is his reliable, rugged self throughout and Keenan Wynn, set off in a little triangle of his own with Lucille Ball and Patricia Morison, provides precisely the proper leaven for a piece of wedding-cake playwriting which might easily, in less expert hands, have fallen flat on its pan.

NEW YORK JOURNAL-AMERICAN

March 23, 1945

"Without Love" Opens At the Music Hall

By ROSE PELSWICK

THE new Spencer Tracy-Katharine Hepburn film, "Without Love," is one of those glossy conversation pieces that M-G-M does up so handsomely in the matter of sets and backgrounds. It arrived at the Radio City Music Hall yesterday together with a colorful holiday stage show that's optimistically called "Spring Is Here."

The picture is based on the Philip Barry play that brought Miss Hepburn to Broadway a few seasons back, but, whether you saw the original or not, it's still the familiar movie plot about hero and heroine who agree to a marriage of convenience and then discover in the last reel—surprise—that they're in love.

Though it's all pretty much on the coy and contrived side, the film offers diverting comedy for the Tracy-Hepburn admirers. The setting is wartime Washington, and Mr. Tracy's role is that of a scientist busy working on an oxygen helmet for aviators. When he moves into a large house owned by a scientifically-minded widow, he tells her he's through with love because he's been stood up by a girl in Paris. At which the widow tells him she's through with love because of her husband's tragic death, and they decide to get married on a platonic basis so that she can help him with his scientific experiments.

These latter make possible the introduction of elaborate laboratory scenes, and shots of Mr. Tracy twirling gadgets and shots of Miss Hepburn trying on the oxygen helmet for size take up a good bit of footage. At other moments, Mr. Tracy walks in his sleep, Miss Hepburn flutters about and Carl Esmond turns up briefly as a suave Continental. Also on hand, but not often enough, are Keenan Wynn and Lucille Ball who give the picture a decided lift whenever they get within camera range.

NEW YORK DAILY NEWS

March 23, 1945

Hepburn-Tracy Team In Titillating Comedy

★ ★ ★

By KATE CAMERON

PHILIP BARRY'S comedy, "Without Love," has been transferred to the screen by Metro-Goldwyn-Mayer as a vehicle for Katharine Hepburn. With Spencer Tracy playing opposite her in the role created by Elliott Nugent on the stage, Miss Hepburn floats across the Music Hall screen with the same lissom grace and blythe charm that distinguished her performance in the Barry comedy when it played on the Broadway stage.

The comedy was especially written for her and she herself sold it to Metro. The producers in turn put it into the hands of Donald Ogden Stewart for a once-over-lightly screen treatment. Dr. Stewart cut out all the political symbolism of the original play, added a few smart cracks of his own and whipped it into shape for the screen.

The wife-in-name-only theme on which the play is based is handled in a broader and more leering fashion on the screen. The first audience at the Music Hall responded with enthusiasm to Katharine's coy proposal of a loveless marriage and Spencer's shy acceptance of an arrangement that was supposed to be convenient for each of them without encompassing the usual marital obligations. The co-stars complement each other very well on the screen, just as they did in "Woman of the Year" and "Keeper of the Flame," with neither trying to crab the other's special act.

They are assisted in the comedy by Lucille Ball and Keenan Wynn, who play their love duet with greater warmth and more of an amusing approach to the subject. Young Wynn, particularly, lights up the first scenes of the story by giving a very funny impression of a torch-bearing drunk.

Carl Esmond, Patricia Morison, Felix Bressart and Emily Massey respond to Harold Bucquet's direction with amusing results.

NEW YORK SUN

March 23, 1945

Spencer Tracy and Katharine Hepburn in a Farce, "Without Love," at Music Hall

By EILEEN CREELMAN

THE Music Hall's new picture is a bedroom farce, with Spencer Tracy and Katharine Hepburn as the newly weds who think they can keep their marriage platonic. "Without Love" has a flimsy plot on which to build a motion picture. Based on a Philip Barry play, the movie tries often to become serious. These interludes, unfortunately, are more apt to be silly. When the film is openly farce, "Without Love" is funny and lively.

This mixture of moods is not always successful. The picture's dramatic mood is apt to turn pompous, indulging in a good deal of high-flown and meaningless philosophizing. When conversation gives place to comedy, and good old bedroom farce comedy at that, "Without Love" finds something to say. It just says that Mr. Tracy and Miss Hepburn are wasting a lot of time to talk, and not very good talk at that.

"Without Love" could do without its serious moments entirely, sticking entirely to Mr. Tracy's sleepwalking scenes and Miss Hepburn's imitations of herself. There is nothing new in the movie, from plot to characterizations. The whole thing burbles along nicely whenever the actors are permitted to forget the story.

Mr. Tracy plays an inventor plagued by the housing shortage in Washington, and Miss Hepburn a widow who hires him as caretaker of her large house. Neither wants ever to fall in love again, the woman because of happy memories, the man because of bitter memories. When they start working together on an oxygen mask for pilots, the couple decide to marry. This will be a marriage merely for convenience, with no romantic overtones. That all works out just as any audience knows it will work out, with a bit of jealousy here, a naughty hint or two there, and a happy ending after all.

Mr. Tracy handles a farce scene as competently as he does a good drama. "Without Love" still seems a waste of a fine actor's time. Miss Hepburn caricatures her part, perhaps not always intentionally. It still was as good a way as any to play the neurotic young widow. Lucille Ball and Keenan Wynn are frankly and merrily comic, the happiest notes in the whole production.

"Pan-Americana"

Screen play by Lawrence Kimble, original story by Frederick Kohner and John H. Auer, directed and produced by Mr. Auer, photography by Frank Redman, presented by R K O Radio Pictures.

NEW YORK JOURNAL-AMERICAN

March 23, 1945

At Loew's State

By ROSE PELSWICK

LIVELY song-and-dance numbers highlight "Pan-Americana," the new attraction at Loew's State Theatre this week. It's a sort of travelogue dotted with exhibitions of the samba, rhumba and other Latin-American dances.

Threading the musical numbers together is a story of sorts about the staff members of a New York magazine who tour Mexico, Cuba and South America to take pictures, write pieces and hold beauty contests in each country they visit. Philip Terry, Audrey Long, Eve Arden, Robert Benchley and Marc Cramer are the principals, but the honors go entirely to the singers, dancers and bandsmen who contribute authentic Latin-American rhythms.

Running time: 1 hour, 24 minutes.

THE CAST

Dan	Phillip Terry
Jo Anne	Audrey Long
Charlie	Robert Benchley
Hoppy	Eve Arden
Uncle Rudy	Ernest Truex
Jerry	Marc Cramer
Lupita	Isabelita

and

Rosario and Antonio, Miguelito Valdes, Harold and Lola, Louise Burnett, Chinita Marin, Chuy Castillon, Padilla Sisters, Chuy Reyes and his orchestra, Nestor Amaral and his samba band.

NEW YORK POST

March 23, 1945

"Pan-Americana" Rhythmic Package at State and Albee

POST MOVIE METER

POOR • FAIR • GOOD • EXCELLENT

▲

By IRENE THIRER

RHYTHM runs rampant in "Pan-Americana"—which is why the celluloid package of sambas, rhumbas and suchlike, threaded together by one of those fabricated on-again, off-again romances, proves passably pleasing to the cash customers in simultaneous premieres at Loew's State (with vaudeville) and RKO Albee (plus "Murder, My Sweet") Theatres.

Discount magazine photographer Phillip Terry's ardent wolf-wooing of his pretty cap-

WHAT NEW YORK MOTION PICTURE CRITICS REVIEWS CAN DO FOR YOU

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If you are a Theatre Manager or Publicity Man — Let the critics help you sell the picture to your patrons . . . You, too, can use this service as a source of exploitation material — quotes, clippings for blowups and lobby displays, heralds.

If you are connected with Film Production — Know the trend in audience preferences . . . Gauge your productions by these unbiased reports to theatregoers.

Here's What You Get

On the preceding pages, you have a sample of the weekly issue of **New York Motion Picture Critics' Reviews.** Notice that it gives you — **complete** — the reviews of the previous week's openings, by the 8 important New York critics, reprinted as they originally appeared. These reprints reach you every week in handy, indexed reference-file form, ready to insert into the beautiful permanent binder supplied free with each year's subscription.

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through DECEMBER 31st, 1945

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Aaron Goldberg Theatres, San Francisco, Calif.
Interboro Circuit, New York, N. Y.
Jefferson Amusement Co., Beaumont, Texas
Loew's Theatres, New York, N. Y.
William Malluk, Beyrouth, Lebanon, Syria
M. & P. Theatres, Boston, Mass.
Mason City Theatre, Coulee Dam, Wash.
Palace Theatre, Gary, Indiana
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Prudential Circuit, New York, N. Y.
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Rugoff & Becker, New York, N. Y.
Skouras Theatres, New York, N. Y.
Smith & Beidler Theatres, Toledo, Ohio
F. G. Spencer Co., New Brunswick, Canada
Sterling Theatres, Seattle, Washington
Stern Theatre Circuit, Chicago, Illinois
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Universal Film Exchanges, New York, N. Y.
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THESE ARE THE CRITICS who report the films to over 10 million theatre patrons . . . whose reports are reprinted — complete — for you each week:

HOWARD BARNES *Herald Tribune*	**BOSLEY CROWTHER** *Times*	**KATE CAMERON** *Daily News*	**JOHN T. McMANUS** *"P M"*
ALTON COOK *World-Telegram*	**ROSE PELSWICK** *Journal American*	**EILEEN CREELMAN** *Sun*	**ARCHER WINSTEN** *Post*

Because critics, like the audiences to whom they report, differ in their opinions, we include *all 8* New York newspaper reviews in this service.

THE *HOLLYWOOD* SCENE

OMPLETED

OLUMBIA

ss and Tell (Siegel)

PUBLIC

ger Woman
lorado Pioneers

NITED ARTISTS

ptain Kidd
(Bogeaus)

NIVERSAL

renade for Murder

WARNERS

Shadow of a Woman

STARTED

PARAMOUNT

Blue Dahlia

PRC

Intruder
Congo Pongo

RKO RADIO

Tomorrow Is Forever
(International)

REPUBLIC

Union Pacific Scouts

SHOOTING

COLUMBIA

Bandit of Sherwood
Forest
Over 21

MGM

For Better, For Worse,
They Were Expendable
Dangerous Partners
Early to Wed
Yolanda and the Thief
Harvey Girls

MONOGRAM

Springtime in Texas

PARAMOUNT

People Are Funny
(Pine-Thomas)
Our Hearts Were
Growing Up
Well Groomed Bride
You Came Along
(Hal Wallis)

RKO RADIO

Amorous Ghost
Bells of St. Mary's

REPUBLIC

Man from Oklahoma

20TH CENTURY-FOX

Within These Walls
Dragonwyck
Junior Miss
Dolly Sisters

UNITED ARTISTS

Young Widow
(Stromberg)
Duel in the Sun
(Vanguard)

UNIVERSAL

Lady on a Train
Night in Paradise

WARNERS

Time, the Place and the
Girl
Stolen Life

Studios Start 5 Pictures; Begin International Film

ollywood Bureau

Production continued slow last week because strike-imposed conditions at the majority the studios. Six features were completed; e others were started. At the weekend, the oduction index had fallen to 31, as against 32 ctures in work the previous week.

Paramount launched "The Blue Dahlia," first ory to be written directly for the screen by ymond Chandler, well known mystery writ- Alan Ladd, Veronica Lake, William Ben- x, Howard Da Silva and Doris Dowling head e cast; John Houseman is producing; George arshall directing.

International Pictures started work on "To- orrow Is Forever," to be released through KO Radio. Claudette Colbert, Orson elles, George Brent, Joyce MacKenzie and ck Long are in the cast; David Lewis is the oducer, and Irving Pichel the director. ased on a popular novel by Gwen Bristow, e story has a Hollywood background.

wo Productions Put to Work by PRC

"The Intruder" went before cameras at RC. It's a murder-mystery which Martin ooney is producing, Veron Keays directing. e cast includes Charles Arnt, Veda Ann org, Richard Powers and Fay Helm.

Another PRC project is "Congo Pongo," a gmund Neufeld production. Sam Newfield directing a cast which includes Richard aser, Maris Wrixon and Gordon Richards.

At Republic, work started on a Western, Jnion Pacific Scouts," with Sunset Carson, eggy Stewart, Frank Jaquet and John Mor- n. Bennett Cohen is the associate producer; omas Carr the director.

ersonnel Intelligence bout Hollywood

Susan Hayward will return to the screen in KO Radio's "Deadline at Dawn," in which e will be co-starred with Paul Lukas and Bill illiams. . . . Jane Murfin has been given a ng term writer-producer contract by Uni- rsal. . . . Republic has purchased "Concerto," original by Borden Chase, for a reported ice of $100,000. Frank Borzage will produce d direct the film.

Nestor Paiva, Ezabel Jewel and Constance orth have been signed for roles in "Main reet Girl," which marks Joe Kaufman's de- t as a Monogram producer. . . . Carmen ragon, Academy Award winner, has been signed by William Goetz to write the score for "Countess of Monte Cristo," which William Seiter will direct. . . . Esther Williams' next starring vehicle for MGM will be "Fiesta Brava," the story of a feminine bullfighter, to be produced by Jack Cummings.

Pete Smith, dean of film producer-commentators, has signed a new long term contract with MGM. . . . Dane Clark has been assigned an important role in Warners' forthcoming screen version of "The Hasty Heart." . . . Mary Pickford has signed Harry Segall to develop the screenplay for her production of "One Touch of Venus." . . . James Burkett has signed Wally Fox to direct "The Cobra's Fangs," next in Monogram's "Charlie Chan" series of mystery dramas.

Stuart Heisler has been signed by Benedict Bogeaus to direct his forthcoming picturization of the Polan Banks novel, "There Goes Lona Henry." Loretta Young will be starred. . . . Lynn Bari will be co-starred with Randolph Scott in "Smoky," at Twentieth Century-Fox.

"Flight from Youth," a *Redbook* Magazine serial by William E. Barrett, has been purchased for early screen production by MGM. . . . Boris Karloff will star in RKO Radio's "Chamber of Horrors," a horror film inspired by Hogarth's famous drawing, "Bedlam." . . . Walter Huston and Tom Tully have been signed by David O. Selznick for role in "Duel in the Sun," which King Vidor is directing.

Paramount Buys Rights To "Sun Field" by Broun

Paramount has purchased screen rights to "The Sun Field," a novel by the late Heywood Broun. Danny Dare has been assigned to produce the film. . . . Felix Feist has signed a new long term contract with RKO Radio. . . . Grant Mitchell has been added to the cast of MGM's "Early to Wed." . . . Monogram has purchased "Jumpin' Joe," an original by Ivan Tors, and assigned it to Lindsley Parsons for production.

Alfred Drake, male lead in the original cast of "Oklahoma," will make his screen debut in the Columbia musical, "Tars and Spars." . . . Cornel Wilde has been chosen for the leading male role in "The Enchanted Voyage," which Walter Morosco will produce for Twentieth Century-Fox. Lloyd Bacon is slated to direct. . . . George "Gabby" Hayes will have a straight dramatic role in "Dakota," which Howard Estabrook is currently writing for Republic.

Adrian Scott has had his RKO Radio producing contract extended. . . . Albert Hackett and Frances Goodrich will do the screenplay for Paramount's version of Norman Krasna's play, "Dear Ruth." . . . "Unfit Mother," which Republic recently purchased from MGM, has been added to Alfred Santell's production schedule. . . . Jean Yarbrough will direct "On Stage, Everybody" for Universal. . . . Charles Bickford has been selected for one of the top roles in "Fallen Angel," which Otto Preminger will produce for Twentieth Century-Fox.

George Coulouris has been signed for an important role in "The Adventures of Don Juan," forthcoming Warner film to star Errol Flynn. . . . Nancy Kelly will have the feminine lead in "The Web," which Walter Colmes will produce and direct for Republic. . . . Paramount has signed I. A. Bezzerides to a long term writing contract.

Lloyd Corrigan has been added to the cast of Columbia's "Bandit of Sherwood Forest." . . . Virginia Sale, sister of the late "Chic" Sale, will have a role in "Danger Signal," soon to roll at Warners. . . . John English has been named to direct Republic's adventure drama, "The Woman Who Came Back," in which Michael O'Shea will be starred.

Meredith To Produce Film With Paulette Goddard

Paulette Goddard is to star in "The Diary of a Chambermaid," which Burgess Meredith will produce and Jean Renoir direct for RKO Radio. Dudley Nichols wrote the screen adaptation of the famous French classic. . . . Universal has exercised its option on the services of Rod Cameron, whose next appearance will be in a co-starring role with Susanna Foster, Robert Paige and Louise Allbritton in "Once Upon a Dream."

Hugh Beaumont will have a major role in Paramount's "Blue Dahlia." . . . Universal has exercised its option on the services of Milton Rosen, musical composer and director. . . . Anita Alvarez, Broadway dancer, has been signed to a term contract by Columbia, and will make her screen debut in "Song of Broadway," musical featuring Marjorie Reynolds and Fred Brady. . . . Josephine Whittel, who scored in RKO Radio's "Enchanted Cottage," has been added to the cast of "Early to Wed," now in work at MGM.

Buchanan Opening Branch Office in Hollywood

John Hertz, Jr., executive vice-president of Buchanan and Company, advertising agency, last Wednesday announced the establishment of a branch office in Hollywood, under the direction of Arthur Menken, to furnish complete advertising service to film clients. Mr. Menken, who returned from Europe recently, where he served with the Office of Strategic Services, will work in collaboration with Sumner W. Singer.

"TREE" BIDS FOR ALL-
ROXY HOLD-OVER RE

"THUNDERHEAD" HOLD-
TO THUNDERING GR

EXTENDED RUNS AT
SCALE FOR "BERNADE

20th CENTURY-FOX...THE BIGGE

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ERS
SES

Mary O'Hara's

"THUNDERHEAD SON OF FLICKA"

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4th smash week on Broadway! And
scores of hold-overs everywhere!

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HOLD IT!

Yes, hold plenty of extra time for Lubitsch's "A Royal Scandal"
—and then for Billy Rose's "Diamond Horseshoe"
in Technicolor, the musical of musicals!

20 Independents Launch National Distribution Unit

The formation of a new national distributing organization, known as Cardinal Pictures and composed of 20 established independent distributors was announced this week by John L. Franconi, secretary of the executive committee, Dallas, Tex. The first deal made by the company was with Action Pictures Corporation for a series of all-color outdoor action features.

Correcting earlier reports, Mr. Franconi said that the new company "in no way involves the Film Classics reissues, the Goldwyn contract with Film Classics, Inc., nor does it include any deal for the David O. Selznick reissues. There has been no employment of persons in an official or any other capacity, and such is not likely to occur at present."

It is understood that Charles Casanave, of New York, is under consideration as executive general manager, but that no definite deal or arrangement has been concluded with him.

Arthur Lockwood, of Boston, has been authorized to proceed with incorporation details. Pending completion of them and the election of seven directors and officers, company affairs will be administered by a committee of the following five members:

John W. Mangham, Atlanta, chairman; Mr. Franconi; M. S. Schulter, treasurer, and John J. Jones, Chicago, and Robert L. Lippert, San Francisco, members.

Charter members and their member exchanges: Mr. Mangham, Atlanta and Memphis; Mr. Lockwood and Al Swerdlove, Boston and New Haven; J. F. White, Jr., Charlotte; Mr. Jones, Chicago; Mr. Franconi, Dallas; Julian H. King, Des Moines and Omaha; Al Dezel, Detroit; John Bannerman, Los Angeles; Joseph Wolf, Minneapolis; L. C. Montgomery and Joy Houck, New Orleans; Carr Scott, Oklahoma City; Jack Engle, Philadelphia; Bert Stearn, Pittsburgh; Harry C. Arthur, Jr., Mr. Schulter and Andy Dietz, St. Louis; Sam Wheeler, Washington; Mr. Lippert, San Francisco, and H. J. Allen, Toronto. A committee is negotiating with distributors in exchange centers not covered by charter members for franchises in those areas.

Each member will make an investment in the capital stock on the basis of the distribution percentages for his exchange center.

The first subject in the Action Pictures Corporation agreement is "Wildfire," to be followed by "Sunrise" and "Death Valley." Mr. Franconi said that other deals were pending and business "will be done with producers on any one of the several accepted and established plans followed within the industry."

Lantz Sets Promotional Tieups for Cartunes

A comprehesnsive promotional campaign has been worked out by Walter Lantz, Universal Cartunes producer, who has arranged more than 55 tieups to promote his "Woody Woodpecker" and "Andy Panda" series. Major tieups effected include: Ceramics of his Cartune characters being made by Don Roberto of California, Inc., for distribution in theatre lobbies and department stores; jig-saw puzzles of all Lantz characters, made by the Sifro Manufacturing Company, Chicago; publication of *New Funnies Magazine*, by Whitman Publishing Company, covering all characters; dolls manufactured by Ideal Toy Company, New York; decalcomanias of all characters for printing on children's furniture through the Meyercord Manufacturing Company, Chicago; "Miranda Panda" ladies wear through Friedman, Inc., New York; Luminous photos of characters for children by Citron Manufacturing Company, New York.

Loew's Books "Gay Nineties"

Loew's has booked for its theatres in the New England territory "Gay Nineties," a six-reel film with some shots going back to 1900. Included in the sequences are scenes of Edward Windsor as an infant, the Gans-Nelson fight, Valentino, Chaplin, Arbuckle, Pickford and others.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 61—Soviet armies blast Hitler's Eastern front. . . . Spectacular films of U. S. ammunition ship exploding. . . . Army shows XB-19A bomber. . . . Shipyard girls stage lunch-hour fashion show . . . U. S. reveals newest fire bomb used in attacks on Tokyo. . . . Navy boxers pack TNT in New York bouts.

MOVIETONE NEWS—Vol. 27, No. 62—Western front—Allies capture historic Stodersburg—Goebel's home. . . . Collapse of the Remagen Bridge. . . . Conquest of Saar. . . . New rocket tank. . . . RAF flies supplies to China over the Himalaya Hump. . . . Nation marks Easter Sunday. . . . First pictures of attack on Ryukyu Islands.

NEWS OF THE DAY—Vol. 16, No. 259—The race for Berlin. . . . The laugh's on the Nazis. . . . New peace charter for labor and management. . . . Censor lifts ban to show death of American ship. . . . U. S. reveals secret weapon. . . . Navy boxers stage slug fest.

NEWS OF THE DAY—Vol. 16, No. 260—First films of the attack on Okinawa. . . . Germany crumbling as Allies drive on. . . . Remagen Bridge falls—many Yanks perish. . . . Gasogenio solves the motor problem.

PARAMOUNT NEWS—No. 62—When is a hat news? . . . Management, labor leaders sign prosperity pact. . . . Our far-flung Navy—the Jap strikes back. . . The race to Berlin.

PARAMOUNT NEWS—No. 63—Inside Germany. . . . To Japan's doorstep—Yanks invade Ryukyus Islands.

RKO PATHE NEWS—Vol. 16, No. 64—Labor and management sign unity charter. . . . Navy demonstrates its new fire bomb. . . . Ammunition ship explodes at sea. . . . Vets' children sent to England from Holland. . . . Christen huge carrier "Midway." . . . Canada produces soap for Europe.

RKO PATHE NEWS—Vol. 16, No. 65—Assault on Okinawa. . . . Break through at the Rhine.

UNIVERSAL NEWS—Vol. 18, No. 385—M 69 jellied bombs. . . . The Red offensives. . . . Industrial code. . . . Explosion at sea. . . . "On Stage Everybody." . . . Fights on Pier 88.

UNIVERSAL NEWS—Vol. 18, No. 386—Death knell for Germany. . . . Easter brings hopes for world peace. . . . Okinawa invaded.

ALL AMERICAN NEWS—Vol. 3, No. 128—Makes living at unusual occupation. . . . Woman author wins publishers' award. . . . Harlem globe trotters star in World cage championship. . . . Negro convoy travels Lido-Burma Road.

Time, Inc., Reports Net of $3,803,210 in Year 1944

Time, Incorporated reported to stockholders Monday net profit in 1944 of $3,803,210, or approximately $3.98 per share of common stock after taxes. Earnings of *Time, Life, Fortune, Architectural Forum* and March of Time radio and screen productions are consolidated in this total.

Net profit for the previous year was $3,687,626 or approximately $3.87 per share of common. Gross operating income increased from $29,311,000 in 1939 to $68,770,000 in 1944; cost and expenses from $25,591,000 in 1939 to $55,569,000 in 1944. Provision for taxes on income from $687,000 in 1939 to $10,072,000 in 1944.

"Thus" declared Maurice T. Moore, chairman of the board, and Roy E. Larson, president, "although the business of the company has been more than doubled in the past six years and the profit before taxes in 1944 was more than three times what it was in 1939, the profit result after taxes has remained about the same."

During the year Time, Inc., acquired an interest of approximately 12 per cent in the American Broadcasting Company (the Blue Network).

Proposes Outlawing of Royalties for Unions

A bill to outlaw royalty payments such as those won for the American Federation of Musicians by its head, James Caesar Petrillo, and demanded by John L. Lewis for his United Mine Workers, was introduced last Wednesday in the House of Representatives by Representative A. L. Miller of Nebraska. The measure would make the collection of such payments a felony.

"Congress never intended that labor unions should get the green light to commit acts that would be illegal if committed by anyone else," Mr. Miller commented.

Mr. Miller also introduced a bill to outlaw the closed shop and dues checkoff by making such practices illegal and subject to penalties.

Eastman Kodak Cites Progress In Manufacture

Improved methods of making photographi paratus and emulsions, and various comm by-products, not only have saved production but will mean lowered costs to consumers better products after the war. This is the me in the annual report of the Eastman Kodak pany to stockholders, issued last week in an trated pamphlet. Giving financial statistics o company's position, the booklet also ou progress made before and during the war i manifold Eastman Kodak line.

The booklet cites increased production of and paper, denied largely to civilian consu because "the priority of war requirements i questionable"; of the M-12 panoramic tele and aiming circle; the K-24 aerial camera; a meter for aerial navigation; automatic gyros gunsights, tank telescopes and periscopes, auto rangefinders, fire control telescopes, military lenses, cargo parachutes; Tenite for plastic ste wheels, bayonet scabbards, and other military ponents; a powerful explosive developed by nessee Eastman for the Government; and of mins and vacuum pumps produced by Distil Products, an associated company in Roch owned jointly by Eastman Kodak and Ge Mills.

Mention is made in detail of the varied and qualities of the plastics produced by Ten Eastman, in the war effort; and the booklet reminds of Eastman developments up to 194

Some of these developments are panchro film, a word system of narrow-film motion pic the Recordak system of filing on film, the de ment of color photography in several proces new and permanent base material for photogr paper, "Duplitized" X-Ray films, supersen film, fine grain film and processes; high motion picture apparatus for study of m extension of precision standards in camera an manufacture; new lens glasses.

The report, in 38 pages, audited by Waterhouse & Company, shows for the year e December 30, 1944, net profit of $636,449,874 ferred dividends of $15,683,726, common divi of $460,934,097, reserve appropriations of $24 000, an earned surplus of $135,082,051, a balance of earned surplus, less deduction goodwill, patents, transfers to a 1937 co stock account, etc., of $67,709,912.

Intermountain Theatre Unit Addressed by Claude Lee

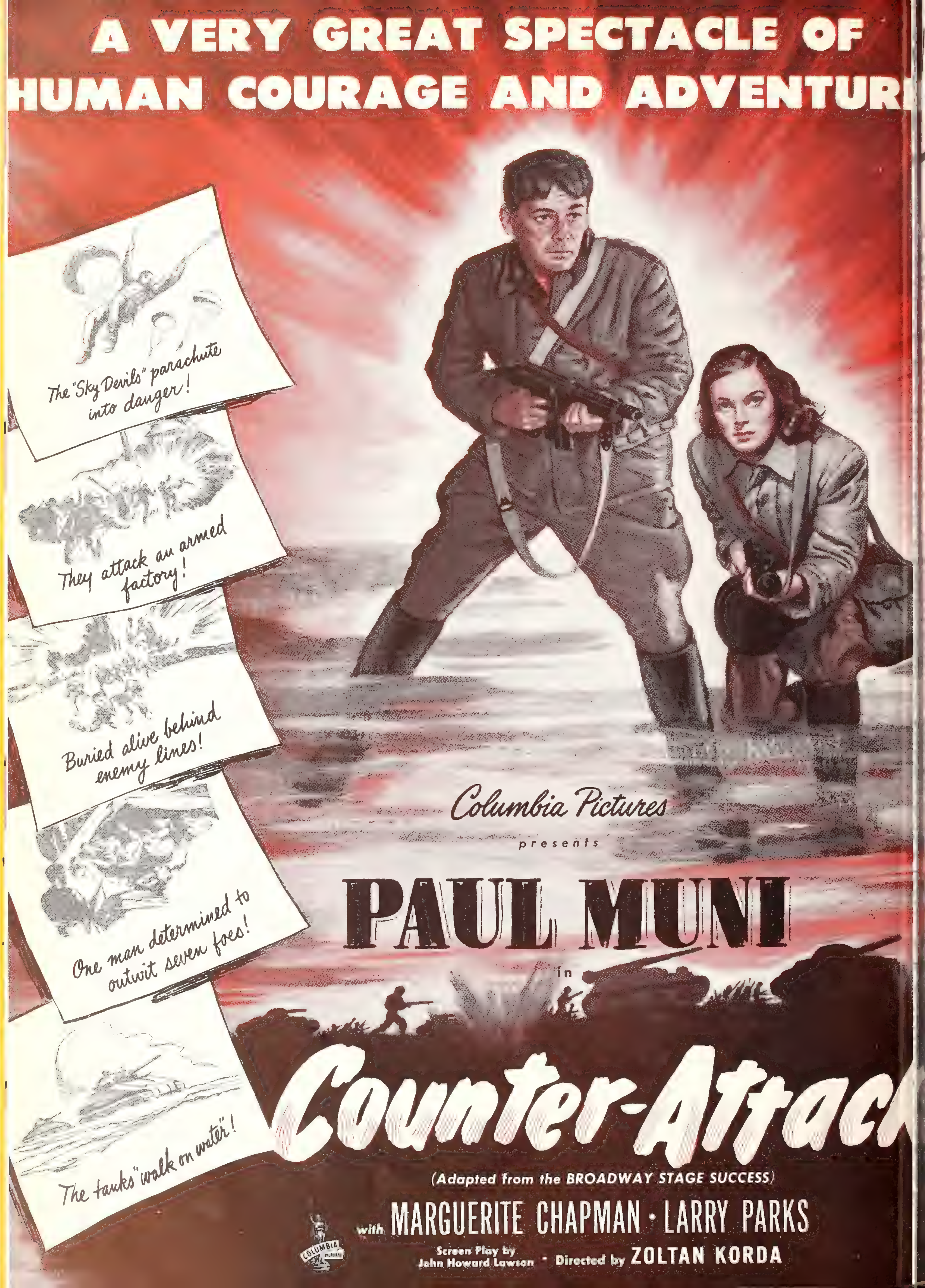
The industry's gift of more than 6,000 each seen by approximately 1,250,000 service was described by Claude F. Lee, Paramount lic relations director, in a War Activities mittee report in Salt Lake City last Wedn before the Intermountain Theatre Associ Sam L. Gillette, Tooele, Utah, presided. representatives present included: I. H. H Hugo Jorgenson, Helmer George, Paul D dant and Hugh Drennan. Tracy Barham, president and general manager of Fox Inter tain Theatres, also attended.

Officers elected were: Mr. Gillette, pres Harry F. Ungerleider and Julian Bills, vice idents; J. A. Christensen, secretary-treasure Tracy Barham, Hal Beatz, Hugh Drennan, liam McFarlane and Victor Anderson, dir

Name Advertising Agency f Cowan's "Story of G.I. Joe"

George J. Schaefer, chairman of the boa Lester Cowan Productions, in charge of wide distribution, has appointed Ruthrauf Ryan, Inc., as an advertising agency to Cowan's forthcoming United Artists' r "Story of G. I. Joe." Fifty per cent above n space will be taken in the newspaper adve campaign on the picture, it was said.

BIG COUNTER-ATTACK



A VERY GREAT SPECTACLE OF HUMAN COURAGE AND ADVENTUR

The "Sky Devils" parachute into danger!

They attack an armed factory!

Buried alive behind enemy lines!

One man determined to outwit seven foes!

The tanks "walk on water"!

Columbia Pictures

presents

PAUL MUNI

in

Counter-Attac

(Adapted from the BROADWAY STAGE SUCCESS)

with **MARGUERITE CHAPMAN · LARRY PARKS**

Screen Play by John Howard Lawson · Directed by **ZOLTAN KORDA**

WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1914. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

lumbia

ATIENT YEARS, THE: Jean Arthur, Lee Bow- Charles Coburn—Just average picture with below ge results. Did not appeal to the majority of our s. Acting good. Played Wednesday, Thursday, 21, 22.—Kyle E. Keltner, Ozark Theatre, Ozark, Small town and rural patronage.

tro-Goldwyn-Mayer

HING BEAUTY: Red Skelton, Esther Williams— was a dandy picture from MGM and we did very the box office.—Edward H. Belz, Community Thea- thens, Wis.

GON SEED: Katharine Hepbnrn, Walter Huston was another splendid production and grossed far than we had hoped for. The story was gripping ne acting, even down to the bit players, was in- The only criticism by anyone was the running Played Sunday, Monday, March 18, 19.—A. C. ds, Winema Theatre, Scotia, Cal. Small lumber patronage.

GON SEED: Katharine Hepburn, Walter Huston good show. Business fair. Maybe it is not too for small towns, because here the weather was Played Sunday, Monday, March 4, 5.—Kyle E. r, Ozark Theatre, Ozark, Mo. Small town and patronage.

MET: Ronald Colman, Marlene Dietrich—Very few ble comments. This type of show does not appeal average small town and rural patronage. Techni- ood but the business was low. Played Wednesday, lay, Feb. 14, 15.—Miss Cleo Manry, Buena Vista e, Buena Vista, Ga. Small town and rural pat-

HING BUT TROUBLE: Laurel and Hardy—If rowd like this pair you have a natural. Running nly 69 minutes, but building with good shorts you ave a sound program. It has several amusing and closes with a bang. For the present it is a . . . an escapist picture. Played Wednesday, ay, Feb. 28, March 1.—E. Reynolds, Strand Thea- inceton, Minn. Small town and country patronage.

ENTH CROSS, THE: Spencer Tracy, Signe Hasso were somewhat skeptical concerning the reaction picture, but it turned out to be very good at the fice. It held the audience practically spellbound up to the end. Tracy was very good. Played sday, Thursday, March 13, 14.—A. C. Edwards, a Theatre, Scotia, Cal. Small lumber town pat-

ENTH CROSS, THE: Spencer Tracy, Signe Hasso ed to below average business. Not too good for towns unless you have plenty of "Traceyites." eather held down the business. Played Sunday, y, Feb. 25, 26.—Kyle E. Keltner, Ozark Theatre, Mo. Small town and country patronage.

RTY SECONDS OVER TOKYO: Van Johnson, r Tracy—A picture that will be long remembered. excellent. Patrons said that it was a picture that nerican should miss. Business very good. Ex- comments from everyone. Played Wednesday, lay, March 21, 22.—J. C. Balkcom, Jr., Grav e, Gray, Ga. Small town, Army and war worker age.

amount

NOW TOMORROW: Loretta Young, Alan Ladd is one of the best shows of the year so far. Many s expressed a wish that Paramount would make el to this picture. It is grand entertainment and d many good comments from the patrons. The day business was better than the first. Played sday, Thursday, March 7, 8.—Miss Cleo Manry, Vista Theatre, Buena Vista, Ga. Small town and patronage.

K MOUNTAIN: Ellen Drew, Robert Lowery—One ould have put this one over with much more ef- ness. Used on the weak end of a double bill. a few walkouts. Played Friday, Saturday, March —A. C. Edwards, Winema Theatre, Scotia, Cal. lumber town patronage.

NCHMAN'S CREEK: Joan Fontaine, Arturo de a—No picture for the rural trade. O.K. for the Played Thursday, Friday, Feb. 15, 16.—C. H. Cau- Vanoca Theatre, Wallace, N. C. Rural patronage.

E COME THE WAVES: Bing Crosby, Betty Hut- onny Tufts—Business above average. Bing is 100 nt in my town. Played Monday, Tuesday, Feb. 19, 20.—C. H. Caudell, Wanoca Theatre, Wallace, N. C. Rural patronage.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts —Good story with a lot of comedy. Well received by our patrons who braved the elements to get out. Played Wednesday, Thursday, Feb. 28, March 1.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo. Small town and country patronage.

MINISTRY OF FEAR: Ray Milland, Marjorie Reynolds—The greatest fear was the box office which failed to click, although the few who did come out liked it.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

NATIONAL BARN DANCE: Jean Heather, Charles Quigley—Corny, yes, but just what they want in a small town. Business was very good. Played Wednesday, Thursday, March 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken —"Give us more like this," was the comment from many of our patrons. Everyone seemed to enjoy it and they came back for the second time. Business good. Played Wednesday, Thursday, Feb. 7, 8.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

PRC

OATH OF VENGEANCE: Buster Crabbe, Al St. John —Average Western that pleased on Friday and Saturday. Played March 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BELLE OF THE YUKON: Randolph Scott, Gypsy Rose Lee—Fair. Gypsy Rose Lee doesn't show any acting ability in this film. This could have been made a box office picture. Played Thursday, Friday, Feb. 22, 23.—C. H. Caudell, Wanoca Theatre, Wallace, N. C. Rural patronage.

BRIDE BY MISTAKE: Laraine Day, Alan Marshall —An entertaining picture. It seems to be the type people want to see. I played it midweek but could have gotten by on Sunday.—E. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

CASANOVA BROWN: Gary Cooper, Teresa Wright—. Although I played this late it was a good show and we had lots of good comments. Played Monday, Tuesday, Feb. 12, 13.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

GIRL RUSH: Frances Langford, Wally Brown—Good little musical show with a Western background which pleased average business. Played Tuesday, March 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HEAVENLY DAYS: Fibber McGee and Molly—Sure wish they had stayed on the radio during this production. Played Sunday, Monday, March 4, 5.—A. G. Painter, New West End Theatre, High Point, N. C. Rural patronage.

MASTER RACE, THE: George Coulouris, Stanley Ridges—Failed to take in film rental on this minor effort, which had no star power and no plot. It is just a bunch of propaganda. Played Wednesday, Thursday, March 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MURDER, MY SWEET: Dick Powell, Anne Shirley—Title killed this picture. No business. They should have kept the old title, "Farewell, My Lovely." Played Thursday, Friday, March 22, 23.—C. H. Caudell, Wanoca Theatre, Wallace, N. C. Rural patronage.

SEVEN DAYS ASHORE: Wally Brown, Gordon Oliver—Failed to click at the box office. Picture was above average of this type. Played Wednesday, Thursday, March 14, 15.—Kyle E. Keltner, Ozark Theatre, Ozark, Me. Small town and rural patronage.

WOMAN IN THE WINDOW, THE: Edward G. Robinson, Joan Bennett—A good suspense picture that keeps you intensely interested. The climax is very amusing as it is quite unexpected. Good entertainment. Played Sunday.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. Small town, Army and war worker patronage.

Republic

BRAZIL: Virginia Bruce, Tito Guizar—Maybe it is true that Republic Westerns are essential for the small town exhibitor. However, I am unable to see how their features are sold in such a comparatively high bracket. From my experience the truth is that these features do not gross nearly as much as they should. Played Monday, Tuesday, March 5, 6.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

BRAZIL: Virginia Bruce, Tito Guizar—Republic better stay in the kind of business they are good at—but not musicals with unknown quantities. Walkouts on this one. Sorry Republic, you've never let me down before. Played Friday, Saturday, March 2, 3.—A. J. Howland, Elted Theatre, Absarokee, Mont. Small town and rural patronage.

CALLING WILD BILL ELLIOTT: Bill Elliott, Gabby Hayes—Good Western; in fact, in this writer's humble opinion Bill Elliott is the best cowboy star on the screen today. He sort of reminds one of Bill Hart. Played Saturday, March 24.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

CALL OF THE SOUTH SEAS: Janet Martin, Allan Lane—Good little musical show which did excellent business. Play it. Played Friday, Saturday, March 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FACES IN THE FOG: Jane Withers, Paul Kelly—. One patron said it was "so refreshing and realistic." Business good and patrons seemed satisfied. Played Sunday, March 4.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

ROOTIN', TOOTIN' RHYTHM: Gene Autry—Played to good business as usual with Autry pictures. Personally, I think Republic is going a little far back with "Frog" pictured as "Slim Jim." Played Friday, Saturday, March 16, 17.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo. Small town and rural patronage.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle and Scotty—Just what the doctor ordered for our theatre. Business very good. Our patrons go for this type. This picture got out the "seldom comes." Played Friday, Saturday, March 23, 24.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo. Small town and rural patronage.

SONG OF NEVADA: Roy Rogers, Mary Lee, Dale Evans—Made to order for our situation. Business way above average for Wednesday and Thursday. Played March 7, 8.—Kyle E. Keltner, Ozark Theatre, Ozark. Mo. Small town and rural patronage.

THREE LITTLE SISTERS: Ruth Terry, Mary Lee, Cheryl Walker—Double billed with a Western. Nice little picture. Pleased the weekend crowd. Business good. Played Friday, Saturday, March 9, 10.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo. Small town and country patronage.

THREE LITTLE SISTERS: Ruth Terry, Mary Lee, Cheryl Walker—For many of the patrons this satisfied very well, but some complaints were heard on this. I thought it was well made for a budget picture.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

TUSCON RAIDERS: Bill Elliott, Bobby Blake—This was the first Red Ryder I played. It was a good Western that satisfied all the fans. Many comments that were O.K. Business above average.—Edward H. Belz, Community Theatre, Athens, Wis.

Twentieth Century-Fox

BIG NOISE, THE: Laurel and Hardy—Used on top half of double feature on Friday and Saturday. Silly as usual, but the paying customers came. Played March

(Continued on following page)

(Continued from preceding page)

2, 3.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo. Small town and country patronage.

GUADALCANAL DIARY: Preston Foster, William Bendix—Some of the subscribers claim we have too many war stories, but give me more. My greatest gross was on this picture. Played Sunday, Monday, March 18, 19. —A. G. Painter, New West End Theatre, High Point, N. C. Rural patronage.

HANGOVER SQUARE: Laird Cregar, George Sanders —If your patrons like these murder dramas you will be O.K. Well made and produced; however, I have never made any money on this type so business was under average. Played midweek.—E. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

HANGOVER SQUARE: Laird Cregar, George Sanders —Terrible at the box office. Played Monday, Tuesday, March 12, 13.—C. H. Caudell, Winoca Theatre, Wallace, N. C. Rural patronage.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes, June Haver—Give us more like this. Dick Haymes won the hearts of the people as a singer. June Haver caused many to stop and ask who is the new girl star. Although the downpour of rain both days hurt the box office the patrons who did come out were well pleased. Played Wednesday, Thursday, Feb. 21, 22.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

KEYS OF THE KINGDOM: Gregory Peck, Roddy McDowall—A different type picture. This story of a Catholic priest and his efforts to build a mission in China is very interesting and impressive. It is terribly long but we did not have one walkout. However, we found it difficult to sell. I believe that after it has attained national publicity it would have done better. It is a better picture. Played Sunday-Wednesday, March 18-21.—E. Reynolds, Strand Theatre, Princeton, Minn. Small and country patronage.

SOMETHING FOR THE BOYS: Carmen Miranda, Michael O'Shea—Good enough musical show in Technicolor. Business was average. Played Sunday, Monday, March 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWEET AND LOWDOWN: Lynn Bari, Benny Goodman—Doubled with a Gene Autry reissue to good business. Not enough comedy or action for a weekend crowd. Personally, I thought the picture good. Played Friday, Saturday, March 16, 17.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo. Small town and rural patronage.

THUNDERHEAD: Roddy McDowall, Preston Foster —This picture will get you 25 per cent more than "Flicka." The Technicolor is magnificent and the story is possible. For this area the Scandinavian hired hand could have been improved upon. However, it has what it takes and as I ran into a three day blizzard I will repeat it. Played Sunday-Tuesday, March 4-6.—E. Reynolds, Strand Theatre, Princeton, Minn. Small town and sountry patronage.

WING AND A PRAYER: Don Ameche, Dana Andrews—Very good war picture. Produced well. Business above average. Played Sunday, Monday, March 11, 12.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo. Small town and rural patronage.

WINGED VICTORY: Edmond O'Brien, Jeanne Crain —Magnificent. The story of the boys who hung around the drug store and their training in the greatest air force in the world is very good. There is not a combat scene in it. It has everything and deserves the best playing time you can give it. Stress the fact that it is not a war picture, but a romantic one. Played Sunday-Wednesday, March 11-14.—E. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

WINGED VICTORY: Edmond O'Brien, Jeanne Crain—Great picture. Business good. No profit due to 20th-Fox selling terms. Played Thursday, Friday, Feb. 8, 9. —C. H. Cadell, Wanoca Theatre, Wallace, N. C. Rural patronage.

United Artists

ABROAD WITH TWO YANKS: William Bendix, Dennis O'Keefe—Good business and good entertainment. I think it is the best Bendix picture I have seen. My audience was roaring with laughter through the program. We need more pictures like this. You can't go wrong by giving this your best playing time. Played Sunday-Tuesday, Jan. 21-23.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

ABROAD WITH TWO YANKS: William Bendix, Dennis O'Keefe—Good comedy. Our patrons enjoyed it very much. Business above par. Played Sunday, Monday, March 18, 19.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo. Small town and rural patronage.

FORTY THIEVES: William Boyd, Andy Clyde—Hopalong Cassidy was a good bet at our theatre, but we have noticed that the last four or five pictures we have played have done very little business. This was his farewell appearance as far as we are concerned. It is a very good Western, excellent story and red hot action, but no business. Played Thursday, Friday, March 22, 23.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—This picture broke my house record. I could not seat them on the third day. The population is 1,024. Played Sunday-Tuesday, Jan. 7-9.—C. H. Caudell, Wanoca Theatre, Wallace, N. C Rural patronage.

UP IN MABEL'S ROOM: Marjorie Reynolds, Dennis O'Keefe—Good business. It is entertainment all the way through with lots of laughs. My patrons always welcome a program like this. I gave it good playing time and was not sorry. Played Sunday-Tuesday, Feb. 11-13.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

Universal

CAN'T HELP SINGING: Deanna Durbin, Robert Paige —Started off with a bang but the end of the picture died. So did the business.—C. H. Caudell, Wanoca Theatre, Wallace, N. C. Rural parronage.

HER LUCKY NIGHT: The Andrews Sisters, Martha O'Driscoll—Small musical show which pleased all who came. Business a little above average. Played Tuesday, March 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERE COME THE CO-EDS: Abbott and Costello—Abbott and Costello are no good in my town. Box office below average. Played Sunday, Monday, Feb. 25, 26.—C. H. Caudell, Wanoca Theatre, Wallace, N. C. Rural patronage.

HOUSE OF FRANKENSTEIN: Lon Chaney, Boris Karloff—Not an "A" picture, but it did good business here. O.K. for small towns. Played Sunday, Monday, March 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Ohio. Small town patronage.

SAN DIEGO, I LOVE YOU: Louise Allbritton, Jon Hall—We considered this a very weak production. The reaction was mostly from children. Adults said very little. Their reactions consisted, on the whole, of sinister expressions in the general direction of the management. Played Friday, Saturday, March 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—Business was fair and I had numerous walkouts and lots of complaints. People come to a theatre to be entertained and not bored and if you want to entertain your audience do not show this. Played Sunday-Tuesday, Feb. 4-6.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—The manager enjoyed the expressions of the patrons as much as anything. Am I crazy or was it the show? Nutty! Well, it was different, and I agree with them, as good shows as I have seen Cary Grant play in, why do they want to give him crazy parts like this one. Played Wednesday, Thursday, Feb. 28, March 1.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

CRIME BY NIGHT: Jane Wyman, Jerome Cowan—One of the best crime pictures I have played on a double bill. We had many good comments. Played Friday, Saturday, March 2, 3.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—It is one of the pictures that has a world of
and made by one of the large producers that doesn'
It got a few laughs but otherwise it was just a
picture. Played Thursday-Saturday, March 15-1
Reynolds, Strand Theatre, Princeton, Minn. Small
patronage.

HOLLYWOOD CANTEEN: Warner Star R
Great. We need more like this. Played Wedn
Friday, Feb. 28-March 2.—C. H. Caudell, Wanoca
tre, Wallace, N. C. Rural patronage.

OBJECTIVE, BURMA: Errol Flynn, Henry
Wonderful show for the men but there was too
war for the women. It was above average at th
office. Played Monday, Tuesday, March 19, 20.—
Caudell, Wanoca Theatre, Wallace, N. C. Rural p
age.

MANPOWER: Edward G. Robinson, George
We should have looked back in our old records
playing "Manpower." The first time it was no g
Sunday and Monday, and this time as a reissue
worse. Edward G. Robinson has been nil at our b
fice since he stopped making red hot gangster pi
and George Raft the same. Why don't Warners
some of the old gangster pictures with Robinson.
Sunday, Monday, March 18, 19.—A. H. Kaufman,
tain Theatre, Terre Haute, Ind. Family patronage

MANPOWER: Edward G. Robinson, George Ra
had very poor attendance on this one. We expe
to be much better. Picture was O.K., though.—E
H. Belz, Community Theatre, Athens, Wis. Rur
small town patronage.

MR. SKEFFINGTON: Bette Davis, Claude Ra
big disappointment. Bette Davis is at her worst.
is fast losing her prestige, and another like this
it up fine. I had poor business and hardly mad
rentals. Played Sunday-Tuesday, Jan. 28-30.—
Fleischer, New Franklin Theatre, Franklin, Minn.
town patronage.

MR. SKEFFINGTON: Bette Davis, Claude
Although Bette Davis has never been a box office
at this theatre we had many good comments. B
was nothing extra, but it was a grand picture a
acting was superb. Played Monday, Tuesday, Feb.
Miss Cleo Manry, Buena Vista Theatre, Buena
Ga. Small town and rural patronage.

TO HAVE AND HAVE NOT: Humphrey Bogart
reen Bacall—Another good one from Warners.
Monday, Tuesday, Feb. 12, 13.—C. H. Caudell, V
Theatre, Wallace, N. C. Rural patronage.

"In the Bag" Booked for Eighteen Pre-release Dates

United Artists' forthcoming Jack H. Sk
production, "It's in the Bag," which stars
Allen with Jack Benny, Don Ameche, W
Bendix, Victor Moore and others, has been
in 18 pre-release key city engagements thr
out the country, Carl Leserman, U. A. g
sales manager, announced Monday.

"It's in the Bag," has been set for nation
lease April 21.

Short Product in First Run Houses

NEW YORK—Week of April 2

ASTOR: Fury in the Pacific...WAC-Warner Bros.
Feature: The Princess and the Pirate..........RKO

CAPITOL: Screen Snapshots..........Columbia
Dog, Cat and Canary................Columbia
Feature: The Picture of Dorian Gray..........MGM

CRITERION: Watchtower Over Tomorrow.WAC
Rippling Romance ....Columbia
Feature: Between Two Women..............MGM

GLOBE: Sunny Dunham and Orchestra.Vitaphone
Saddle Starlets ....RKO
Feature: The Three Caballeros..................RKO

HOLLYWOOD: Rhythm of the Rhumba.Vitaphone
Unruly Hare ....Vitaphone
Watchtower Over Tomorrow............WAC
Feature: The Corn Is Green............Warner Bros.

MUSIC HALL: The Eyes Have It...........RKO
Feature: Without Love ....MGM

RIALTO: Trombone Trouble...............RKO
Moving Aweigh ....Paramount
Watchtower Over Tomorrow............WAC
Feature: The Mummy's Curse..............Universal

RIVOLI: Bambalero ....Paramount
Feature: The Affairs of Susan..........Paramount

ROXY: Watchtower Over Tomorrow......WAC
Feature: A Tree Grows in Brooklyn....20th Cent.-Fox

STRAND: Congo ....Vitaphone
Glamour in Sports..................Vitaphone
Trap Happy Porkie.................Vitapl
Watchtower Over Tomorrow............W
Feature: God Is My Co-Pilot..........Warner

CHICAGO—Week of April 2

APOLLO: The Egg Yegg.............Colur
Fury in the Pacific..............WAC-Wa
Feature: Meet Me in St. Louis...............M
CHICAGO: Watchtower Over Tomorrow..W
Feature: Here Come the Waves..........Param
GRAND: Watchtower Over Tomorrow.....W
Features: The Three Caballeros...............
Night Club Girl..................Univ
ORIENTAL: Watchtower Over Tomorrow..W
Look and Listen......General Electric-Al B
Barney Bear's Polar Pest...............M
Feature: Tomorrow the World.........United A
PALACE: Watchtower Over Tomorrow...W
Features: Here Come the Co-Eds..........Univ
House of Fear...................Univ
STATE LAKE: Watchtower Over Tomorrow.W
Jammin' the Blues..................Vitap
Feature: To Have and Have Not........Warner
UNITED ARTISTS: Watchtower Over Tomo
Feature: A Tree Grows in Brooklyn....20th Cent
WOODS: Rough and Tumble..........Colu
Ain't We Got Fun..................Vitap
Watchtower Over Tomorrow............
Feature: It's a Pleasure.......................

"Brilliant performance . . . vividly moving
—HOLLYWOOD REPOR

"Shows she's a top-ranking performer."
—SHOWMEN'S TRADE REVI

"Further cements her claim to stardom."
—BOXOFI

"She's Forever Yours"
rous GALE STORM ACHIEVES BOXOFFICE STARDOM IN MONOGRAM'S GRAND HIT!

TEN MILLION RADIO
LISTENERS HEARD
JIMMIE FIDLER SAY:

"IT'S A GLOWING
WARMING MOVIE!"

"A major production with an outstanding cast that rates top spot."
—*SHOWMEN'S TRADE REVIEW*

MONOGRAM PICTURES presents

"Forever Yours"

starring

GALE STORM

with

SIR AUBREY SMITH • JOHN MACK BROWN
FRANK CRAVEN • JOHNNY DOWNS
CONRAD NAGEL • MARY BOLAND

Produced by Jeffrey Bernerd Directed by William Nigh
Screenplay by William Nigh and George Wallace Sayre
Original Story by William Nigh, Neil Rau, George Wallace Sayre

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly

MOTION PICTURE HERALD *for mutual aid and progress*

ESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

hat Inevitable Day

Reports of impending Victory in Europe are again causing con-rn for theatre executives who are rushing instructions to managers how to handle the crowds when the fateful day arrives.

n a majority of cases the theatres expect to operate normally, h extra precautions taken to prevent damage from overjoyous ebrants. In certain sections of the country, theatres will close irely, with the day given over to prayers.

The spirit, the mood and the temperament of the people will st determine what course of action will be necessary. It would em that common sense, applied by the manager as conditions escribe, would be the order of the day rather than any set of rd-and-fast rules.

At any rate, every manager should be well prepared with argements and photos of the Allied leaders, flags and other corations for the theatre front to discourage enthusiastic ungsters from damaging properties.

There should also be ample assistance available in the form of ra ushers and other personnel to safeguard the interior.

△ △ △

Vhere Credit Is Due

"Final Report", a booklet covering the New York theatres' suc-ssful participation in the Sixth War Loan drive, has just been blished by the executive committee, War Activities Committee, which Mr. Malcolm Kingsberg is chairman.

Mr. Kingsberg notes in the pamphlet that theatre performance s 31 per cent better than in the Fifth War Loan drive.

The booklet records permanently the achievements and promo-ns which aided in establishing the new records, and cites each dividual who assisted by recording the name, theatre, seating pacity and the number of E Bonds sold.

△ △ △

)own To Earth Promotions

A quick glance through the Schine circuit's Spring manual, ich has just reached us, reminds us that there are some excellent omotions in prospect through managers' efforts in connection th Victory Gardens. The bulletin, compiled by Seymour Morris, ad of the circuit's publicity and advertising department at oversville, N. Y., records the tieups of last year which proved successful in many of the circuit houses through cooperation with local Victory Garden Committees, 4-H Clubs, Granges, stores handling seed, etc.

The manual also contains other informative hints on Springtime promotions which will be given complete coverage in the next issue of the Round Table.

△ △ △

He Doesn't Believe It

Meet Joseph Goldberg, manager of the Roxy theatre, Frankfort, Kentucky, the fellow who, just as we started to say "It's too difficult, almost impossible", interrupted us by going ahead and accomplishing the deed.

We've been hearing frequent complaints about the distributors wasting valuable paper on press book suggestions concerning newspaper contests.

Only last week we had the temerity to suggest to a representative of one of the film companies that, in view of the present scarcity of newspaper space, this form of promotion be omitted from press books for awhile.

The fact that the young man agreed with us just goes to prove how prone most are at times to figure without taking into full consideration the showman's natural flair for doing what looks difficult.

The morning's mail brings to our attention a set of tearsheets from the Frankfort *Morning Times* containing a complete reproduction of the "Accentuate the Positive" contest outlined in Paramount's press book for "Here Come the Waves".

The contest was planted by Mr. Goldberg at a cost of a few theatre tickets which were awarded as prizes.

△ △ △

Good Luck Clare

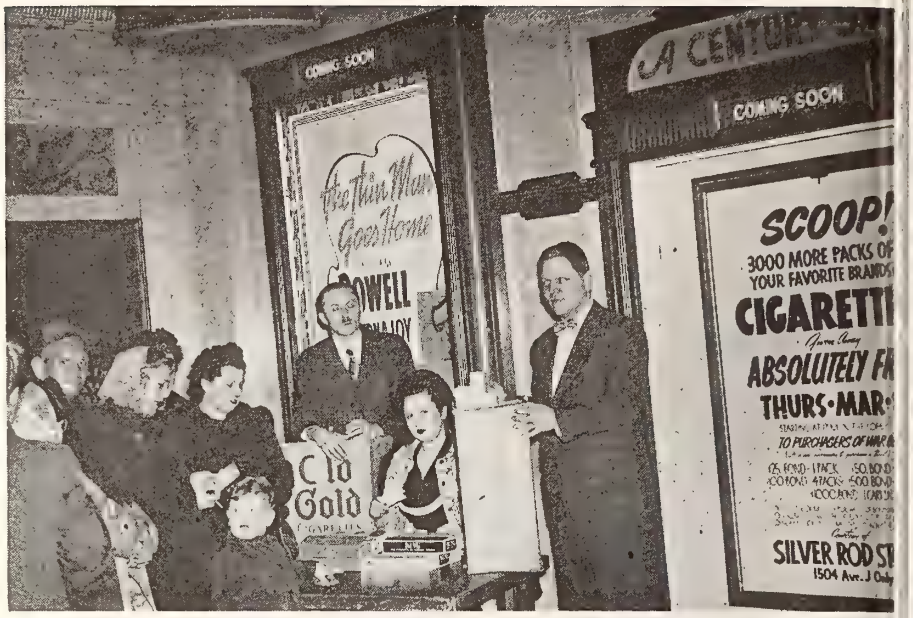
The announcement that Clare Appel, in charge of advertising and publicity for Odeon Theatres of Canada, Ltd., has been promoted to general manager for the circuit's Ontario and Quebec houses will get the approval of all Round Table members.

Mr. Appel, whose advertising layouts have appeared in this section periodically during the past four years, started in the theatre business 35 years ago in Brantford, Ont. Since then he has had wide experience in advertising, management and distribution—a background which will be of value in his new executive capacity.

—CHESTER FRIEDMAN

AIDING THE WAR EFFORT

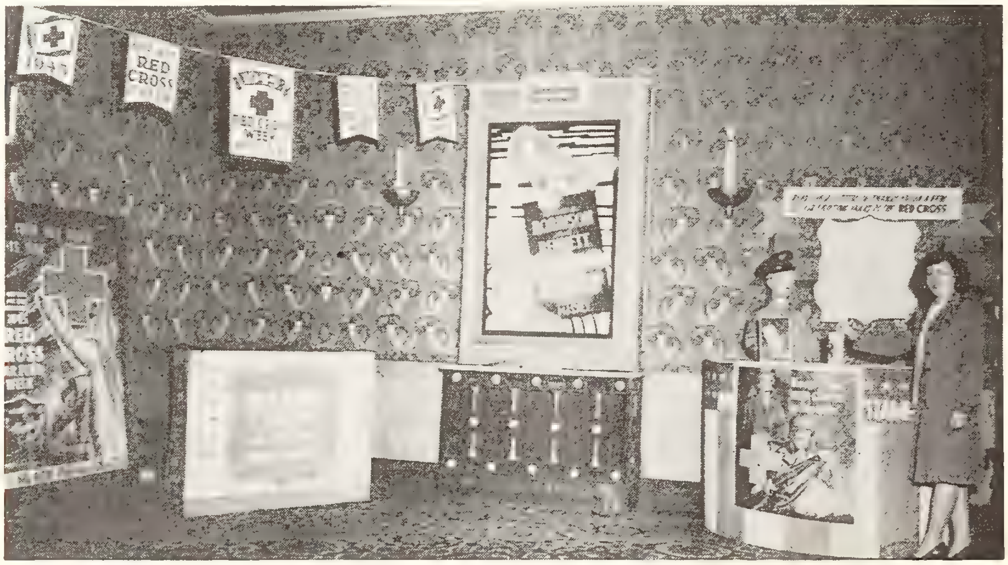
H. F. Wilson, manager of the Capitol in Chatham, Ont., displayed this hand-painted canvas to exploit "Something for the Boys" and to stimulate blood donations.


COMING SOON
The Thin Man Goes Home
POWELL
LOY
Old Gold
A CENTU
COMING SOON
SCOOP!
3000 MORE PACKS OF YOUR FAVORITE BRANDS
CIGARETT
ABSOLUTELY F
THURS·MAR
TO PURCHASERS OF WAR
SILVER ROD ST
1504 Ave. J

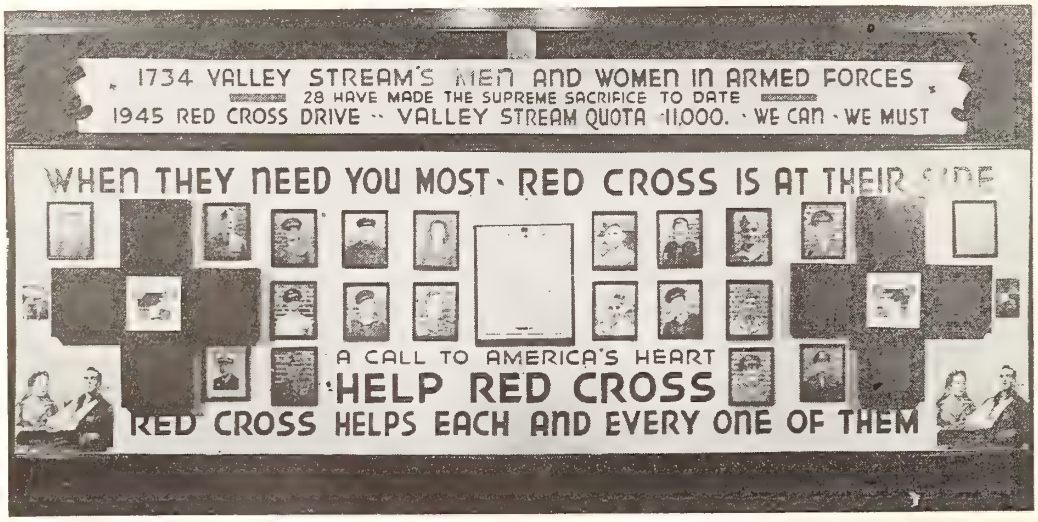
Manager Howard Cohen of Century's Midwood theatre, Brooklyn, N. Y., is shown distributing cigarettes to War Bond buyers. Tieup with local merchant has twice resulted in his obtaining this timely giveaway.

During recent flood in Pittsburgh, manager Phil Katz of the Warner Enright theatre posted "floodbirds" in prominent locations.

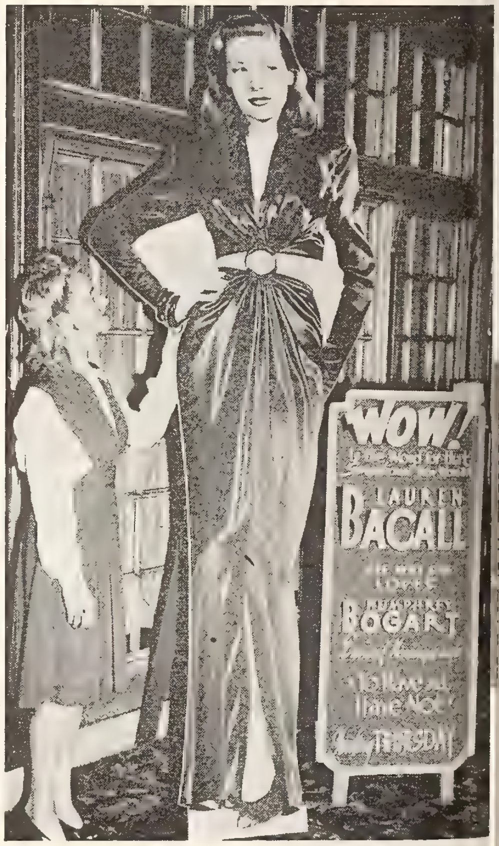
FRENCHMAN'S CREEK


1945
RED CROSS
RED CROSS WEEK
RED CROSS

Edith L. Bolte, manager of the White Plains theatre, Bronx, N. Y., displayed letters from local servicemen from overseas commending the work of the Red Cross. Device attracted attention of theatre patrons who contributed generously.


1734 VALLEY STREAM'S MEN AND WOMEN IN ARMED FORCES
28 HAVE MADE THE SUPREME SACRIFICE TO DATE
1945 RED CROSS DRIVE ·· VALLEY STREAM QUOTA 11,000. · WE CAN · WE MUST
WHEN THEY NEED YOU MOST · RED CROSS IS AT THEIR SIDE
A CALL TO AMERICA'S HEART
HELP RED CROSS
RED CROSS HELPS EACH AND EVERY ONE OF THEM

Photos of local servicemen killed in action proved very effective in stimulating Red Cross contributions for Ben Mindlin, manager of the Valley Stream theatre, Valley Stream, N. Y.


WOW!
LAUREN BACALL
HUMPHREY BOGART
To Have and Have Not
THURSDAY

This lifelike blowup was used by manager J. M. Eshelman as an advance lobby plug for "To Have and Have Not" at the Paramount theatre in St. Paul, Minn.

...it's got that certain something!

A right, tight entertaining story played by a group of people who give you a great show. . . all bound round with swell music, dancing and romance.

A Song for MISS JULIE

featuring

SHIRLEY ROSS • BARTON HEPBURN

and

JANE FARRAR • ROGER CLARK
CHERYL WALKER • ELISABETH RISDON

and

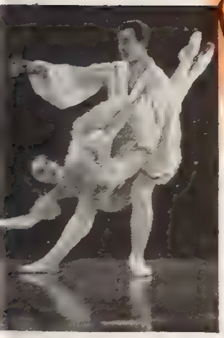
ALICIA MARKOVA and ANTON DOLIN
by courtesy of S. Hurok

Directed by William Rowland

Screen Play by Rowland Leigh • Original Story by Michael Foster • Adaptation by Leighton K. Brill

Co-Producers:
William Rowland and Carley Harriman

A REPUBLIC PICTURE



ALICIA MARKOVA • ANTON DOLIN
dancing sensations of Billy Rose's "Seven Lively Arts" . . . first time on any screen

KEEP YOUR BOX OFFICE EYE ON REPUBLIC!

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

BETWEEN TWO WOMEN (Metro-Goldwyn-Mayer): Van Johnson's rising popularity with the women is a strong selling point. Don't overlook this fact in all advertising.

Tie up with your local radio station or newspaper and suggest a contest which will offer a number of prizes, including passes to see the picture, for the best letters which express Van Johnson's appeal for women. All entrants can be awarded free autographed photos of the star.

Contact your department stores and suggest a sales slip promotion in which free passes are awarded to those getting the lucky numbers.

Use cutout litho heads of the star profusely and get them spotted in stores and windows which attract the women trade. For outside ballyhoo there are a number of devices suggested.

Plant a man seated on a park bench in any prominent location, with women seated on both sides of him. He displays a card, reading: "What Can A Guy Do When He's Between Two Women?", etc. The same form of promotion can be used with a three-seated bicycle.

Another and less expensive form of street promotion is to have an usher dresed up in battered and tattered clothing, with lipstick marks on his face, his arm in a sling, using a crutch, and holding a banner with copy: "Take A Fool's Advice — Don't Get Caught Between . . . ", etc.

The women stars of the film, Gloria De Haven and Marilyn Maxwell, will provide opportunity for fashion tieups, co-ops with beauty salons and an angle of approach for your newspaper fashion editor.

DELIGHTFULLY DANGEROUS (United Artists): Jane Powell, music and a story background that touches into burlesque entertainment are your strong points for exploitation.

The angle, "What makes a woman Delightfully Dangerous?" is a natural for the fashion editors of newspapers and stores featuring exclusive millinery and women's clothes.

Several contests are suggested which are adaptable to either stage presentation in advance of booking or as radio promotion. A local Venus contest looks good, with entrants asked to compete against the measurements of Connie Moore who plays the part of a burlesque star. With Jane Powell in the cast, a dance contest or singing contest might be stimulated through music schools or you might sponsor a contest to locate the local Jane Powell.

Radio promotion can also include a tune title contest or a tune guessing contest, using hit songs from the film attraction.

Get after the regular music tieups with orchestras, juke boxes and music shops. Mills Music Co. publishes the following numbers which are heard in the picture: "Once Upon A Song", "In A Shower Of Stars", "Through Your Eyes To Your Heart" and "I'm Only Teasin' ".

Lithographs lend themselves to attractive cutouts for lobby displays, and ad mats are eye-catching, and feature music, romance and laughs.

Exploitation Publicity Strong On "Tokyo" Date

Following a campaign that took advantage of every angle, "30 Seconds Over Tokyo" opened at Shea's Buffalo, was held a second week, and then moved into Shea's Hippodrome for a third week, reports Charles B. Taylor.

One of the best breaks was the use of stories in the weekly plant papers. The front page story in The Aircraftsman, distributed to Curtiss-Wright workers, had a heading reading: " 'Thirty Seconds Over Tokyo' a Must See Movie." They also used a photo of Tracy.

Bumper strips were used on motor cars, taxis, etc. Several of the larger downtown restaurants used tents on their tables with appropriate copy, and the big restaurant in Kresge's was supplied with five thousand napkins, imprinted as shown in accompanying books.

The New York Central railroad distributed special heralds in the stations along its western New York routes and the Buffalo Public Library used book marks in every book given out for three weeks in advance.

A special cut was made by Phyllis Thaxter and used on a card which was distributed to every beauty shop in that neck of the woods.

Special stories were sent to every newspaper in the Buffalo area. A story sequence strip supplied in mat form from the press sheet was planted in the *Polish Daily.*

The reviewers were especially kind and Taylor used their "quotes" in ads. Trailers were used in all the Shea community theatres in advance of the opening downtown.

The downtown section was covered with window tie-ups, fashions, uniforms and the "Tailspin Cocktail" window in MacDoel's drumbar window was a Main stem sock. So was the beauty display centered around Phyllis Thaxter in the Harvey-Carey drug store at Main and Chippewa, the Times Square location of Buffalo.

Bregoff Lands Neat Tieup For "Rainbow Island"

H. Spencer Bregoff, manager of the Fabian Palace theatre, Staten Island, N. Y., used a perfect tie-in in connection with the engagement of "Rainbow Island", obtaining the cooperation of Rainbow Stores, a gift shop.

The shop used a four-column quarter-page ad in the Staten Island *Advance,* arranged colorful window displays in its branch outlets, with generous film and theatre credits, and set up an attractive display of tropical gifts in the theatre lobby.

Cornell Reports o
Late Activities

Reporting on his recent activities at
Strand theatre, Amsterdam, N. Y., Clay
Cornell for "Rainbow Island" posted one
three-sheets on the theatre building, parking
walls and store windows. 150 cards were
tributed throughout the territory and an eig
foot lobby board of special paper was use
week ahead.

On "Frenchman's Creek," Clay had wind
displays in the leading drug stores plugging
picture with Dorothy Gray products, especia
Frenchman's Red lipstick and rouge. St
charts were planted in the public library, le
ing book shop window and ladies shop an
false front was constructed for the run.

For the short subject "Dogs for Show," C
nell tied up with Kennel Club and had
nouncements of playdates and title made at
club meeting prior to opening. The club sec
tary sent out 400 postcards to the members
plugging the short.

Sorkin Ties "Power Unlimited" To National Coal Association

Sol Sorkin at the RKO Keith theatre, Wa
ington, gave "Power Unlimited," one of
"This Is America" series a double-barrel
campaign, one of the highlights of which wa
tieup with the National Coal Associati
whereby they ran daily ads on the film ab
lutely free to the theatre. The ads ran six d
in all four newspapers.

The picture was previewed in the Departm
of the Interior Auditorium by an audience
300, mostly government officials and coal
dustry executives. A brief introductory sta
ment was made by Ralph C. Mulligan of
National Coal Association. Special letters w
sent to various members of Congress acquai
ing them of the pictures, playdates, etc.

This display, depicting Red Cross in action,
indicative of small town showmen's zeal
promoting Red Cross Fund Week. W.
Brown, manager of the Florida theat
Vero Beach, Fla., who created the exhib
reports that it attracted a good deal of atte
tion and much favorable comment.

WALTER WANGER AGAIN MAKES A CONTRIBUTION TO THE INDUSTRY

Walter Wanger has always demonstrated the vision of a real showman, with such diversified pictures as "Arabian Nights," "Algiers," "Foreign Correspondent," "Blockade," "Eagle Squadron," "Stagecoach," "Gung Ho!"

With his newest Technicolor production, "Salome, Where She Danced," Walter Wanger successfully brings to the screen a new personality in Yvonne DeCarlo, in addition to giving the industry a truly exciting motion picture.

Universal believes that the trade in general will share its enthusiasm for Walter Wanger's production, "Salome, Where She Danced."

WALTER WANGER
presents –
SALOME, Where She Danced
in TECHNICOLOR

with **YVONNE DeCARLO • ROD CAMERON • DAVID BRUCE • WALTER SLEZAK**
ALBERT DEKKER • Marjorie Rambeau • J. Edward Bromberg • Screenplay by Laurence Stallings • From an original story by Michael J. Phillips
Directed by CHARLES LAMONT • Associate Producer, ALEXANDER GOLITZEN • Produced by WALTER WANGER
A UNIVERSAL PICTURE

UNIVERSAL PICTURES

Exploiting the New Films

How the recent pictures are being sold a the first run and pre-release date showing

HOTEL BERLIN

One week in advance of the opening of "Hotel Berlin" at the Warner Capitol theatre, Madison, Wis., Marlowe Conner, manager, used a series of newspaper teaser ads following the pattern set for the film's New York opening. The ads were in bulletin form, announcing that the Russians were 30 miles from Berlin; the Allies, 270 miles from that city, and the Capitol, 7 days to "Hotel Berlin."

Spot announcements were used in advance and currently over WIBA and the transcription was also utilized to plug the attraction.

The city's drug stores were contacted and arrangements were made to place stickers inside the covers of book matches. Copy pertained to the picture and theatre dates and Conner estimates that several thousand people received the matches, which were distributed through the regular channels.

A large compo-board book was placed in the lobby, marked "Hotel Berlin Register." Numbers were entered in the book, and Conner arranged to have two thousand special "invitations" distributed over the counters of drug stores, which were consecutively numbered. Persons receiving an invitation with a number corresponding to any one in the lobby book were given a free admission to see the picture.

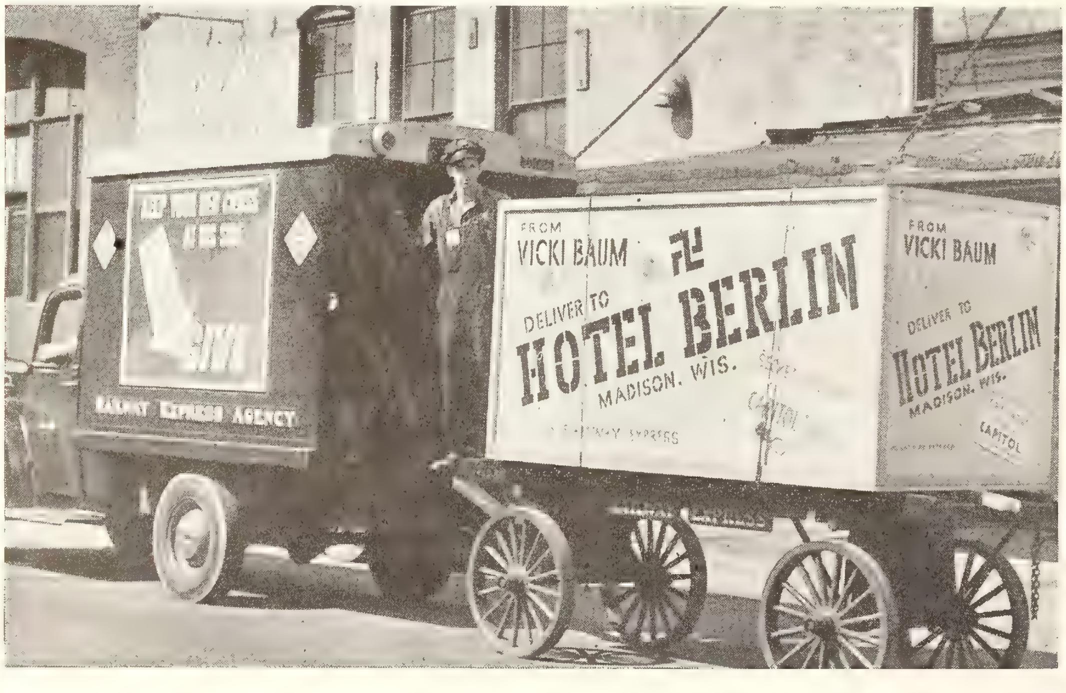
Express Tieup Gets Wide Attention

A large packing box measuring 4 by 8 ft. was constructed and addressed as for shipping from Vicki Baum, star of the film, to "Hotel Berlin" via Railway Express. Through arrangements with that company, the box was loaded in a station baggage truck which was towed in trailer fashion through the city streets. This device created a great deal of speculation on the part of the townspeople as to what the content of the box was.

Another effective stunt which created widespread comment was Conner's adaptation of an old gag, that of having his cashiers answer the phone saying "Hotel Berlin" instead of the usual greeting.

The advance lobby display likewise attracted considerable attention. A large cutout of a hotel was used with transparent windows and title lettered in the transparencies. Block letters, two feet high, lettered in red and black, were used on the theatre marquee during the current run of the picture, and a sign reading, "Entrance—Hotel Berlin," was posted over the front doors.

One hundred bumper strips were placed on taxicabs, and window cards supplemented the regular outdoor advertising.



Here is a street ballyhoo promoted by Marlowe Conner, manager of the Capitol theatre, Madison, Wis., which not only attracted attention to his engagement of "Hotel Berlin" but also drew considerable comment from pedestrians.

STRANGE ILLUSION

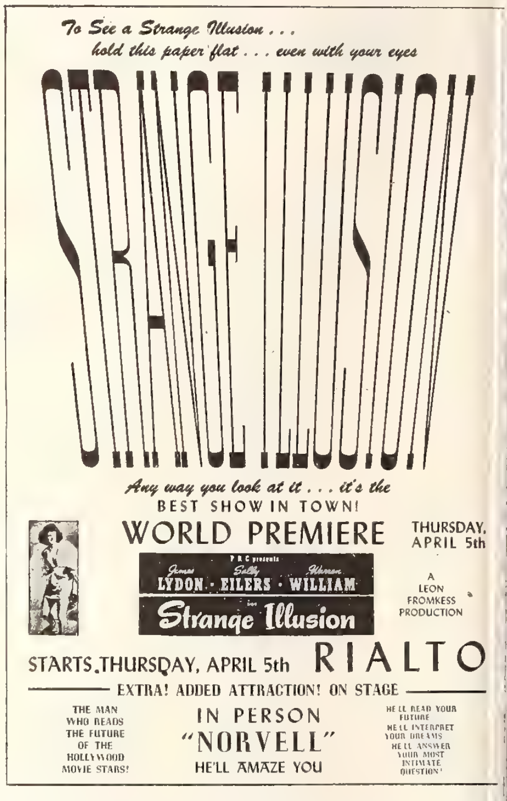
A strong advertising and publicity campaign heralded the world premiere of "Strange Illusion" at the Rialto, Atlanta, Ga., under the guidance of Bill Murray, manager and owner of the theatre.

One of the highlights of the campaign was the engagement of a mindreader to interpret dreams and answer questions for those in the audience.

A luncheon was tendered at the Variety Club for members of the press, radio representatives and the mayor of Atlanta at which the mindreader gave a talk on dreams and answered questions put to him by the guests. The device resulted in numerous stories which broke in advance of the playdate in both the *Constitution* and the *Journal*. Art and feature stories were also landed in the Sunday sections of both papers.

A special herald was distributed to homes and at busy intersections, which carried a trick illusion tied in with copy on the attraction, theatre name and playdates.

A tieup was consummated with Davis-Paxton, resulting in that department store using a quarter page co-op newspaper ad and a fifte minute radio broadcast devoted to the pictu with theatre credit.


To See a Strange Illusion . . .
hold this paper flat . . . even with your eyes

STRANGE ILLUSION

Any way you look at it . . . it's the
BEST SHOW IN TOWN!
WORLD PREMIERE THURSDAY, APRIL 5th
P R C presents
James LYDON · Sally EILERS · Warren WILLIAM
in
Strange Illusion
A LEON FROMKESS PRODUCTION
STARTS THURSDAY, APRIL 5th RIALTO
EXTRA! ADDED ATTRACTION! ON STAGE
THE MAN WHO READS THE FUTURE OF THE HOLLYWOOD MOVIE STARS!
IN PERSON
"NORVELL"
HE'LL AMAZE YOU
HE'LL READ YOUR FUTURE
HE'LL INTERPRET YOUR DREAMS
HE'LL ANSWER YOUR MOST INTIMATE QUESTION!

Trick herald, used by manager Bill Murray promote opening of "Strange Illusion" at t Rialto theatre, Atlanta, created optical illusi until paper was held flat at eye level.

Display ads used on the classified pages ca ried copy: "Thousands of 'sitters' wanted stay with the baby while the rest of the fami attend the world premiere of 'Strange Illusio at the Rialto theatre—Apply at any Atlan home."

A special front appealing to the women's i terest in dreams, and special window displa rounded out the campaign.

BELLE OF THE YUKON

The Broadway engagement of "Belle of t Yukon" had the advantage of a typical bal hoo advance campaign put on by Ray Conn manager of the RKO Palace.

In keeping with the Klondike atmosphere, 7-foot giant was engaged as barker and dress in a flashy outfit suggesting an oldtime sho man.

The Alaskan angle was further helped by display of old maps of that territory suppli by Fred Tracy, assistant manager, who was t first man to exhibit films in the lush Alask gold country. He, at that time, chumm around with Robert W. Service, then a ba clerk writing poems as a side line, and Ale ander Pantages, who was shortly to forsake job as a waiter to eventually become a theat tycoon.

A doubles contest was held to select the g most nearly resembling Gypsy Rose Lee, st of the picture.

These extra stunts, aided by an impressi outside display, resulted in over-average bu ness for the attraction.

ugusta Theatres our Red Cross und Drive

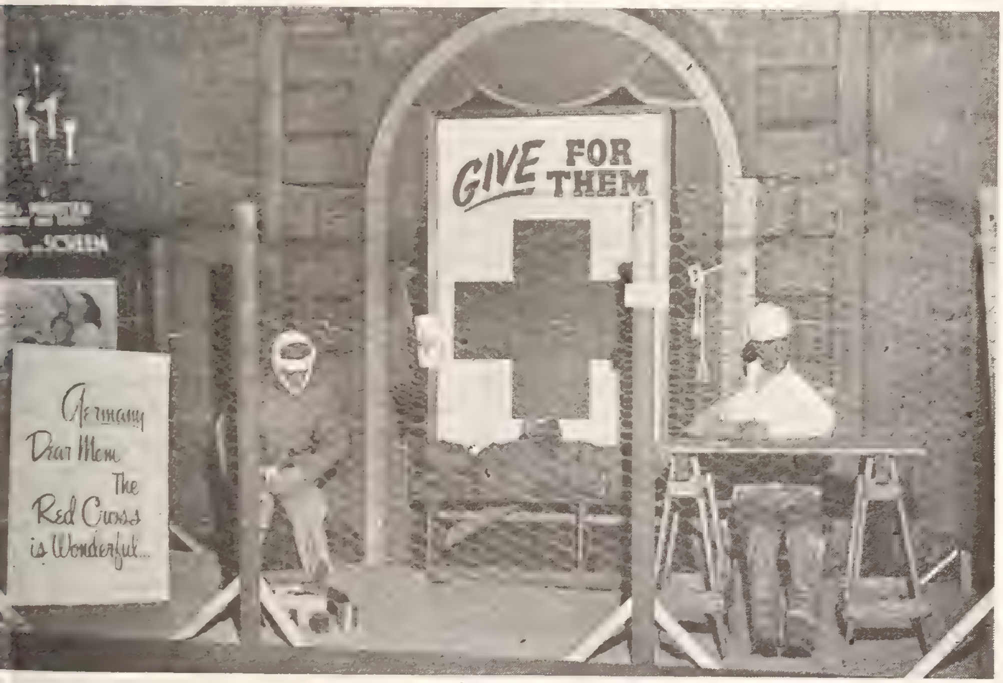
e Augusta Amusements, Inc., Augusta, backed with plenty of ammunition from p Gordon, opened an all-out drive for the Red Cross War Fund Campaign. T. O. r, general manager of the circuit, headed Advance Gifts Division, surpassing the ini- quota of $60,000, while P. E. McCoy, man- of the Miller theatre, headed the Theatre p.

eking to make the opening day for the a V-Day for the local chapter, General rman Pat Rice, Tabor, McCoy and Mr. ett of Station WRDW, called on the y at Camp Gordon for their support. ugh the cooperation of General Douglas n, complete charge of his Special Service e was given.

ter a meeting with the heads, a 30-minute aux of "The Red Cross in Action" was ed out and presented on the Miller stage he first three days of the opening cam- The committee in advance sponsored a st among the enlisted personnel for the script entered to be used for the show. the script was selected, it fell upon Lt. as and Pvt. Richard Waring (former e star) and their enlisted associates to up and direct the show. The Camp's phony Orchestra furnished the music.

e tableaux showed in life stills the work e American Red Cross volunteers and the cation of their efforts on the battlefields. e cast were men of the Replacement Train- Center, Camp Gordon, Red Cross Field Di- rs and volunteers from the local Red Cross ter.

e show was given much advance publicity by the two local papers and over the air by the two radio stations. Shot photos of the first night's show and all scenes appeared in the following morning's papers. The story given out by both papers featured the show as television, that is, it gave the local people something to see, the things that they have been told through stories in the paper and over the air-waves, but may have been unable to visualize in their own minds.



By Cosmo-Sileo

d Cross display in the lobby of Loew's State theatre, New York, featuring a prisoner-of- camp in Germany, attracted much attention and many dollars to the collections during Cross Week. Three manikins, one writing a letter to his mother (letter blown up), another a Red Cross prisoner-of-war box, and a third too ill to get up, were featured. A wire fence sed the camp. To add realism to the display, a small sign, reading "Moosburg Camp, American prisoners of war", was attached to wire. A transparency at rear of display, featur- Red Cross brilliantly lighted in red, added to the dramatic effect of the display. Paula Gould ew's publicity department, and Ed Douglas, manager of the State, promoted the entire dis- at no cost.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

JACK ALGER
La Salle, La Salle, Ill.

RUSS W. BARRETT
Capitol, Willimantic, Conn.

HENRY BERGMAN
Aztec, San Francsco, Cal.

IRV BLUMBERG
Warners, Philadelphia, Pa.

H. SPENCER BREGOFF
Palace, Pt. Richmond, S. I.

LIGE BRIEN
Enright, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Loew's Century, Baltimore, Md.

AL CLARKE
Majestic, Providence, R. I.

J. R. CONKLIN
RKO Lincoln, Trenton, N. J.

M. CONNER
Capitol, Madison, Wis.

LARRY COWEN
Fabian, Albany, N. Y.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

WILLIAM EAGEN
Princess, Sioux City, Iowa.

JOSEPH ESTES
Majestic, San Antonio, Tex.

WILLIAM FAHNSWORTH
Hollywood, Ft. Worth, Tex.

DICK FELDMAN
Paramount, Syracuse, N. Y.

GEORGE FREEMAN
Poli, Springfield, Mass.

LARRY GRIEB
RKO Albee, Brooklyn, N. Y.

LOU S. HART
Glove, Gloversville, N. Y.

BILL HOYLE
Lichtman, Washington, D. C.

CYRIL MEE
City Opera, Frederick, Md.

RITA MORTON
RKO Albee, Providence, R. I.

HAROLD NEWMAN
Kingsway, Brooklyn, N. Y.

CLARENCE M. PINCUS
Utah, Salt Lake City, Utah.

LES POLLOCK
Loew's, Rochester, N. Y.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

A. A. SETTE
Capitol, Springfield, Mass.

HENRY SHIELDS, JR.
Capitol, Washington, D. C.

SAM SHUBOUF
College, New Haven, Conn.

SOL SORKIN
Keith, Washington, D. C.

D. T. STALCUP
Gem, Etowah, Tenn.

MOLLY STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

RALPH G. TIEDE
Community, Welland, Ont., Canada

HELEN WABBE
Golden Gate, San Francisco, Cal.

KATHLEEN L. WHALEN
Grand, Macon, Ga.

F. WILSON
Capitol, Chatham, Ont., Canada

NATHAN WISE
Palace, Cincinnati, Ohio

CHARLES ZINN
State, Minneapolis, Minn.

Mayor Opens White Plains Drive

Michael Stranger at Loew's State, White Plains, arranged for Mayor Chauncey T. S. Fish to issue a proclamation officially opening the Red Cross Drive. In addition, a Red Cross poster contest was set in with the local schools, the three best posters representing elementary, junior and senior high schools being selected, and a photograph taken of the artists and their posters. War Stamps will be awarded to the winners. Winning posters were displayed in the theatre lobby.

Mayor Fish and local Red Cross Chapter workers cooperated on stage for the opening of the drive.

Samartano Publicizes Former Localites

In advance of the showing of "Three's A Family" at the State theatre, Providence, R. I., manager J. G. Samartano landed art and story breaks in the *Journal Bulletin* in connection with the appearance of the baby twins in the film, daughters of a former local family.

THEATRE
When Big Events Call for Special Trailers
FILMACK
CALL FOR QUICK RELIABLE SERVICE
1327 S. WABASH AVE. . . . CHICAGO 5, ILL.

FIRST 1945 QUIGLEY AWARD TO WASHINGTON MANAGER

Sorkin, Recently Promoted to Manage Keith Theatre, Wins Judges' Approval

The Silver Plaque for showmanship in the first Quarterly Quigley Competition was awarded to Sol Sorkin, manager of the RKO Keith theatre, Washington, D. C.

The judging was held at the Round Table offices last Monday with three other contestants from the RKO circuit in the van of contention for top honors along with representatives from Loew's, Warners', Lucas and Jenkins' and the Shea circuits.

The following contestants for the Quigley Awards, listed alphabetically, were voted Scrolls of Honor by the Judges for the excellence of their promotions in the First Quarter.

Walter Ahrens, RKO Orpheum, Des Moines, Ia.

George Freeman, Poli theatre, Springfield, Mass.

Phil Katz, Warners' Kenyon, Pittsburgh, Pa.

P. E. McCoy, L. & J. Miller theatre, Augusta, Ga.

Charles B. Taylor, Shea's, Buffalo, N. Y.

Helen Wabbe, RKO Golden Gate, San Francisco, Calif.

Nathan Wise, RKO Palace, Cincinnati.

Previous winners of top Awards honors did not fare well in the judges' estimation, succumbing to efforts of showmen who are comparatively new in the Quigley Competitions.

Mr. Sorkin has been manager of the Keith theatre since the end of last year, having succeeded Hardie Meakin upon the latter's promotion to assistant division manager.

Mr. Sorkin is a native New Yorker and started his theatre career twenty years ago as an usher at the Rivoli theatre on Broadway. During the depression years he worked in Brooklyn as a doorman, later joining RKO.

In 1932 he left the Mayfair theatre, New York, to become assistant manager and treasurer in Washington. Since taking over the managerial reins at the Keith, he has been a faithful contributor to the Round Table pages and in the Quigley Competitions.

Walter Ahrens, manager of the Orpheum, Des Moines; Nate Wise, publicity manager for the RKO houses in Cincinnati, and Helen Wabbe, publicist for the Golden Gate theatre in San Francisco, were the other RKO entrants who provided important opposition to their colleague. P. E. McCoy, manager of the Miller theatre in Augusta, Ga., and Charles Taylor of Shea's theatres in Buffalo, N. Y., likewise made strong bids for leadership. Scrolls of Honor were also awarded for exceptional work to Phil Katz, manager of Warner's Kenyon theatre in Pittsburgh, and George Freeman, manager of the Poli theatre, Springfield, Conn.

Thirty-six showmen were awarded Certificates of Citation for meritorious effort during the First Quarter Period. Campaigns and promotions received from now until July 1 will be given consideration for the Second Quarter Awards.

By Staff Photogra

The First Quarter Quigley Awards Judges look over the campaigns. Seated, left to right, Harry Mandel, director of advertising and publicity, RKO Theatres; William R. Fergus director of exploitation, Metro-Goldwyn-Mayer, and Charles Schlaifer, advertising manag Twentieth Century-Fox Films.

First Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, receive Certificates of Citation. The list includes some past Awards winners and many ne comers to the competition.

IRVING BLUMBERG
Warners', Philadelphia, Pa.

JOSEPH BOYLE
Broadway, Norwich, Conn.

BILL BRERETON
Lafayette, Buffalo, N. Y.

LIGE BRIEN
Enright, Pittsburgh, Pa.

WILLIAM BROWN
Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

ARNOLD J. COFFEY
Carolina, Hickory, N. C.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

BOB COX
Kentucky, Lexington, Ky.

JAMES H. ESHELMAN
Paramount, St. Paul, Minn.

DICK FELDMAN
Paramount, Syracuse, N. Y.

SAM FITZSIMMONS
Medina, Medina, Ohio

ED HARRISON
Court Square, Springfield, Mass.

THOR HAUSCHILD
Arcade, Cambridge, Md.

J. D. HILLHOUSE
State, Galveston, Tex.

BILL HOYLE
Lichtman, Washington, D. C.

ELLIOT JOHNSON
Malco, Memphis, Tenn.

HAROLD S. KING
Park, Chatham, Ont., Canada

JAMES KING
RKO Boston, Boston, Mass.

LARRY LEVY
Colonial, Reading, Pa.

JACK MATLACK
Broadway, Portland, Ore.

LOU MAYER
Palace, Chicago, Ill.

RITA MORTON
Albee, Providence

LESTER POLLOCK
Loew's, Rochester, N. Y.

H. W. REISINGER
Loew's, Dayton, Ohio

CARL ROGERS
Esquire, Toledo, Ohio

HARRY ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JOSEPH SAMARTANO
Loew's State, Providence

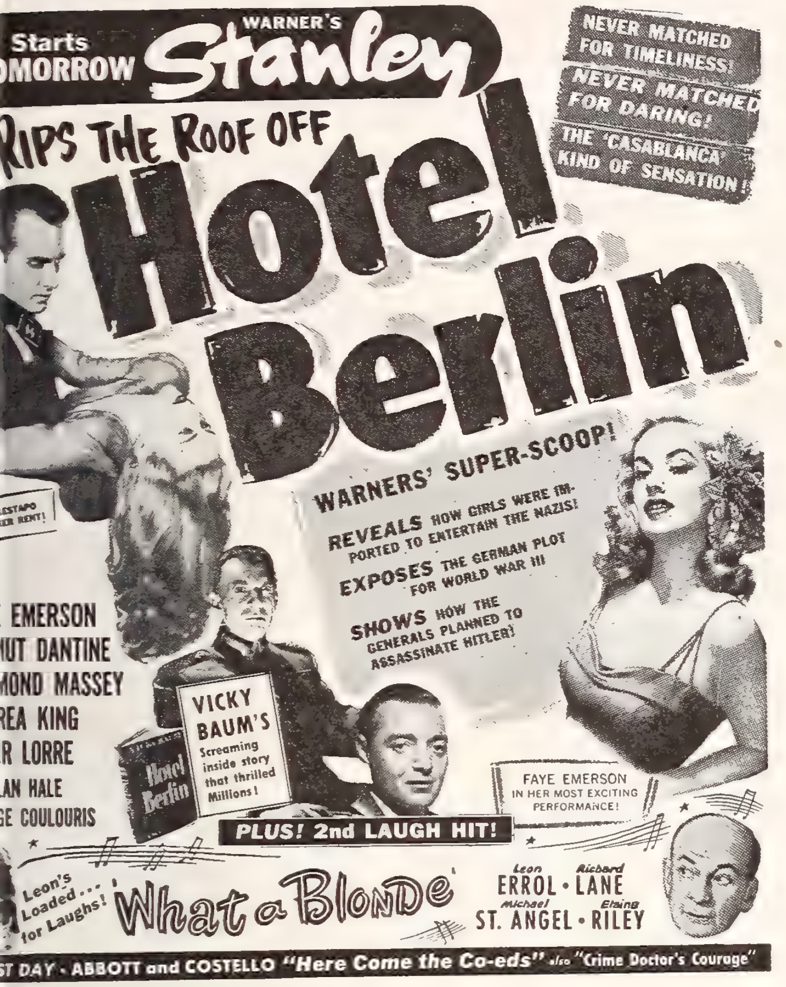
CHUCK SHANNON
Columbia, Sharon, Pa.

SAM SHUBOUF
College, New Haven, Conn.

BOYD SPARROW
Loew's, Indianapolis, Ind.

MOLLIE STICKLES
Palace, Meriden, Conn.

ISPLAY ADS



Starts
MORROW
WARNER'S
Stanley

RIPS THE ROOF OFF

Hotel Berlin

NEVER MATCHED FOR TIMELINESS!
NEVER MATCHED FOR DARING!
THE 'CASABLANCA' KIND OF SENSATION!

WARNERS' SUPER-SCOOP!

REVEALS HOW GIRLS WERE IMPORTED TO ENTERTAIN THE NAZIS!
EXPOSES THE GERMAN PLOT FOR WORLD WAR III
SHOWS HOW THE GENERALS PLANNED TO ASSASSINATE HITLER!

ESTAPO
ER RENT!

EMERSON
UT DANTINE
MOND MASSEY
REA KING
R LORRE
AN HALE
GE COULOURIS

VICKY BAUM'S
Screaming inside story that thrilled Millions!

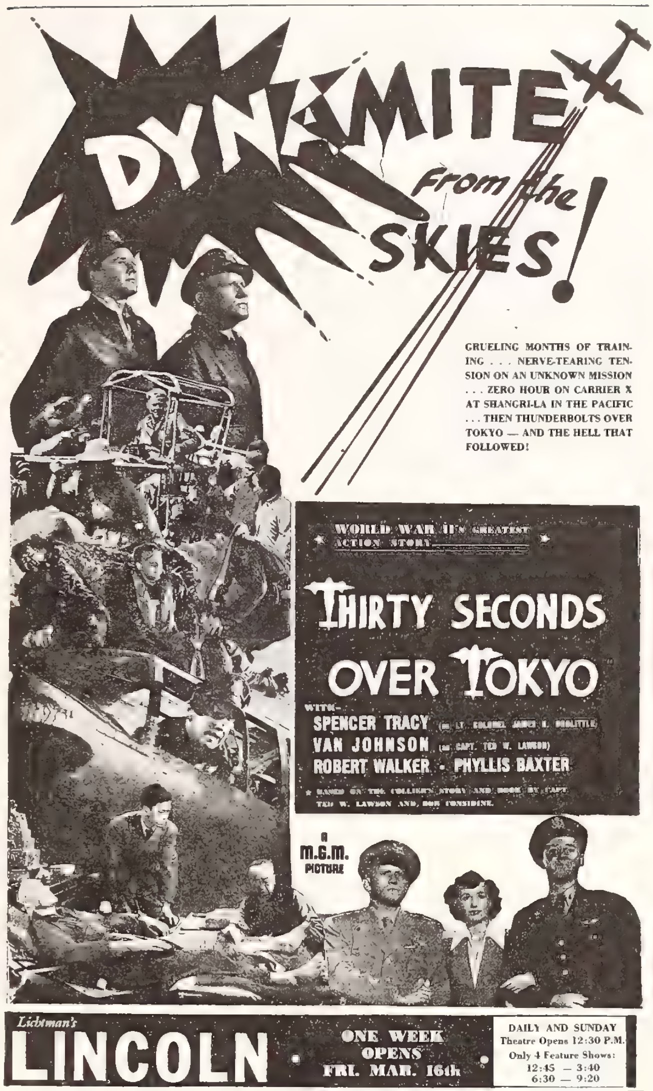
FAYE EMERSON
IN HER MOST EXCITING PERFORMANCE!

PLUS! 2nd LAUGH HIT!

Leon's Loaded... for Laughs!
What a Blonde
Leon ERROL • Richard LANE
Michael ST. ANGEL • Elaine RILEY

ST DAY • ABBOTT and COSTELLO "Here Come the Co-eds" also "Crime Doctor's Courage"

s how the Warner New Jersey theatres will advertise "Hotel Berlin". ut was drawn by Ben Adler for George Kelly, advertising and pub- head for the circuit's theatres in that area.



DYNAMITE From the SKIES!

GRUELING MONTHS OF TRAINING . . . NERVE-TEARING TENSION ON AN UNKNOWN MISSION . . . ZERO HOUR ON CARRIER X AT SHANGRI-LA IN THE PACIFIC . . . THEN THUNDERBOLTS OVER TOKYO — AND THE HELL THAT FOLLOWED!

WORLD WAR II's GREATEST ACTION STORY

THIRTY SECONDS OVER TOKYO

WITH—
SPENCER TRACY (as Lt. Colonel James H. Doolittle)
VAN JOHNSON (as Capt. Ted W. Lawson)
ROBERT WALKER • PHYLLIS BAXTER

★ Based on the Collier's story and book by Capt. Ted W. Lawson and Bob Considine.

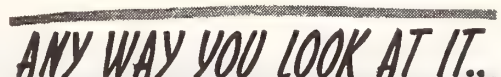
A M.G.M. PICTURE

Lichtman's
LINCOLN
ONE WEEK
OPENS
FRI. MAR. 16th

DAILY AND SUNDAY
Theatre Opens 12:30 P.M.
Only 4 Feature Shows:
12:45 — 3:40
6:30 — 9:20

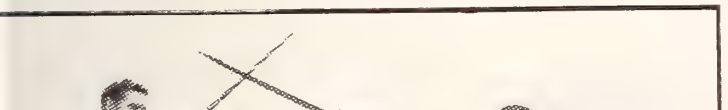
Bill Hoyle, director of advertising and publicity for the Lichtman theatres in Washington, D. C., created this montage layout with stills, had an artist letter in copy at top of illustration, and his newspaper make-up man did the rest with pressbook title and cast. Result was a real flash and excellent business at the Lincoln.

At right is an unusual design penned by Paul D. Robinson to promote the holdover engagement of "Practically Yours" at the Paramount theatre in New Haven, Conn.



ANY WAY YOU LOOK AT IT..
"Practically Yours" IS A HIT

THAT'S WHY WE'RE HOLDING
CLAUDETTE COLBERT FRED MacMURRAY
for a 2ND WEEK at the
PARAMOUNT
CO-FEATURE "DOUBLE EXPOSURE" Chester Morris



Dueling—hunting big game—and pretty girls—life's a grand adventure with

"Colonel Blimp"
in Technicolor

OPENING TOMORROW
BRANDT'S
GOTHAM
Doors Open 8:30 a.m.
Broadway at 47th St.

Left, advance display ads, announcing the opening of "Colonel Blimp" at the Gotham theatre in New York, stress action and adventure to allay impression that film is a drawing-room drama. Other advance ads play up romance and new star to American fans, Deborah Kerr.

JERRY ATKIN of Warner theatres' publicity department in Albany, N. Y., drops in at the Round Table to renew acquaintanceship during early vacation.

SHOWMEN PERSONAL

In New Posts: M. B. Cohn, has succeeded Jerry Zigmond as manager of the Newman, and Paramount in Kansas City. Nic Sonday, manager of the Fairway, goes to the Uptown and is succeeded by Kreuger Dillinder of the Rockhill. The new Rockhill manager is J. T. Dowdy; all these houses in Kansas City.

Holt Gewinner, Jr., manager Ritz theatre; John Gardner, at the Rialto; Jack Crutchfield at the East Macon and Thelma Thorpe at the Capitol, all Lucas and Jenkins houses in Macon, Ga. Don H. Jacobs, formerly manager of Warner's Sherman, Chillicothe, Ohio, has been appointed city manager at Mansfield, Ohio. Paul J. Montavon has been transferred from Portsmouth to take charge of the Sherman.

Frank M. Gow has been named general district manager in charge of all Famous Players theatres in British Columbia. Maynard S. Joiner, manager of the Capitol has been promoted to district manager of downtown Vancouver and Victoria theatres.

Charles Doctor, manager of the Dominion, Vancouver, takes over managership of the Capitol and Dave Borland of the Capitol, Prince Rupert takes Doctor's place. Harry Black goes from the Capitol, Penticton to the Prince Rupert.

Frank Kershaw, who has been in charge of the downtown Vancouver and Victoria theatres, goes to the head office in Toronto to take over management and supervision of General Theatre Supply Company, a subsidiary of FPC. Larry Bearg is now western general manager of Famous Players theatres.

Lynwood F. Goodyear, Ritz theatre, Clearwater, Fla. Holt Gewinner, Jr., Ritz theatre, Macon, Ga. Jack Crutchfield, East Macon theatre, Macon. Lloyd L. Pearson, Lloyd theatre, Rushville, Ill.

Thelma Thorpe, Capitol, Macon. E. E. Hubbard, Salem, Petersburg, Ill. Lou Klein, manager of the J. J. Joelsen Luxor theatre, Bronx, has assumed supervision of nine of the circuit's Br theatres; Jerry Spritzer, manager of the Jero steps up as supervisor of the remaining f houses.

Assistant Managers: William Hersc RKO-Schine-Paramount, Syracuse, N. Y.

Junior Showmen: Renee Andra Adler lbs. 5 oz., born to Mr. and Mrs. Ben Adler March 22. The father is art director for the W ner Bros. theatres in the New Jersey zone.

Happy Birthday: Joseph G. Polak, William Scruggs, Farol Horton, William H. Freen Milton A. Schosberg, Walter C. Bowyer, Bene A. Govan, Robert Ingham, J. T. Hughes, Weshner, Jack E. Alger, Jack Purves, W. Allison, Walter Fleck, Frank S. Nugent.

Wendell Richardson, J. V. Tamblingson, M well Weinberg, Bob Goodfried, Harry M. Yu Bernard V. Samuels, Robert Ben Battin, Freedman, Herbert Ram, Robert Corbin, H. Harrington, Walter Goldstein, William Brier Harry Kaden, Roland K. Vanderburg.

Fred G. Doney, Doty H. Elmore, Leo Bar Howard Sexton, Clifford L. Knoll, Warren Faust, William J. Mahon, Arden R. Strang, Godel, Marion B. Stout, L. B. Fuqua, Jer Leige, Murray H. Berg.

Showmen's Calendar: 1st, May Day; C Health Day; Dewey's Victory in Manila 1 6th, Robert Peary born 1854 (Discovered N Pole). 6th, National Music Week. 11th, Mi sota admitted to Union 1858. 12th, Florence Ni ingale born 1820 (Founder Modern Nursi 13th, Jamestown, Va. Settled 1607. Mother's 14th, First Constitutional Convention 1887. Capt. Kidd, famous pirates, executed in Lo 1701. 24th, 1st Telegraph message sent Brooklyn Bridge Opened 1883. 30th, Mem Day.

Tieups Highlight Stranger's "National Velvet" Campaign

Michael Stranger, manager of the State theatre, White Plains, N. Y., put on a bangup campaign on "National Velvet."

Walker's Drug Store had a counter display, and gave away souvenir photos of Mickey Rooney and Elizabeth Taylor. The Westchester Florist took a color blow-up of Rooney, with theatre and playdate credits, and used it as the focal point of a special window display.

Stranger managed to get a good display in the public library; a hobby horse tie-in in a children's barber shop; landed a poster on a department store's hat counter, and used door hangers in public buildings, and hotels.

He also promoted a Quiz program on radio station WFAS; had a wheel-spin put up in his lobby entitling all patrons who contributed to the Red Cross to win a free ticket if the indicator stopped on "National Velvet." Much of the copy for his campaign was done in racing form style, this idea being carried in heralds, displays, newspapers, etc.

Scholer Lands Full-Page Co-op

As part of his campaign ahead of "Meet in St. Louis" at the Ohio theatre, Sandu Ohio, Jerry J. Scholer promoted Cohn's S for a full cooperative ad page featuring ex sive fashions for children. The ad carried cuts of Margaret O'Brien in different out

By Staff Photographer

Some more MGM field exploiteers are pictured at the Round Table during recent visit to New York to attend home office conference. Left to right: Price A. Shoemaker, Jr., Chicago; Austin McGough, Des Moines; William Prass, Denver; Ernest Van Pelt, Salt Lake City.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

gures directly below picture title compare dollar gross with average gross and show rela-
e percentage of all engagements tabulated.

gures opposite theatre names represent percentage of tabulated grosses to average weekly
siness based on the six months' period ending January 31, 1945.

MBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over
n; (AA) Advance Admission.

DEX: Over-all performance percentage figures from previously published final reports ap-
ar in Service Data section of Product Digest. See last column of Release Chart for Index.

ARK WATERS (UA)

Final Reports:

tal Gross Tabulated	$296,000
omparative Average Gross	290,600
ver-all Performance	101.8%

LTIMORE—Century	105.1%
STON—Majestic, 1st week	142.8%
STON—Majestic, 2nd week	214.2%
STON—Majestic, 3rd week	128.5%
FFALO—Hippodrome	131.1%
DB) Dancing in Manhattan (Col.)	
ICAGO—Oriental	78.4%
SA) Vaudeville	
CINNATI—RKO Lyric	129.6%
EVELAND—Loew's Ohio, 1st week	169.4%
EVELAND—Loew's Ohio, 2nd week	144.4%
NVER—Paramount	70.0%
DB) She's a Sweetheart (Col.)	
NVER—Rialto, MO 1st week	89.8%
DB) Her Lucky Night (Univ.)	
NSAS CITY—Midland	65.0%
LWAUKEE—Warner	70.0%
DB) Thoroughbreds (Rep.)	
NTREAL—Princess, 1st week	112.0%
DB) Under Western Stars (Univ.)	
NTREAL—Princess, 2nd week	86.1%
DB) Under Western Stars (Univ.)	
ILADELPHIA—Stanton, 1st week	165.0%
ILADELPHIA—Stanton, 2nd week	99.0%
TTSBURGH—Fulton	97.4%
N FRANCISCO—United Artists, 1st week	120.6%
DB) My Gal Loves Music (Univ.)	
N FRANCISCO—United Artists, 2nd week	100.0%
DB) My Gal Loves Music (Univ.)	
N FRANCISCO—United Artists, 3rd week	86.5%
DB) My Gal Loves Music (Univ.)	
N FRANCISCO—United Artists, 4th week	80.1%
DB) My Gal Loves Music (Univ.)	
ATTLE—Fifth Avenue	101.5%
LOUIS—Ambassador	82.8%
DB) Strange Affair (Col.)	
ASHINGTON—Capitol	98.2%
SA) Vaudeville	

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ETWEEN TWO WOMEN (MGM)

First Reports:

tal Gross Tabulated	$147,800
mparative Average Gross	142,800
er-all Performance	103.5%

CINNATI—RKO Capitol	117.6%
CINNATI—Keith's, MO 1st week	160.6%
EVELAND—Loew's State	84.5%
DIANAPOLIS—Indiana	119.0%
DIANAPOLIS—Loew's, MO 1st week	81.9%
ILADELPHIA—Aldine, 1st week	131.2%
ILADELPHIA—Aldine, 2nd week	83.6%
ASHINGTON—Capitol, 1st week	119.6%
SA) Vaudeville	
ASHINGTON—Capitol, 2nd week	81.2%
A) Vaudeville	
SHINGTON—Columbia, MO 1st week	109.7%

•

INISTRY OF FEAR (Para.)

inal Reports:

tal Gross Tabulated	$473,200
mparative Average Gross	509,000
er-all Performance	92.9%

LTIMORE—Keith's	105.4%
STON—Fenway	246.5%
DB) The Man in Half Moon Street (Para.)	
STON—Paramount	136.0%
DB) The Man in Half Moon Street (Para.)	
FFALO—Hippodrome	129.0%
DB) Dixie Jamboree (PRC)	
ICAGO—Apollo, 1st week	90.9%
ICAGO—Apollo, 2nd week	75.7%
EVELAND—Loew's Ohio	118.6%
NVER—Denham	96.9%
INDIANAPOLIS—Circle	73.0%
(DB) The Man in Half Moon Street (Para.)	
LOS ANGELES—Paramount Downtown	102.5%
LOS ANGELES—Paramount Hollywood	102.4%
MINNEAPOLIS—Orpheum	75.9%
NEW YORK—Paramount, 1st week	100.2%
(SA) Johnny Long's Orchestra, others	
NEW YORK—Paramount, 2nd week	83.5%
(SA) Johnny Long's Orchestra, others	
NEW YORK—Paramount, 3rd week	80.7%
(SA) Johnny Long's Orchestra, others	
PHILADELPHIA—Stanton, 1st week	117.9%
PHILADELPHIA—Stanton, 2nd week	80.1%
PHILADELPHIA—Keith's, MO 1st week	91.0%
PITTSBURGH—Penn	74.7%
PITTSBURGH—Ritz, MO 1st week	93.7%
PROVIDENCE—Strand	96.1%
(DB) The Man in Half Moon Street (Para.)	
SAN FRANCISCO—Warfield	104.1%
(SA) Vaudeville	
SEATTLE—Music Hall	85.1%
(DB) The Man in Half Moon Street (Para.)	
ST. LOUIS—Missouri, 1st week	104.7%
(DB) The Man in Half Moon Street (Para.)	
ST LOUIS—Missouri, 2nd week	71.4%
(DB) The Man in Half Moon Street (Para.)	
WASHINGTON—Earle	92.9%
(SA) Vaudeville	

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THUNDERHEAD (20th-Fox)

First Reports:

Total Gross Tabulated	$254,500
Comparative Average Gross	246,400
Over-all Performance	103.2%

BOSTON—Memorial	105.9%
(DB) Hi, Beautiful (Univ.)	
*CINCINNATI—Palace	76.3%
CINCINNATI—RKO Shubert, MO 1st week	94.3%
KANSAS CITY—Esquire, 1st week	108.6%
KANSAS CITY—Esquire, 2nd week	81.4%
KANSAS CITY—Uptown, 1st week	111.1%
KANSAS CITY—Uptown, 2nd week	79.3%
LOS ANGELES—Chinese, 1st week	113.3%
(DB) Circumstantial Evidence (20th-Fox)	
LOS ANGELES—Chinese, 2nd week	83.3%
(DB) Circumstantial Evidence (20th-Fox)	
LOS ANGELES—Loew's State, 1st week	101.0%
(DB) Circumstantial Evidence (20th-Fox)	
LOS ANGELES—Loew's State, 2nd week	74.0%
(DB) Circumstantial Evidence (20th-Fox)	
LOS ANGELES—Uptown, 1st week	177.2%
(DB) Circumstantial Evidence (20th-Fox)	
LOS ANGELES—Uptown, 2nd week	81.8%
(DB) Circumstantial Evidence (20th-Fox)	
NEW YORK—Victoria	177.4%
*SAN FRANCISCO—Paramount, 1st week	123.4%
*SAN FRANCISCO—Paramount, 2nd week	91.6%

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PRACTICALLY YOURS (Para.)

First Reports:

Total Gross Tabulated	$166,100
Comparative Average Gross	159,000
Over-all Performance	104.4%

*CLEVELAND—Loew's State	91.7%
*CLEVELAND—Loew's Stillman, MO 1st week	104.7%
DENVER—Denham	140.1%
MINNEAPOLIS—Radio City	111.1%
MINNEAPOLIS—Century, MO 1st week	105.2%
OMAHA—Paramount	113.9%
(DB) Nothing But Trouble (MGM)	
OMAHA—Omaha, MO 1st week	95.2%
(DB) Nothing But Trouble (MGM)	
PITTSBURGH—Stanley	89.2%
PITTSBURGH—Warner, MO 1st week	76.0%
ST. LOUIS—Ambassador	115.3%
(DB) Double Exposure (Para.)	
ST. LOUIS—Missouri, MO 1st week	123.7%
(DB) Dark Waters (UA)	
WASHINGTON—Earle	108.4%
(SA) Vaudeville	

**Post-midnight performances discontinued because of curfew.*

St. Louis Total in Red Cross Drive Reaches $62,567

Harry C. Arthur, Jr., motion picture industry chairman of the American Red Cross War Fund drive for Eastern Missouri, announced this week that total contributions to the 1945 drive from Metropolitan St. Louis totaled $62,567.75.

A total of 115 theatres in Greater St. Louis participated in the drive, with audience collections totaling $39,432.92. Additional collections of $4,415.27 from the "Ice-Capades" show at the Arena, and $1,234.47 at the American Theatre swelled the total to $45,082.66 from audiences.

Motion picture exhibitors and employees contributed $10,347.24, film exchanges and supply houses added another $5,770.75, and Motion Picture Operators Union Local 143 and Stage Employees Local 6 contributed $1,367.10, to reach the grand total in metropolitan St. Louis.

In the absence of Harry C. Arthur, Jr., from the city, Albert Stetson, director of War Activities for Fanchon and Marco-St. Louis Amusement Company Theatres presented the check to Walter Boehmer, chairman of the drive in St. Louis.

Blue Network Will Become American Broadcasting

The Blue Network will become the American Broadcasting Company, with the Blue designation completely dropped, June 15, Fred Smith, vice-president in charge of advertising and public relations, announced last weekend in New York. Eight new stations, as previously reported by the company, will join the network on that day, bringing to 197 the stations affiliated or owned by it.

Mr. Smith said that the company planned to accelerate its public service functions by providing time for a 52-week series of air shows, produced by the representatives of management, on the same basis as now provided for labor.

Another series will be available to the Government to present its messages to the public, and still another will be devoted to various aspects of peace.

Managers Aiding Red Cross Drive To Get WAC Awards

Citations to be awarded by the War Activities Committee to managers who made audience collections on behalf of the Red Cross War Fund and reported the same to their chairman, are being prepared and will be in the hands of exchange area chairmen about April 20. The shields will be signed by S. H. Fabian, chairman of the theatre division of the WAC; N. Peter Rathvon, national chairman for the drive, and the individual exchange area exhibitor chairman. The area chairmen will have complete charge of distribution of awards and will issue them only upon receipt of managers' final collection reports.

California Theatres Report $365,281 for Red Cross

Charles P. Skouras, California chairman of the motion picture industry's Red Cross drive, Tuesday reported to N. Peter Rathvon, national industry chairman, that 362 theatres of the 601 pledged to the drive had reported total collections of $365,281.57. Collections in theatres of the Fox West Coast circuit operating in northern and southern California as of Tuesday were at an all-time high of $236,687.

Goldwyn's "Wonder Man" To Open in New York May 15

Samuel Goldwyn's "The Wonder Man," starring Danny Kaye, is scheduled to open at the Astor theatre on Broadway, May 15, with Goldwyn's current film at that theatre, "The Princess and the Pirate," expected to continue until that date. The two Goldwyn pictures are the only ones which have been dated for the Astor since Mr. Goldwyn and David O. Selznick concluded their joint deal for the house in February.

Iowa Theatre Reopens

The 225-seat Princess theatre, Ochyedan, Ia., has been reopened by Chester Coyer.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. *Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

3 BERNDT MAURER 16MM. RECORDING SYSTEMS with latest variable intensity galvanometers, $1995; Akeley Newsreel sound Camera, modernized with variable intensity galvanometer; Portable Amplifier; Magazines; 3 Lenses with matched finders; friction tripod cables; represents $13,000 value. Special at $6,995; Duplex 35/16 Reduction Printer, $2,250. Send for list of recording and laboratory equipment. S. O. S. CINEMA SUPPLY CORP., New York 18.

16MM. STUDIO RECORDING PRODUCTION OUTFIT—Berndt-Maurer, Model D Recorder, Amplifier, Power Pack 2-400 ft. Magazines, all cables, 4 Cases, Film Phonographs, Amplifier, Transformer, Mike Boom on wheels, L & ft. extension; portable Dolly with Seat and Tripod; 1000 watt Bell & Howell Sound Projector, separate Amplifier; 12-2000 watt Fresnel Lights, Cables; Spider Boxes; Complete ready for work. Double 78 RPM Turntable in Cabinet. CAMERA MART, 70 West 45th St., New York.

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BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

NEW AIR WASHERS, ROTARY SPRAY MAT TYPE to work with any blower—easily installed. 5,000 cfm., $115; 7,000 cfm., $140; 10,000 cfm., $170; 15,000 cfm., $200; 20,000 cfm., $230. Recirculating Pump slightly additional. New prewar Blowers starting at $106.50 for 5,500 cfm.; also Diffuser Grilles, from $21.80. AA-5 MRO Priority required. Send for Air Conditioning Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

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SEVEN SOLD LAST MONTH — COMPLETE SIMplex Booth outfits consisting of Projectors, Lamphouses, Lens, Soundheads, Motors, Amplifiers, Speakers and sound screen. Rebuilt and guaranteed one year—$1500.—why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

ARMY SURPLUS GENERATORS, GOOD FOR years, 40/80A 220V, worth $500, now $95.; Arc Spotlamp 100A with pedestal, $125.; Simplex E-7 Intermittents, $75.; Water Cooler, DC only, $77.50; Brenkert F2 combination Slide Effect Machine, cost new $750., closing out $265.; Roth Actodector Suprex Generators rebuilt, $397.50; Low-Intensity Arc Lamps, $75. Spring bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

575 HEYWOOD - WAKEFIELD HEAVY PANEL back, squab cushion chairs, steel tubular standards, excellent condition, as is, $4.35; 500 Heywood-Wakefield heavy panel back, box spring cushion Chairs, excellent condition, $5.95; 200 Irwin heavy panel back squab cushion Chairs, excellent, as is, $4.75; 900 Irwin Chairs, heavy panel back, box spring cushions, newly reupholstered, rebuilt, $7.50; 700 American veneer Chairs, 3-ply backs and seats, reconditioned, $4.50; Aislelites, $2.97. Wire us now. S. O. S. CINEMA SUPPLY CORP., New York 18.

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MANAGER WANTED—MIDWEST CITY—GIVE EXperience, references and salary desired. BOX 1845, MOTION PICTURE HERALD.

WANTED: MANAGER FOR MODERN THEATRE in coal mining camp. Also two operators for other towns. These positions permanent, with excellent opportunity for advancement. State age, draft and family status, experience, references, salary expected. Drunkards, drifters and chasers need not apply. CHEROKEE AMUSEMENTS, INC., Erwin, Tenn.

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FIRE EXTINGUISHER AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

SERVICING DATA RCA PG105 $2. WESLEY TROUT, Engineer, Enid, Okla.

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AT LIBERTY: THEATRE MANAGER—ENERGETIC and aggressive showman. Experienced all types of operation and responsible in every respect. Reliable, references. Desires connection with individual operator as close associate or with leading corporation. ADDRESS BOX 1843, MOTION PICTURE HERALD.

THEATRE MANAGER DESIRES CHANGE. REAL showman—community builder—expert buyer - booker - publicist. Will consider any good offer anywhere. Address ATHA, 1812 Elsmere Ave., Dayton, Ohio.

PROJECTIONIST, EXPERIENCED, DRAFT EXempt, desires job in mid-west, especially Missouri. Working now third year same place. Good references. CARIC CLARK, Dreamland Theatre, Natoma, Kas.

THEATRES

WILL BUY OR LEASE PROFITABLE THEATRE; prefer Eastern States. BOX 1846, MOTION PICTURE HERALD.

TO LEASE OR RENT 1 OR 2 THEATRES IN small town. C. COOTER, 628 Luttrell St., Knoxville, Tenn.

WILL LEASE MOTION PICTURE THEATRE ANYwhere in Florida. Give complete details. CONRAD A. HETZEL, 319 Evernia St., West Palm Beach, Fla.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEAtre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE SHOOTING - CHARTS. THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn moderate theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

SIGN PAINTING

SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

Payment Secures Option On Willkie Memorial

George Field, executive director of the Willkie Memorial Building Fund of Freedom House, announced in New York last Friday that he sent a $15,000 check to the owner of the building at 20 West 40th Street, N. Y., to take up the option on that structure which has been selected as the memorial to Wendell Willkie. The check will be followed by an additional payment of $25,000 April 24 when the option will be taken up formally. Mr. Field said the funds were from the $125,000 received in approximately 7,200 contributions and pledges for the fund, which seeks $250,000.

Foy to Supervise Twelve Pictures at 20th-Fox

Darryl F. Zanuck, vice-president in charge production of 20th Century-Fox, and Joseph Schenck, executive head of production, have a nounced that in addition to the productions M Zanuck will produce personally, producer Bry Foy will supervise a dozen productions assign to producers Robert Bassler, William Girard, W ter Morosco and Ben Silvey.

The Foy unit will concentrate on action, m tery and exploitation specials and each will based on a melodramatic theme, although seve will be of a comedy vein, it was said.

H. Bruce Humerstone is preparing a father-ar son drama, titled "Within These Walls." B Silvey will produce "The Spider," a myste melodrama based on the stage play, "Dogs War" is another of Mr. Foy's specials. Anoth Foy vehicle scheduled to go before the camera "Command to Embezzle." "The Lonely Journe will be based on the idea of an ex-soldier afflic with amnesia and his courageous attempt to certain his true identity.

The play, "The First Year," is on the list, are "Nurses Fight Too," "Lady at Large," "Sitti Bull," "Beyond Death Valley," "Congratulatio and "Caribbean Mystery."

Gehring Reelected 20th-Fox Family Club President

William C. Gehring, Twentieth Century-Fo western sales manager, has been reelected una mously president of the 20th Century-Fox Fam Club for his third term. The complete 30th an versary slate follows:

Mr. Gehring, president; Lew Lehr, first vi president; Jack Sichelman, second vice-preside Eugene McEvoy, third vice-president; Theod A. Shaw, treasurer; Elsie Boland, secretary. T board of governors includes all of the above ficers as well as Doris Adelman, Hettie Gr Baker, Morris Breggin, N. N. Brower, Mor Caplan, Francis X. Carroll, Edna Dreher, Fra Kelly, E. H. McFarland, Harry Reinhardt, Ar Schneider, Joseph Seco, Stella Sidel, Norm Steinberg and Julia Wolpin.

McCormick in Hollywood Discussing Promotions

S. Barret McCormick, director of advertisi and publicity for RKO Radio, was due in Hol wood this week. Having already set national ca paigns on "The Enchanted Cottage," "China Sk and other forthcoming releases, Mr. McCormi will discuss plans with studio executives for "T Spanish Main," "George White's Scandals 1945," "Johnny Angel," "Those Endearing You Charms" and "Bells of St. Mary's." Mr. M Cormick was also to meet with Leo Spitz a William Goetz on promotion plans for Intern tional's "Along Came Jones," with Samuel Gol wyn on "Wonder Man," and with Walt Disney.

20th-Fox Sets Two for Release During May

Twentieth Century-Fox will release in May Bi Rose's "Diamond Horseshoe," and the Laurel a Hardy comedy, "The Bullfighters," W. J. Kupp general sales manager, has announced. These ma the 23rd and 24th films to be released thus far the 1944-45 season. "Diamond Horseshoe" is Technicolor and stars Betty Grable with Di Haymes.

Show "Son of Lassie" April 19

MGM has made last minute changes in t trade-showing dates for "Son of Lassie" so th the film will be screened simultaneously in exchange centers April 19, with the exception Boston and St. Louis, where it will be show April 20.

Canteen For Red Cross

The Silver Screen Canteen, New York, ope ated by the Screen Office and Professional E ployees Guild, and the Screen Publicists Gui devoted its Wednesday night affair to the R Cross and patients at the St. Albans Hospital.

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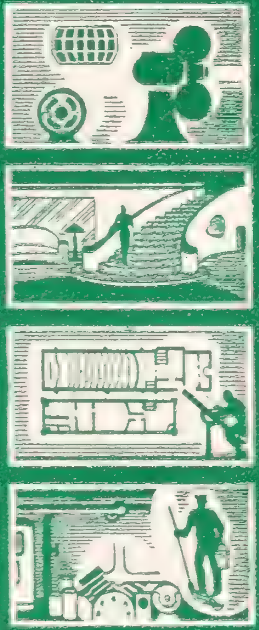
Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN



THE EFFECT OF WAR DEVICES ON POST-WAR SOUND

HOW NEW SEATS CAN MEAN ALSO A BETTER PLAN

PHYSICAL OPERATION · MAINTENANCE

APRIL 7, 1945

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THEATRE SUPPLY DEALER

HAS...

RCA Sound Equipment

for Every Size Theatre

If you qualify for new equipment available under WPB order L-325, see your RCA Theatre Supply Dealer. He will see that the proper forms are filled out, and that the application is properly filed for the equipment you need. Get in touch with him without delay.

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WAR
BONDS

RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, N. J.

90-69

ILEX PROJECTION LENS f

Clarity and Brilliance

FEATURE ILEX PROJECTION LENSES

Pictured above is the famous Ilex f.2.5 Projection Lens. Made in a variety of focal lengths.

Through years of use in the theaters of the nation, Ilex Projection Lenses have acquired an enviable reputation for dependability. These lenses have exceptional definition and sharpness.

Today, on fighting fronts all over the world, Ilex precision optical instruments are demonstrating outstanding qualities and showing an amazing ability to take rough and tough punishment without alteration of optical characteristics.

The experience and knowledge gained from wartime research, production and service promise even finer Ilex Projection Lenses in the future. So, "Look to Ilex" for precision optical equipment.

At present, Ilex products are available only on high priorities.

BUY WAR BONDS

ILEX OPTICAL CO., ROCHESTER 5, NEW YORK

SHUTTERS AND LENSES ILEX **OPTICAL INSTRUMENTS**

BASIC ENGINEERING PRINCIPLES

BEHIND THE TRANSVERTER

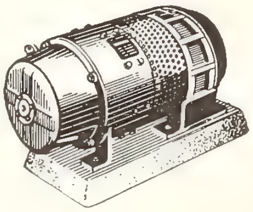
GIVEN a definite need . . . such as correct and properly sustained voltage at the arc . . .

Given an engineering staff capable of designing a motor generator of such superb quality as the Transverter . . .

It becomes logical that its manufacture takes place in a plant where basic engineering principles are ever in control.

In design . . . in materials used . . . in methods of production employed . . . in precision of inspection . . . step-by-step basic engineering principles, time proved, are employed.

THE
TransVerteR



Manufactured exclusively by
HERTNER

For further details consult NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

In Canada, General Theatre Supply Co.

THE HERTNER ELECTRIC COMPANY

12690 Elmwood Avenue
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A GENERAL PRECISION EQUIPMENT CORPORATION SUBSIDIARY

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SCREENS

Quality

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

Said 'n' Done

STATEMENTS AND REPORT
ABOUT THEATRE EQUIPMEN
MATERIALS AND SERVICE
AND THOSE WHO SELL THE

Theatre Model Popcorn Machine

Designing of a popcorn machine especial to meet the vending and environmental co ditions peculiar to motion picture theatres h been announced by National Theatre Supp following a conference of NTS sales hea and J. R. Burch, president of the Star Man facturing Company, St. Louis, popcorn m chine makers. The announcement states:

"This model is to be so constructed that can handle capacity crowds during befo show rush hours, be simple in operation a harmonize with modern lobby design."

Representing National Theatre Supply the conference in St. Louis, were J. W. S vies of the home office sales promotion depa ment; R. L. Bostick, manager of the Dall and Memphis territories; and Arthur Stefano, Missouri supervisor.

National also intends to enlarge its po corn vending service to include all suppl and accessories.

•

Two new division managers have been a pointed by the American Seating Compan H. F. Robinson, *West Coast;* J. J. Thom son, *Eastern. Mr. Robinson will also rete his post as manager of the San Franci branch. Mr. Thompson was manager of t Syracuse, N. Y., branch; in his new positi he succeeds James M. VerMeulen, who w recently named general sales manager.*

•

Candy Cases Available

A new edition of the catalog of the Colu bus Show Case Company, Columbus, Oh celebrating the concern's 50th year of ope tion, illustrates a number of the models in line suited to theatres for candy display, cluding those adapted to serve as counters built-in booths, and cases set flush in the wa

These cases are available in small quantit for civilian use, according to J. C. Mo gomery, sales manager. No priority is requi for cases without fluorescent lighting.

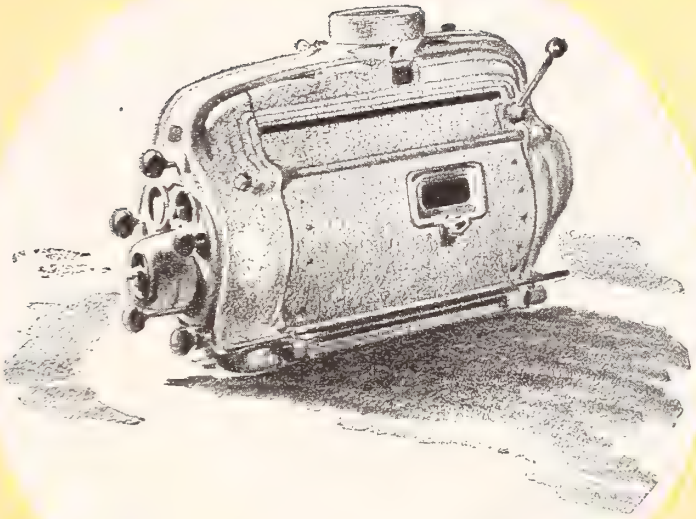
•

The War Department has issued a Wh Star, representing the second product award, to Motiograph, Chicago, for contin meritorious service in the manufacturing war equipment. Except for limited prod tion of Motiograph projectors and sound s tems, and components of such equipment, cording to Fred C. Matthews, chief executi facilities are devoted to war production.

•

Box-Office Equipment Featured

The 28 branches of National Theatre S ply have arranged to feature box-office equ ment throughout the month of April—g admission signs, coin holders, speaking tu ticket registers, ledgers, and report forms

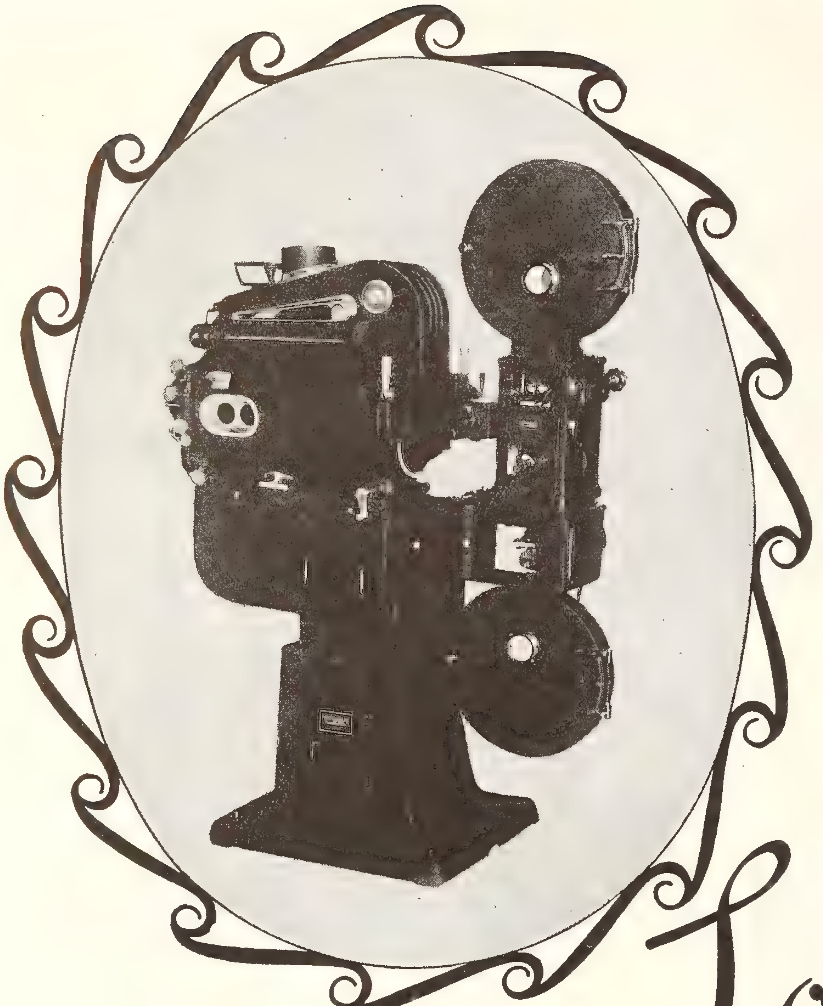


GET THE LOW DOWN ON HIGH INTENSITY

● Let Strong light your way to low cost high intensity projection. Enjoy twice as much screen light as is possible with low intensity lamps and with little increase in cost. As the only projection arcs manufactured complete within one factory, Strong lamps can be so engineered as to guarantee the best screen results. They're sold by the better independent theatre supply dealers.

◆

The
Strong
Electric Corporation
87 City Park Avenue • Toledo 2, Ohio
The World's Largest Manufacturer of Projection Arc Lamps



How Long

WILL YOUR NEXT PROJECTORS LAST?

If they serve as well as Motiograph, your purchases will be few and far between. Motiographs, with their unbelievable resistance to wear, are the favorite today.

Since we cannot produce enough Motiograph Projectors and Mirrophonic Sound Systems to meet current demands, we are taking care of only those in dire need.

Your Motiograph Dealer will be glad to tell you all about this superior equipment, or we suggest that you write us for descriptive circular.

MOTIOGRAPH

"Since 1896"

4431 West Lake Street • Chicago 24, Ill.

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

rther Speculation on levision's Near Future

:CA's new "large-screen" *home* television
eiver was unveiled at the National Broad-
ing Studios in New York in March to an
ience, mostly members of the press, that
uded many a motion picture journalist
fully alert to the competitive implications
such equipment—competitive, that is, be-
se of the counter-attraction to showbusi-
that home entertainment represents. The
RCA receiver projects an image 21x16
es on a translucent screen, doing it with
rors. Much larger than the direct-re-
ion screen, it considerably extends the
fortable limits of the audience, giving our
er families a break, or allowing the rela-
ly well-off owner of a set (the price would
bout $400) to ask his less fortunate neigh-
in for a show.

motion picture 21x16 *inches* is not very
e, of course. But a sofa and house slip-
, and perhaps a bottle of beer, offer com-
sations. This is assuming that the image
ultimately be sharper and have more pic-
al values. That achieved in the demonstra-
—and transmission was entirely by wire
ead of radio—supplied little more than
imum delineation. For spot news events,
ever, such quality would probably prove
ptable—the idea of physical presence
ld make up for much of the pictorial
ciency.

Iome television, it was pointed out in the
ussion that followed the demonstration, is
like radio, a medium for hourly, even
y, entertainment. Washing the dishes or
ing bridge while watching a television
formance would severely limit efficiency in
er function, to say nothing of its looking
ully silly. When you watch a television
w you don't do anything else. It was
ught that a few hours a week would be
ugh of that for most people.

om the Theatre Angle

Competitively, the theatre is not without a
pon in television. Unlike sound-radio,
vision has brought radio transmission, or
least electronic reproduction of a remote
inal, into the field of public entertainment.
t how nobody yet knows, but in some way,
bably several different ways.

ome interesting explorations in this direc-
were made in a recent issue of *Television*
Dr. Alfred N. Goldsmith, New York en-
eer whose interest in both the electronic
and the techniques of the motion picture
well known to the readers of these col-
ns. In his regular department, "One
n's Reflections," he referred to the petition
he Society of Motion Picture Engineers to the Federal Communications Commission for experimental facilities for theatre television.

"It is not certain whether theatre programs will be distributed by conductors or by radio," he went on to say, "but the Society's proposals indicated the line of thought of the motion picture engineers. They envisioned in each city a group of distributors of theatre television entertainment. Each of these distributors would have a television transmitting station from which the program would go to the receivers in a group of theatres within the service area of the transmitters.

"The programs would come from three possible sources. They might originate at the transmitter studios as live talent performances, or even as film presentations. Alternatively, they might be outside events picked up by a mobile unit or two in the field and relayed to the main transmitting station.

"Or as another method, they might reach the transmitting station by a nationwide wire or radio-relay system which would enable syndication of all programs throughout the country. This might mean that each distributor would thus require a group of frequencies. Since there might be quite a number of distributors in the larger cities, the need for frequencies would rise correspondingly. And since high-detail color television might ultimately be required, the channel width would be considerable—perhaps 40-60 megacycles or even more.

"The sum total of the Society's request for allocations was therefore thousands of megacycles and, accordingly, such operations could be placed only on the frequencies of the order of 10,000 megacycles or more! Only a minor fraction of the frequencies were requested at present for experimental test, but the basic planning was clearly an ambitious and imaginative one."

Declaring that theatre audiences have a different psychology from home audiences, Dr. Goldsmith said that home programs would be more intimate, while they would have to be differently timed.

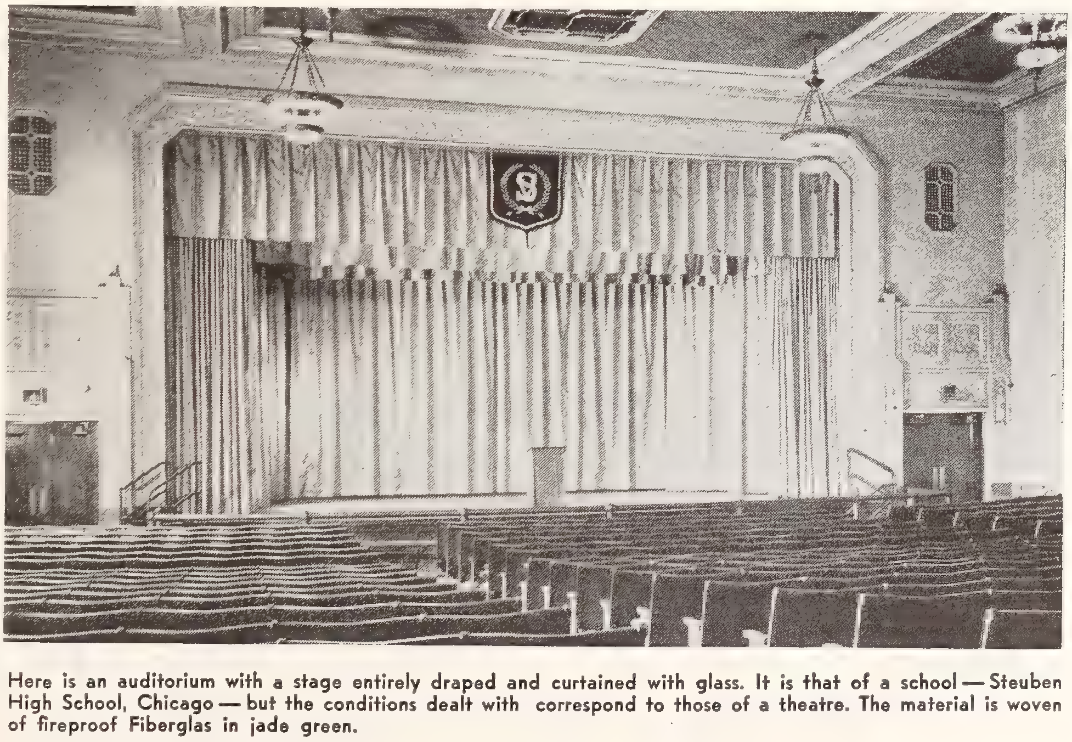
"Consequently," he pointed out, "theatre television to a large extent will need its own source of programming. Naturally outstanding events addressed to the home might find their way to the theatre screen, but this would account only for a relatively small percentage of theater programs.

WOULD THEATRES "TIE UP" EVENTS?

"There have been proposals that such events as racing, boxing and many other sports which will make top theatre television fare should be specially picked up for televiison. The question which must arise is whether theater interests will be able to tie up events exclusively for their use. There is also the possibility that the theatre television transmitter might thus partly replace the film projection rooms of the various theatres it services."

An interesting point brought out by Dr. Goldsmith in his *Television* article was that if radio were used for the distribution of the theatre-television programs, some additional interesting problems would arise in connection with property rights in the program.

"Perhaps such protection can be secured by



Here is an auditorium with a stage entirely draped and curtained with glass. It is that of a school — Steuben High School, Chicago — but the conditions dealt with correspond to those of a theatre. The material is woven of fireproof Fiberglas in jade green.

Good Showmanship Dictates the Use of

WAGNER

Translucent Plastic

CHANGEABLE LETTERS

The modern means of attracting attention to your billing. They make a vivid display—impossible with any other letters—which demands reading, pulls in business.

Gorgeous, colorful copy, with the brilliance of neon is attained when your regular marquee display light shines through them. And by day they afford sharply silhouetted letters which assume third dimensional effect. That's why great numbers of theatres are replacing their old style solid opaque letters with these boxoffice magnets.

You can buy them now without priorities in 4" and 10" sizes, and in fonts of assorted colors (red, green, blue, amber and opaque black) from 76 letters up. The beautiful, non-fading colors are permanent, go all the way through the letters. There is no surface color to chip or scale off. Painting is never required.

Strong and durable, they are equally effective outside on the marquee or inside in

WAGNER LOBBY DISPLAYS

MODERNIZE YOUR LOBBY BILLING NOW
WITH WAGNER LOBBY DISPLAYS
SELL YOUR SHOW EFFECTIVELY

Wagner Lobby Display Units are easy to install in any desired length. Quality constructed of pre-war materials, they are made of sheet steel, with attractive white enamel finish. Letters are mounted on the bars in the middle or firmly held in position at the top or bottom by slipping under the clips.

ALUMINUM LETTERS now available for replacement purposes and for those who do not insist on 100% advertising value.

At your theatre supply dealers. Literature and name of nearest dealer will be sent by writing.

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Avenue, Chicago 12, Ill.

Don't forget there are TWO wars on—
BUY WAR BONDS—AND KEEP 'EM!

MATTING

AMERITRED SOLID PLASTIC FRICTION MATTING
For entrances. Non-slip. Lies flat. Good scrapeage. Easily handled and cleaned. Black in color. Comes in sheets 29"x63"x¾". Can be trimmed for smaller or odd shaped areas.

FLEXIBLE WOOD LINK MATTING

RUBBER MATTING FOR USE IN FRONT OF EXPOSED SWITCHES

See your supply dealer or write for prices and literature on matting for safety, sanitation and comfort. Give details of your problems, location, prevailing conditions, size of the area, etc.

America's Largest Matting Specialists

Also Offering Matting Repair Service

AMERICAN MAT CORPORATION 1722 Adams Street, Toledo 2, Ohio

copyrighting the programs," he said. "O further, they may be transmitted as multipl addressee messages of private nature on point-to-point basis rather than as broadca messages."

Seating Plan Progress

Two new theatre projects, one just co pleted, the other in construction, notab exemplify the acceptance among hard-head theatre operators of unobstructed vision, co fort and safety as the primary consideratio in the planning of auditorium seating. Th has been the objective of this publication f many years, during which scores of stud and actual plans have been presented—and are back on the subject again in this issu looking toward the big job of reseating th will have to be done after the war.

Under construction in Spokane is a theat which will employ the so-called "Continenta plan of seating. We do not have the se per-row count for this particular case, b presumably it is well over the usual limit fourteen seats, with row spacing sufficient satisfy fire regulations. There will be an ai only at each side. To be called the Garla this theatre is being built by Lester N. Jo son, Roy L. Bair, E. W. Johnson and Jan Crick, from plans by Funk, Molander & Jo son, Spokane architects.

The Palms theatre, a Publix-Rickards-N house, recently opened in Phoenix, Ariz., restricted the capacity to 800 seats with inch spacing, even though the chairs Kroehler retracting-seat type.

This is a far cry from the time when sh men ordered architects to plan for maxim capacity and the public be damned. Accepta of the other point of view was develop gradually before the war; soon after it, think, a theatre representing the old attit will be definitely obsolete. —*G. S*

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What we have learned about sound in wartime—and what it means to

POST-WAR THEATRE SOUND

The war has brought radar
nd other advances in the
lectronic arts, which include
notion picture sound. How
nuch will this experience con-
ribute to the arts of the film
hen peace comes? Here is
n answer from a sound engi-
eer familiar with both theatre
nd war device development

WILLIAM M. JUREK

FEW OF US have the oppor-
nity to see the miracles of the electronic
oratories that are helping our men on the
ttlefields around the world—on land and
, and in the air. Fruits of research have
ought many new terms and instruments to
e attention of the public without throwing
uch light on their use in the post-war world.
otion picture sound is an electronic art.
hat, then, may this research in electronics
the waging of war, mean to motion pic-
re sound?

Before answering that directly, let us see
at the more significant advances have been.
ne of these is radar. Radar has given our
hting men eyes to see through darkness,
and mist by transmitting micro-wave im-
lses into space. Any objects in the path of
ese impulses produces an echo that registers
indicating devices the distance, location
d, in general, the size of the object in their
path. Radar has made possible operations on the sea and in the air that otherwise would have been impossible. During the early air attacks on London, England was saved by radar instruments that gave ample warning of the approaching enemy, thus giving the populace a chance to prepare proper defense with the limited facilities at hand.

The *handy-talkie*, or *walkie-talkie*, a portable miniature transmitter and receiver, has replaced the wire telephone in our fast moving front lines and established a new field of dependable communications for use over a short distance.

The self-calculating gun directors have eliminated the guesswork in the fast and dependable control of our high-powered, fast-operating anti-aircraft equipment. Portable, depth sounding equipment for small boats, made by some of the motion picture equipment manufacturers, has brought about safer landing operations in uncharted waters.

Radio frequency heating has been a tremendous aid to production on the home front where a quick, controllable, even heat is desired—operations ranging from the evaporation of moisture at low temperatures to the tempering or melting of steel alloys at extremely high temperatures. Many instruments and theories have been contributed to the science of medicine and the art of plastics that were brought about by this new form of heat generation.

Frequency modulation (FM) will be accepted in every home as soon as the transmitting and receiving equipment is available to the general public. FM will present to the people at home a new conception of sound reproduction introducing new realism in tone and volume range only enjoyed by the few privileged to attend the studio program, thereby making people more conscious of better quality in sound reproduction. The motion picture theatre will have to improve its present standards to match the capabilities of FM. Unfortunately, the theory of FM cannot be applied directly to the sound equipment in the theatre, but the associated FM sound equipment will set new standards by which all mechanically produced sound will be judged.

Before the war the motion picture industry, seeking a new and better medium for sound recording and reproduction on film, developed the push-pull sound track method. All of the major studios made their pictures with this sound track available to people capable of using it. All forward looking manufacturers at that time made their reproducing equipment capable of utilizing the push-pull or standard recording method. In the post-war era, the push-pull sound track will soon replace our present single track system as there is no immediate promise of another method of comparable competence.

Wire recording, a relatively old art, has been brought forward and improved to the point where it is practical for the recording of speech. The reason for its great ac-

(*Continued on page* 16)

Why Post-War Reseating Should be Planned for Now

1. TO GET NEW CHAIRS IN GOOD TIME
2. TO PREPARE A BETTER SEATING SCHEMI

OF the things that the wartime theatre has needed but hasn't bee
given, auditorium chairs probably top the list in importance. Proje
tion equipment replacement parts and supplies are more critical; the Go
ernment has allowed these, to keep theatres running. But pleas for an allo
ment of material for the manufacture of a certain amount of new seatir
have been consistently denied — theatre and seating industry adviso
boards have been courteously heard, but that has been all. . . . We kno
of no theatre that has had to close because its seating collapsed; indee
the chairs of most theatres have been bearing up the weight of more pe
sons per day than ever before. The more important significance of tl
situation lies in its effect upon the demand for new seating when restri
tions are removed. That demand will come all of a sudden, and in tr
mendous dimensions. Millions of chairs will be wanted, quickly. . . . Tl
seating industry will need lots of time to turn them out. Fortunatel
it will be able to approach a normal rate of production, it is estimate
in from 60 to 90 days. That depends, of course, upon the availability
materials. But in any case, the size of the demand means a long wait f
hundreds of theatres, and longest for those that do not order early.

RESEATING on such a scale presents an extraordinary opportunity f
the theatre business to extend the better standards of vision, traf
convenience, and comfort. Reseating under these circumstances urg
examination of existing seating plans, looking toward practical revisi
of them in the interests of more effective exhibition. This may sugge
changes calling for substantial planning that must be completed befo
chairs can be intelligently ordered. What to look for in such an exar
ination, and how a reseating job may readily include plan and even auditorium floor slope changes are discussed in this article.

By BEN SCHLANGE

THOUSANDS OF existing theatres will be reseated when auditorium chairs again are available. In many instances the installation of new seating will be part of a general modernization project; in others auditorium conditions may be such as to allow the exhibitor to be content merely to replace the old chairs without giving any thought to factors closely related to effective seating. In either case it would be a mistake to appropriate a large sum of money for the purchase of new chairs without considering another seating plan, to see if a new arrangement, one that is entirely feasible economically and otherwise, would not add to the value of the installation.

Actually, auditorium seating is a matter of auditorium design. Reseating can be approached, within limits, from a similar point of view. While we are reseating, it is only practical to take as much advantage as possible of advances in theatre planning realized since the original installation was made.

What we are primarily after in restudying an auditorium floor for reseating is better vision and greater comfort and convenience. These improvements, however, affect the chair itself—its life and maintenance. Finish materials, internal supports of upholstery, chair mechanisms are subject to greater strains when the seating plan and the floor pitches are such as to cause constant shifting in a seat to obtain an unobstructed view of the screen.

Besides replacement of worn-out, obsolete or shabby chairs, reseating should accomplish (if these are not attained in the original plan) unobstructed vision of the screen, efficient movement of traffic under both normal circumstances and those of emergency, rapid movement of patrons between rows with minimum disturbance to persons seated. To accomplish these important features it may be necessary to reduce the capacity; however, it is now highly questionable whether a larger capacity at the expense of good vision and comfort represents sound business principles.

PLANNING FOR BETTER VISION

How may these conditions be achieved in reseating an auditorium in which the original plan has not provided them? Let us consider first vision of the screen. There are three factors: (1) floor pitches, (2) screen size and position, and (3) the lateral (cross-wise) position of the seats in one row in relation to those of the row immediately ahead. The latter (3) determines whether a patron must look over a head in the row immediately in front, or between two heads in that row and over a head in the following row. By staggering the seating vision between heads in the next row forward can be provided with less incline of the floor than otherwise would be necessary. Indeed, it reduces the floor pitches by about one half, the precise amount varying according to the type of floor slope employed.

Most theatres built before 1930, and many built since, provided clearance over the heads of patrons *two* rows ahead, with the person seated immediately in front creating an obstruction. This condition was once considered quite generally in the business to be "good enough," it being assumed that people did not mind shifting in their seats to obtain an effective view of the screen between heads immediately in front. This attitude is disa
pearing. Quite a few theatres construct
shortly before the war had floor and seati
plans which provided unobstructed vision
the screen without recourse to such shiftin
They represent an important advance whi
must be established as standard practice aft
the war. To have to shift around in on
seat in order to see the screen properly is u
comfortable; it defeats all the efforts of man
facturers and of exhibitors themselves to pr
vide chairs of comfortable design.

In reseating one of course does not have t
latitude enjoyed in planning a new theat
Fortunately, in some existing theatres o
structions of vision can be adequately remov
by staggering the chairs, perhaps also changi
the position of the screen. In others, howeve

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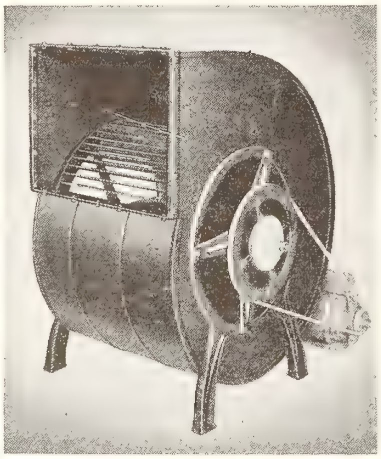
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some adjustment of the floor pitches, or chang in the character of the floor slope, is addi tionally necessary.

In planning for seating, the theatre man agement should make a survey of condition to see *if* the plan could be improved, *how* i might be improved, and *what* changes woul be required to improve it. Following are sug gestions for such a survey:

IMAGE SIZE AND LOCATION

Determine if the screen can be moved fa ther away from the first row of seats neare the screen. Check the dimensions of th image and consider reducing the size if th width is greater than a dimension obtaine by dividing the total viewing distance (scree to last row of seats) by 5.4. *Excessive ima size decreases the value of seats nearest t picture and forces the bottom of the pictu lower than it otherwise would have to be.*

Consider having the bottom of the pictu image as much as 6 feet above the floor lev under the first row of seats nearest the scree (The picture should not be raised if the t of the image will be obscured by the overha of a balcony for people seated in the rear the main floor.)

The existing floor slope should next checked to determine whether, by the intr duction of staggered seating, a sufficient clear view of the image can be provided fr practically all viewing points. It is importa to note here that an effective staggered se ing arrangement is not obtained by mer placing the arm block of a chair on a line w the center of the back of the chair ahe This procedure will cause more obstruction vision from many seating locations than ordinary seating arrangement.

PLANNING FOR STAGGER

This is true because of the fact that e seating location subtends a different angle the screen proper. Each stagger plan the fore needs to be worked out so as to prov proper clearance for each seat. Adjustme in chairs should be specified in the plan so to effect the clearances and also an even ai line.

The use of extra-wide chairs at the e of alternate rows has been resorted to q frequently as a means of staggering seati It is an expedient rather than a precise meth The odd chairs have no real utility other t to effect stagger of the regular chairs, they of course impart a queer appearance the seating assembly. But aside from t the method is deficient in that it does not t variations in visual angles into considerati You get the general effect of a stagger p but not its complete advantages.

FLOOR SLOPE CHANGES

In some theatres it may be that the use a properly designed stagger plan, and ele ing the screen, will not produce the des clearances. It will be found that the h of people seated two rows ahead will obscure the view of some bottom portion the screen image. Although the use of s gered seating in these cases will overcome more important obstruction created by heads immediately in front, it is advisabl apply further remedies to correct the cond fully.

In these theatres the floor slope is in cient in amount, or is of a type unsuite nditions. Floor slopes cannot be increased ithout a substantial expenditure of money nce it entails digging to levels below foundaons, grade complications in connection with it doors, etc. Also, in some instances, an crease in a slope would entail breaking up stly floor construction.

The remedy in these instances may be a everse" floor slope at the front of the audirium. The screen could be raised and the oor inclined upward to a total height incated by the new position of the screen. Incidentally, such a change has eliminated jectionable steps at exit doors near the reen.)

OW SPACING

In balcony theatres it is necessary to check see if the screen can be raised without terfering with sightlines from the main oor standee space. Sightlines from the balny proper would be improved when the reen was raised.

It is advisable to establish a back-to-back easurement for the row spacing as close to inches as physical conditions and total pacity requirements permit. The widely ceptable minimum distance is now 34 inches, inches more than that long generally rerded as sufficient.

In balcony seating, where back-to-back mensions cannot be changed due to the fixed acing created by the risers of the seating atforms, it is important to install chairs ith backs having the least incline compatible ith comfort so as to minimize encroachment chair backs upon the row immediately bend.

[Mr. Schlanger, New York architect specializing theatre design, is a member of the firm of hlanger & Sornik.]

●

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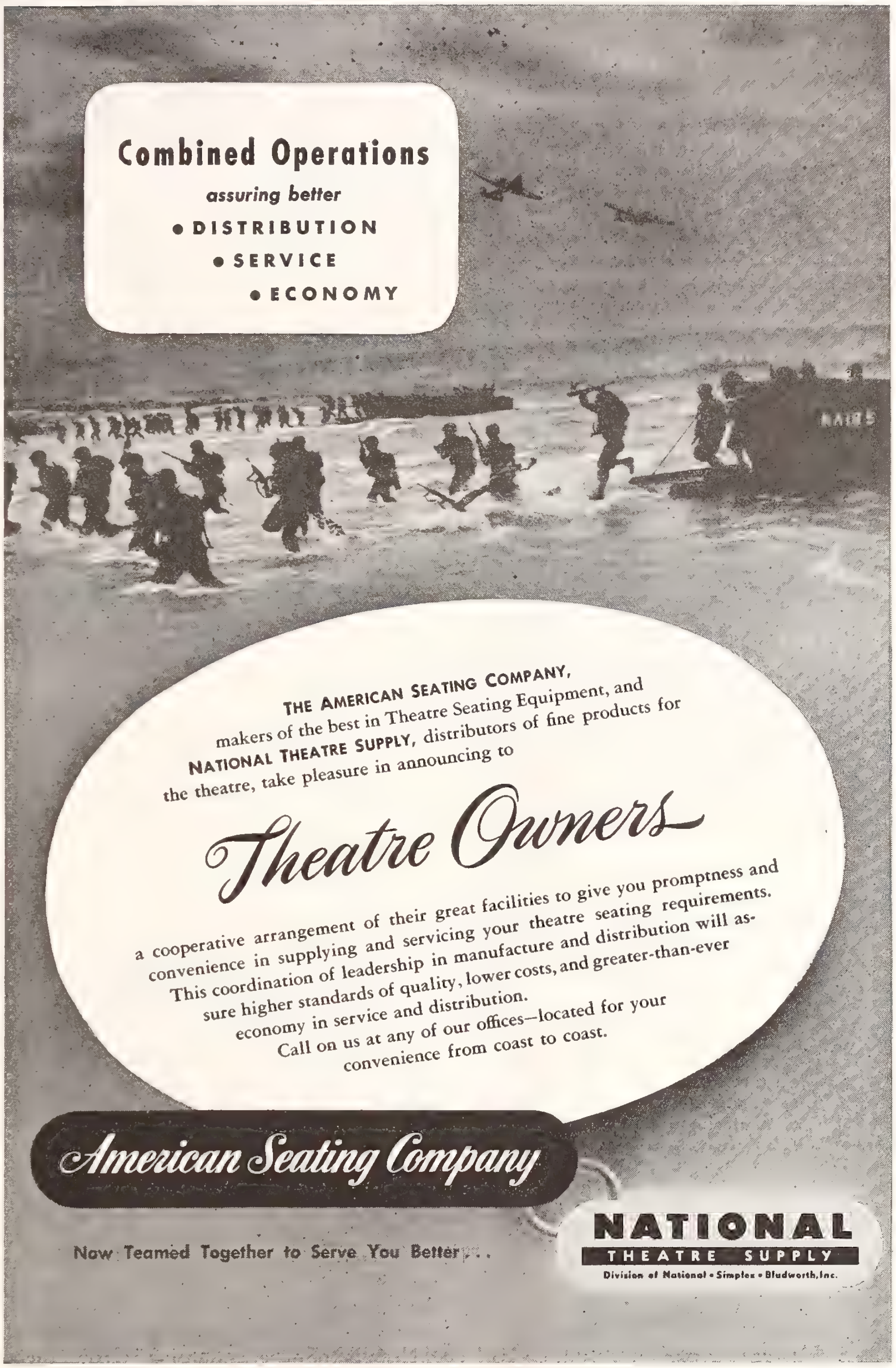
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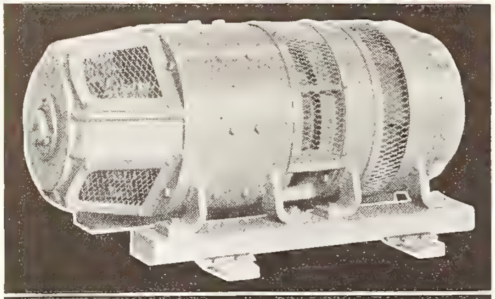

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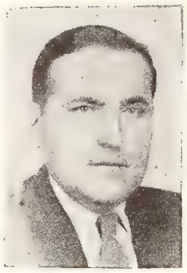

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Are Your Theatre Illumination Costs as Low as They Might Be?

WHAT WITH curfews and brown-outs to save coal and electric power, we are—or should be—pretty conscious of the necessity to eliminate waste, or at least reduce it to a minimum. But waste is never good, and few businesses can long stand much of it. Since the theatre lives on light, its lighting methods should be checked for the most economical operation and maintenance under the circumstances. And right now this may mean the toleration of less effective illumination.

The lighting scheme and especially the fixtures installed should allow in many cases, under present restrictions, a lower demand load charge, reduced cost of current, use of less current for the required illumination, longer life of the lighting equipment and of lamps.

One thing in theatre operation that is quite frequently misunderstood is how electricity must be paid for either by a "demand" or "peak load" method of calculation. All this means in a general way that charges must be paid on the current available at the theatre, whether it is used half an hour per month, or twenty-four hours per day for 30 days per month, together with a certain charge for the total amount used. These extra charges, besides the cost of the current used, are known as *demand* or meter charges, and are figured at so much per kilowat on the *peak usage reached at any one time during the month.*

Now if the theatre lighting system is wired for, say, 10,000 watts, a demand is created of 10 kilowatts. One kilowatt equals 1,000 watts, and electricity is sold by the kilowatt-hour. If this maximum load of 10,000 watts is used for *just one hour a month,* that demand of 10 kilowatts has been created on which there will be a monthly charge of so much per kilowatt. This charge is made because the electricity *is available in the electric lines* and can be used at any time and at the full capacity of the lighting system. Plainly, then, how well the lighting system is designed, and how efficient are the fixtures installed, importantly effect the cost of the lighting expense of the theatre.

In further illustration, let us suppose the lamps in the lighting system were used only five hours during the entire month, and that they burned 50 kilowatts at a charge of 3¢ per kilowatt (the cost of the current used in this short interval). Now if these same lamps were used, say, ten hours per day, 30 days per month, that would be 100 kilowatts per day, or 3,000 kilowatts per month. The cost would be $90. And to this cost would still be added the demand load charge of so much per month.

Electricity is paid for in theatres also according to the increase in the cost of th current throughout a certain *bracket,* or specified minimum of kilowatts used pe month. This cost is based on the peak loa used the previous month, or so much pe ampere, or horsepower, or wattage neede for use. However, regardless of what the rat is, whether it is 1¢ or 10¢, the establishe demand rate must be paid at fixed charges

For example, a theatre has four hundre 25 watt lamps, which means that each lam will burn 25 watts per hour of illumination Accordingly, 10,000 (25 x 400) watts, or 1 kilowatts, must be available at all times i order to use these 400 lamps, and for this demand load charge will be paid.

Now if 10,000 watts are available in th electric line service, a fixed demand load i created which may run in some cities to abou $2 per kilowatt. In the above case, and wit the assumed figures, about $20 would hav to be paid, this amount in addition to th charge for the amount of current *actuall* used by the lamps.

EFFICIENCY OF FIXTURES

In checking the lighting system it shou be made *certain* that only the most efficien fixtures are used and that they are constantl maintained in order to get the highest outp of illumination for their rated capacit Fixtures that are improperly designed wrongly installed, and that use lamps higher wattage than necessary for the lightin job, waste electricity. Fixtures that are ol and of an absolete type should be replaced the first opportunity with fixtures that ha efficient reflectors, and perhaps glass roundel permitting the highest transmission of lig even with lamps of small wattage. The i stallation of efficient low-wattage reflect fixtures in theatres having over-loaded lightir circuit troubles may prove a convenie remedy. In any case, overloaded lighting ci cuits should be corrected for they cause n only fires, but also repeated fuse renewa

In existing lighting installations not readi adaptable to fluorescent lamps, low-wattage reflector fixtures can be used very effectively in the auditorium. Decorative color schemes can be arranged that will be more pleasing than that obtained with ordinary lighting fixtures using high wattage lamps. As an example, a 3-watt or 7-watt blue lamp equipped with a multifacet or diffusing reflector, can create a beautiful effect in arches, coves and luminaires which ordinarily would require the use of a standard 40-watt filament lamp. This holds true not only for red and orange, but also for blending colors such as red and blue to make a purple effect. A 3-watt red should be used with a 7-watt blue to equalize the light output, as red is a color that has more light transmission value and it must be used with a higher rated blue, which has a lower transmission characteristic. Yellows, greens and orange color are the same, but care must be taken that the proper wattage and sizes are used to get a warm and pleasing effect.

Fixtures of this low-wattage type can be also applied efficiently to marquee and other sign lighting. For outdoor use, the protective housing reduces the chances of lamp breakage due to weather conditions. However, with the present 60 watt limitation on marquee lighting, these fixtures usually should not be arranged in colors.

EXAMPLE OF COST REDUCTION

Low-wattage fixtures will reduce the demand load charge and current consumption in theatre lighting. For example, let us say that 4,000 lamps of 25 watt capacity each are used throughout the theatre, consuming 100,000 watts (4000 x 25), or 100 kilowatts per hour. This would create a demand load of 100 kilowatts per hour; assume the charge is $2 per kilowatt; the cost would be $200 per month. By substituting low-wattage reflector fixtures and using 7- and 10-watt bulbs, the 100 kilowatt load could be reduced to 40 kilowatts without reducing the overall illumination. In this case, there would be a saving of 60 kilowatts, and the demand load charge would drop to $120 per month.

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that brushes used in water-thinned paint should be cleaned with water only?

that each brush, after cleaning, should always be thoroughly dried before it is stored away?

"Ways and Means" continued on next page

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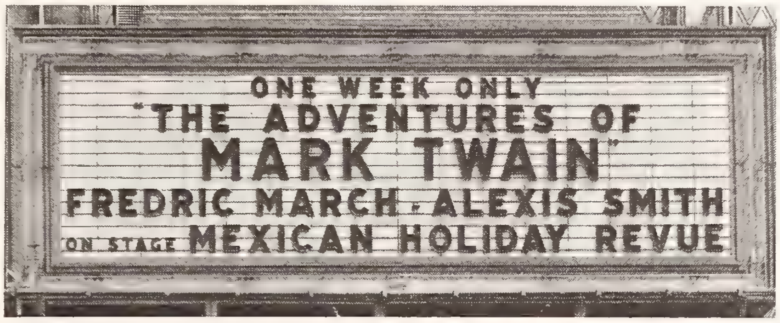

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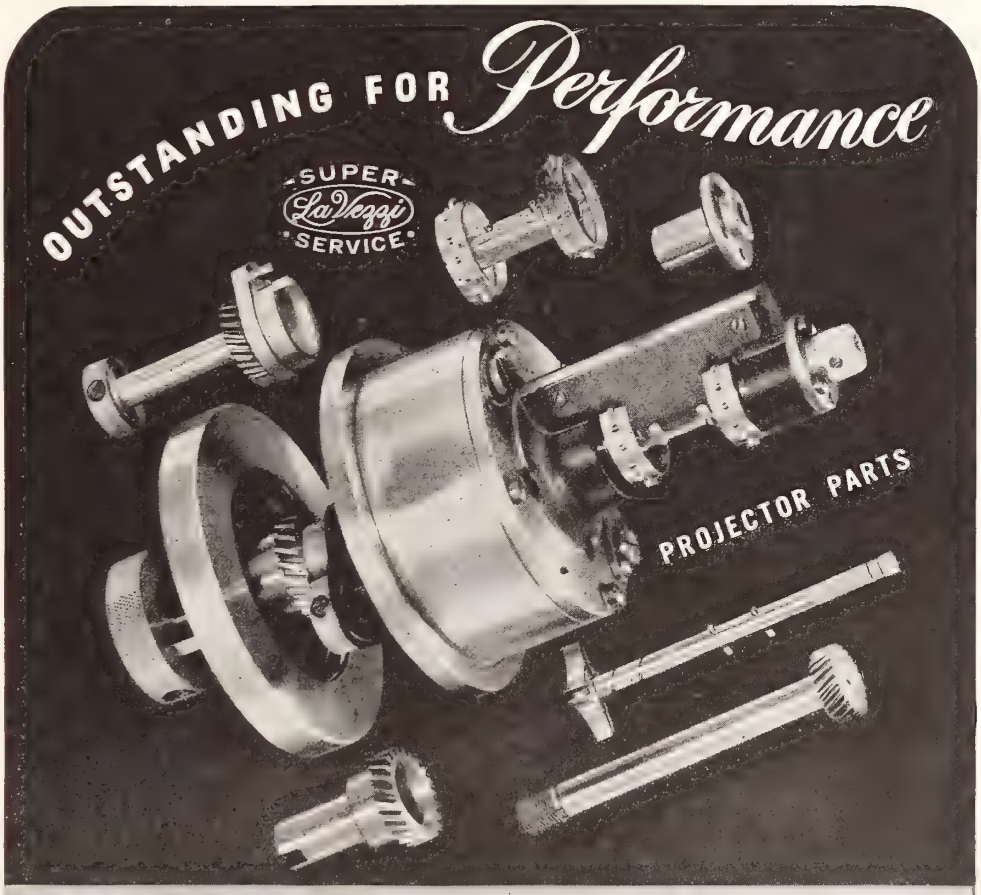

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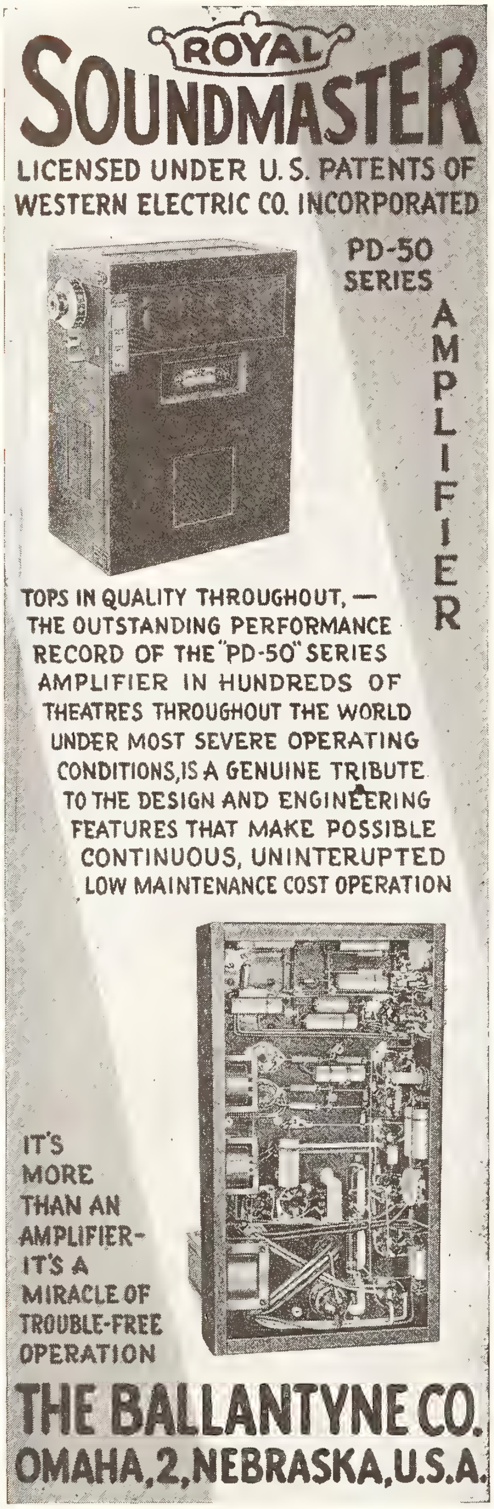
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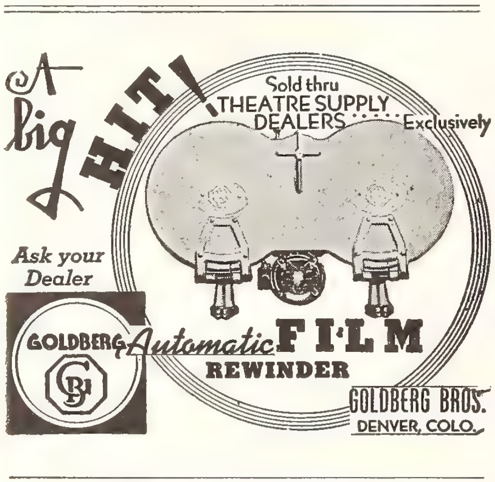
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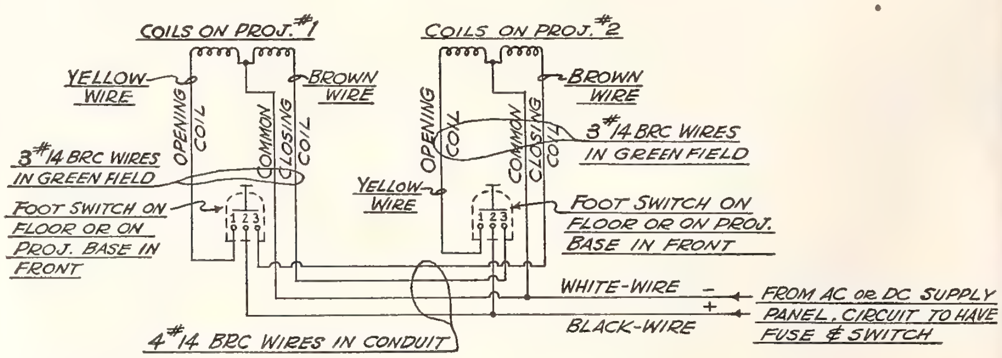
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FOOT SWITCH ON FLOOR OR ON PROJ. BASE IN FRONT
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YELLOW WIRE
BROWN WIRE
3 #14 BRC WIRES IN GREEN FIELD
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FROM AC OR DC SUPPLY PANEL. CIRCUIT TO HAVE FUSE & SWITCH
4 #14 BRC WIRES IN CONDUIT

FIGURE 1 shows the wiring connection of a 3-point, 4-wire foot switch changeover for two projectors. The wiring of this particular changeover is as follows: The wire to the opening coil on the projector (a yellow wire) is connected to terminal post 1 inside the foot switch; the positive wire (black) to terminal post 2, which connects with post 2 on the other foot switch. The wire to the closing coil on the projector (brown) is connected to terminal post 3 inside the foot switches, and the white or negative wire runs straight through and connects the common return, or center lead, from the changeover coils on the projectors.

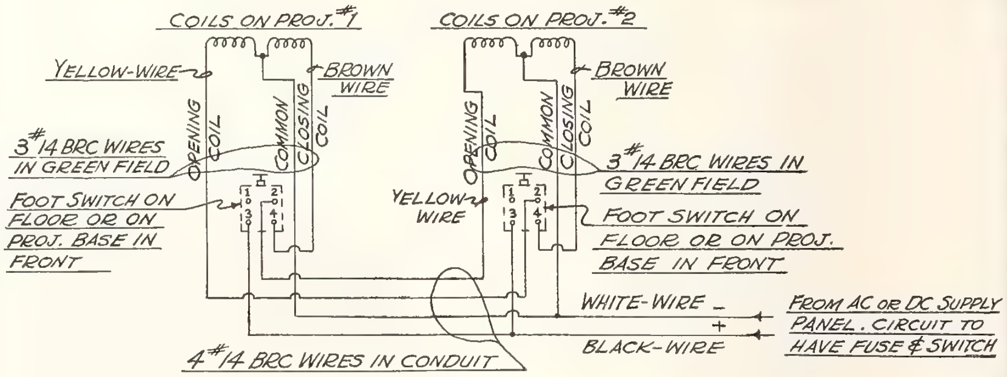
COILS ON PROJ. #1
COILS ON PROJ. #2
YELLOW-WIRE
BROWN WIRE
OPENING COIL
COMMON
CLOSING COIL
3 #14 BRC WIRES IN GREEN FIELD
FOOT SWITCH ON FLOOR OR ON PROJ. BASE IN FRONT
1 2 3 4
YELLOW WIRE
BROWN WIRE
3 #14 BRC WIRES IN GREEN FIELD
FOOT SWITCH ON FLOOR OR ON PROJ. BASE IN FRONT
WHITE-WIRE
BLACK-WIRE
−
+
FROM AC OR DC SUPPLY PANEL. CIRCUIT TO HAVE FUSE & SWITCH
4 #14 BRC WIRES IN CONDUIT

FIGURE 2 shows the 4-point, 4-wire changeover system that uses only three points in each switch for a two-projector installation. The yellow wire to the opening coil on the projector is connected to terminal post 2 in each foot switch. The black or positive wire is connected to terminal post 3 in both foot switches. The white or negative wire runs straight through and is connected together to the common return, or center lead, from the changeover coils on the projectors. The brown wire to the closing coils is connected to terminal post 4 inside of each foot switch.

It is to be noted that the identifying colors of the wires is taken arbitrarily and can be changed as desired, but the sequence in the wiring installation should be followed as explained above.—J. J. S.

POST-WAR THEATRE SOUND

(*Continued from page* 9)

ceptance and popularity is its simplicity, compactness and dependability under adverse battle conditions; these have made it standard in aircraft, battleships, and fire control centers to record all inter-phone conversations and orders during engagements. Wire recording, however, due to its limited frequency response and difficulties in speed regulation, will not be likely to replace our persent film and disc recording methods regardless of the favorable publicity it has received; it will rather open new fields in the recording of speech and in the use of the dictaphone.

Television holds the greatest promise of any of the electronic "war babies," bringing t the public two new fields of entertainment- one in the home, the other in the theatr Plans are now being made to set up larg television projection receivers and screens i theatres throughout the United States, cor necting these theatres by means of coaxi telephone cables to the major theatrical an film producing centers in this country.

England has had successful experience i the field of television and plans to enlarg this development as soon as equipment available. China, being a large nation, rea izes the importance and the value of televisio

THINK OF IT THIS WAY!

YOUR COUNTRY NEEDS MORE COPPER FOR AMMUNITION.

In the photograpn are drops of copper from projector carbons, collected from the bottom of a lamp housing. Such collections help make possible .50 caliber machine gun cartridges . . . which can down a Jap Zero, or save a Superfortress for another bomb run across Tokyo.

When you *think of it this way* you realize the importance of collecting the copper from your projector lamps and stripping copper from old carbon stubs . . . and turning it all back into war production channels.

This you can do, through your local salvage committees or through your distributor.

Meanwhile, conserve still more copper by operating your "National" projector carbons under the recommended conditions for maximum efficiency.

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Unit of Union Carbide and Carbon Corporation
UCC
General Offices: 30 East 42nd Street, New York 17, N. Y.
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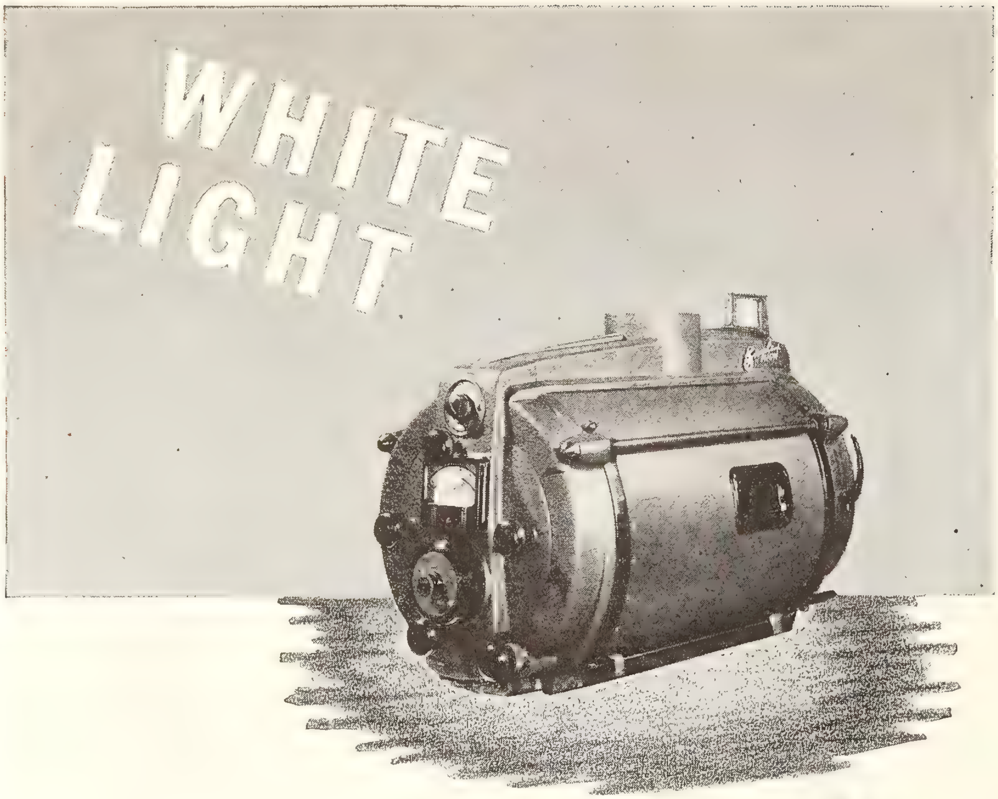
Keep your eye on the Infantry . . .
the Doughboy does it!

The word "National" is a registered trade-mark of National Carbon Company, Inc.



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PROJECTION ARC LAMPS

Deliver the snow-white light essential to satisfactory projection of Technicolor pictures—twice as much light as the low intensity, with but slight increase in operating cost.

IF YOU CAN QUALIFY FOR NEW EQUIPMENT WE WILL HELP YOU MAKE APPLICATION.

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The next issue of Better Theatres

SPRING BUYERS NUMBER

containing revised listings of theatre equipment and supply manufacturers and dealers

FENSIN SEATING COMPANY
"Seating Specialists"
62 EAST 13th STREET • CHICAGO 5

as an educational medium. Because of the impossibility of each home having its own television receiver, China is making great plans for television *theatre networks* to educate and entertain its masses. France, even during its occupation, has made great strides and has contributed many improvements in the field of high definition television projection equipment. Germany, through government subsidy, has put television in most of the better homes and has made great progress in promoting the popularity of the home television receiver for entertainment and propaganda purposes.

PROBABLE IMPROVEMENTS

All manufacturers in the field of sound reproduction for the motion picture and stage theatres have been busily engaged in the manufacture of combat equipment, leaving the theatre industry in *status quo* for the duration. But since there have been no revolutionary changes in the basic arts of motion picture recording and reproduction, the manufacturers can make only relatively slight improvements in equipment, largely to bring about better appearance, greater ease of installation and servicing, and the lowering of both the initial cost and that of maintenance.

For example, battle conditions around the world have brought home to the manufacturers the importance of making our equipment stand up under adverse conditions of dust, moisture, heat and vibration. These facts will be the lessons learned by the manufacturers who are now producing fine Army and Navy equipment, and will be incorporated in all of their new products, bringing to the theatre finer, more dependable, and simpler equipment than many of us heretofore thought possible. As an indication of this new dependability, equipment is now being manufactured for submarine cable repeater installations involving vacuum tubes, condensers, resistors and other components familiar to motion picture sound equipment, having a life expectancy of twenty years, with development in progress to extend the life to 50 years!

PREWAR STANDARDS

The art of sound reproduction from film or from the stage, was brought to a new high in perfection by the few manufacturers in the field before the war. The greatest factor that was limiting the progress and acceptance by the public was the difference in standards among the various manufacturers of equipment and the motion picture companies themselves. Through their more recent co-operation in organization, new standards have been established and more closely adhered to.

For example, a new technique in recording achieving a greater tone and volume range was developed and accepted by the entire industry and all better pictures were recorded by this process. Prints were made available to all exhibitors who had equipment for producing this type of sound track. This improved recording and reproducing method brings to the motion picture exhibitors the same important change in tone quality as has been realized in the FM receivers of the broadcasting industry.

Theatre installations in the past have been tailored to meet the single track system of reproduction, limiting the frequency response of the system to match the sound track. Th anded range of the new recording methods l, therefore, bring about changes and im- vements in the amplifying and speaker ipment. From these should come more cting attention to auditorium acoustics, a se of post-war sound quality in which the ibitor himself, with his architect, can con- oute improvement.

n reviewing this field, one finds that only ew of the major developments in electron- fathered by the war, will be applied to motion picture industry; but these few l most certainly be of great benefit to the ustry through standardization and produc- n of simpler, more rugged equipment.

Mr. Jurek is a New York sound engineer cur- tly engaged in research and development work the Langevin Company, sound engineering . One of his previous connections was with General Service Studios in Hollywood. He is nember of the Acoustic Society of America.]

ractical Placing f Fire Extinguishers

WHERE TO PLACE portable extinguishers so that they may be most pful rather than completely useless, because ess to them has been cut off by the fire, is subject of a bulletin issued by the Safety search Institute, New York. Following are principal suggestions:

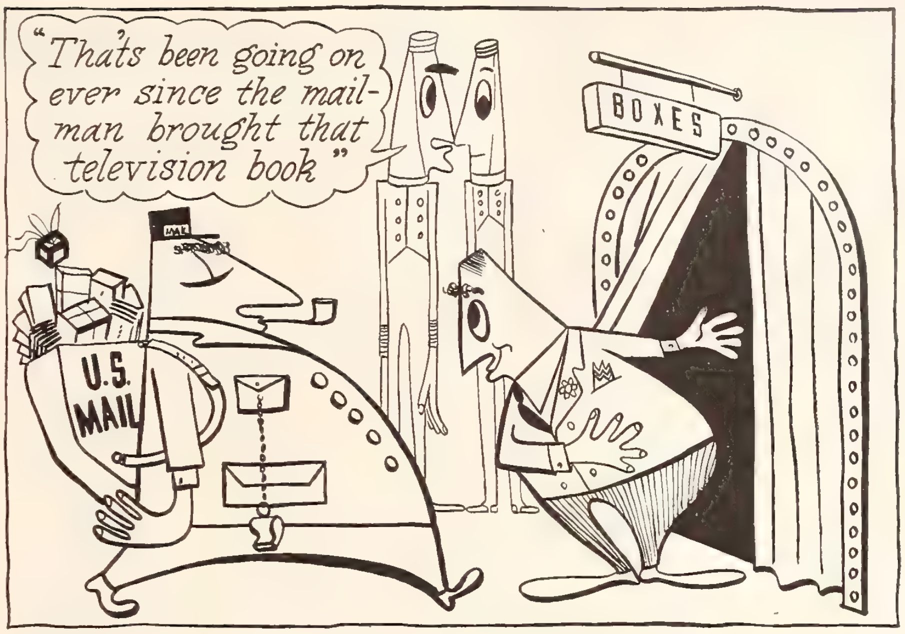
For normal fire hazards, extinguishers uld be so placed that at least one large or o small ones can be reached by traveling more than 50 feet from any point.

For a special fire extinguishers should be unted *near* it, but *not so close* that they l be involved in a fire. If the hazard is in relatively small room, mount the ex- guishers either just inside or outside door- ys leading into the room.

In mounting on columns or walls, with ngers, brackets or shelves as supports, the s of easily handled units should not be more n 5 feet from the floor; with heavy units, s distance should not exceed 3½ feet.

All extinguisher locations should be checked least once a day, and any obstructions found uld be removed immediately.

ht magnified — silhouette of a Westinghouse engi- r measuring the expansion of the filaments of a 00-watt projection lamp. The burning filaments are gnified 35 times for such studies.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U.S. MAIL
BOXES

YOU may not go all out for the mailman who brings your Theatre Television Handbook—but you will be vitally interested in learning the what, how and why of theatre television from the booklet's timely articles and discussions.

The Handbook was designed for projectionists, but also contains news of television developments of interest to exhibitors and theatre managers — such as television reception and large-screen projection. There are chapters dealing with the commercial possibilities of television, handling of programs, audience response.

RCA's television experience is backed by a quarter century in the field of electronics and includes television installations at the New York World's Fair in 1939, and demonstration large-screen television projection at the New Yorker Theatre in 1941. This new book is offered by the RCA Service Company as an aid to projectionists and exhibitors in preparing for the advent of theatre television.

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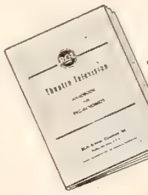

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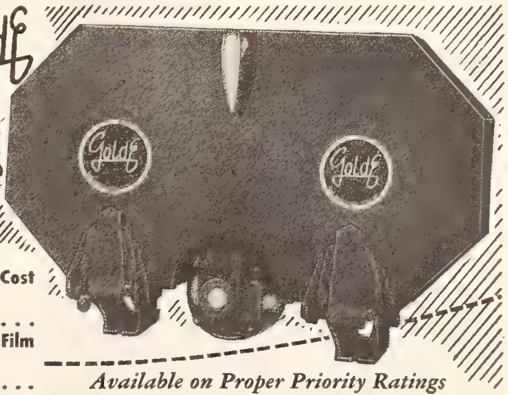

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"Tilt-back" Case . . . Reels Can't Fly Off

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Gradual deterioration of projector arc lamp reflectors results in a corresponding loss in efficiency Since the only light which can reach the screen must be reflected by the mirror, the loss in screen light is in direct proportion to the loss in mirror efficiency

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Strong precision reflectors for all types and makes of lamps are sold by independent theatre supply dealers

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FOREST *arc-light* PRODUCTS

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FIGURE IT YOURSELF

Same amount popped corn fills four ¾ # bags . . . or 5 of our cartons at 5c extra profit. Write for prices. Also world's finest seasoning, popping oil, salt.

AMERICAN POP CORN CO.
SIOUX CITY, IOWA

Here's What You Can Do About Replacing Lobby Mats—and Whe

Prewar types, with color, may be long deferred—but there are substitut

YOUR RUBBER mats are probably standing up better than you ever thought they would under three years of wartime restrictions on replacement. Nevertheless, by now the sight of rubber mats curled at the corners and scuffed and worn down to the point of shabbiness, is not uncommon even among our finer theatres. And from here on the rate of deterioration will probably tend to increase.

The rubber mat business promises several interesting new types after the war; but the rubber-link and perforated mats long established as meeting the principal needs of the theatre, available in colors and patterns so as to provide floors that contribute to rather than detract from the decorative finish of the theatre, must await restoration of crude rubber to mat manufacture. Before then it is likely that synthetic rubber will become available for this purpose; but mats of this material will probably be solid black, since the synthetic formulas are not well suited to color, especially colors of a brilliancy that makes them really effective, contributing a decorative quality to floors.

In the meantime mats of types developed during the war, originally more or less as substitutes (though some of them have since found their own place of service), will probably have to be given serious consideration by an increasing number of theatre operators.

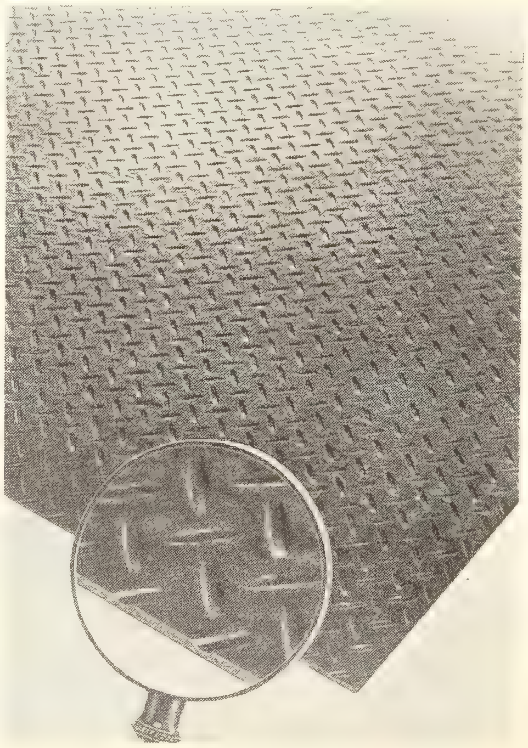
Thus in summary is the prospect, as we enter the fourth year of the all-out war, described by D. W. Moor, Jr., of the American Mat Corporation of Toledo, in answering an inquiry as to how effectively pre-war ru ber mats may be replaced during the remaind of the conflict, and concerning possible ne types of mats when restrictions are remove His disclosures indicated that while plas materials are being resorted to as an em gency measure, they have a permanent pla in mat manufacture. New aisle mats emplo ing plastic will probably appear after t war, he said, most of them highly decorati

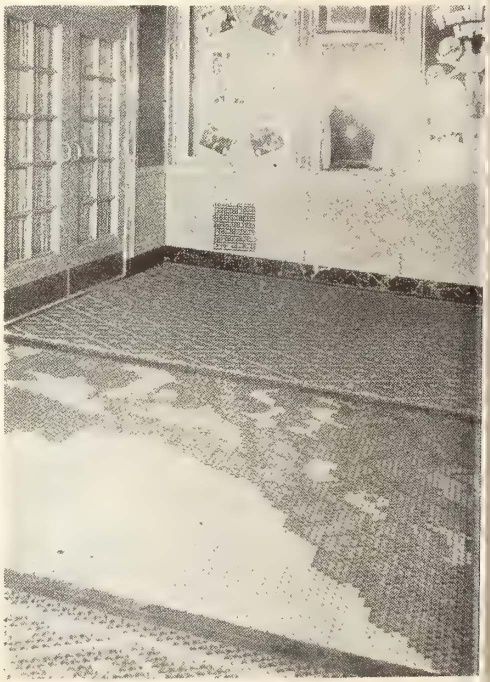
Some of the new types of matting n being tested, may not appear immediat after the war, he pointed out, due to t fact that a number of new and highly sat factory types of matting were put on t market just before the war and were o beginning to prove their worth when t basic materials of their manufacture w banned from civilian use.

POST-WAR USE OF WOOD MATS

No new types of entrance matting are pected. For entrance mats and general wherever there is considerable foot traff rubber link and perforated matting are lik to remain the most widely used types removal of dirt from patrons' shoes and p motion of safety.

Flexible wood link matting, which recei wide development and promotion as a s stitute early in the war, has not won w acceptance for general application in theatre field despite the low price. Mr. M does regard it as of definite utility, howev where dirt removal is especially importa

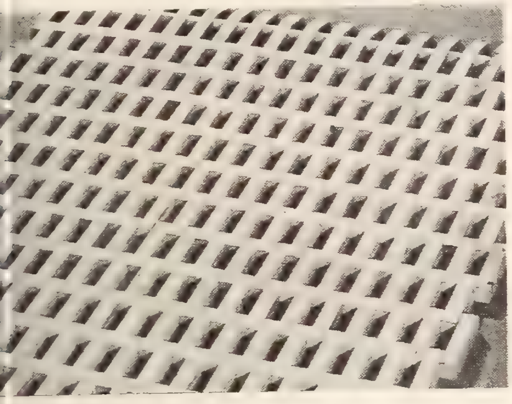




Both photos by courtesy of American Mat C

One of the plastic types of matting now available (left). After the war synthetic rubber link mats will e obtainable, but the colorful patterns such as illustrated at right will probably have to await the return f natural rubber to mat manufacture.

uch as at entrances to theatres from parking ots. He predicted that wood link mats will ontinue to have wide use for such purposes ong after the established types reappear. They are also being used behind soda fountains and candy stands. The rough top surace provides a good non-slip surface. There s of course an objection to the use of wood ink matting in public areas of theatres arising from the openings between the links which re so large that the high heels of women's hoes are apt to catch in them.



hoto by courtesy of American Mat Corp.

Although available for the past year or so, flexible ood link mats of the type shown above have so far gained little use in theatre lobbies. They are recommended, however, for some locations, such as entrances rom parking lots.

WARTIME PLASTIC MATS

The black plastic friction mat now available without a priority rating was at first considered a substitute; but Mr. Moor states that since it has stood up well it will continue to replace other types, even including rubber for some purposes. Due to the cord in this type of mat and the character of the top surface, it is more definitely non-slip than corrugated matting.

It comes in sheets, 29x62 inches, 9/64-inch thick; these are laid end to end, or side by side, for covering larger areas. It is being widely used today around drinking fountains and on ramps, and can be cut to suitable sizes for use on stairs and landings. Resistance of this plastic mat to abrasion is exceptionally high. Mr. Moor cited it as well adapted to areas in front of boxoffices, for it lies flat, provides a good scrapeage, and is easily handled and cleaned.

The new plastic matting expected to be available soon will be in the form of black mats 24x36 inches, or 18x30 inches, and 9/64-inch thick. They, too, may be used in multiples covering larger areas.

For wartime replacement, then, theatres have recourse only to plastic mats for principal lobby-foyer installations. These lack the desired decorative qualities. But fortunately the material is serviceable, and the mats provide the essential safety features of those removed from manufacture by the war.

●

An important factor in keeping rubber mat installations in serviceable condition is the manner of handling them in cleaning. Many installations have deteriorated rapidly during the war because of the inexperienced—and uninterested—help that theatres have had to employ. Closer managerial supervision of this phase of the daily cleaning routine is probably the only way to reduce the effect of this.

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THE PAIR THAT CAN'T BE TOPPED!

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In realism of image and naturalness of sound these trouble-free, streamlined *aces of the projection booth* exceed the demands of the most critical audiences. They are built to standards far in excess of those generally accepted for motion picture sound equipment . . . Priced to enable ANY theater to afford NEW equipment . . . DEVRY *know-how* engineering, teamed with DEVRY precision methods in parts production and assembly, assures theater projection that is flicker-free, shadowless and steady as a searchlight . . . Top-flight performance for either black-and-white newsreel or technicolor feature . . . Your DEVRY *includes* a synchronized built-in Sound-Head.

DeVRY has the world's most complete peacetime line of motion picture sound equipment. Also HI-Fidelity Theater Amplifiers and Multi-Cellular Speakers. Before you buy, mail coupon to DEVRY . . .

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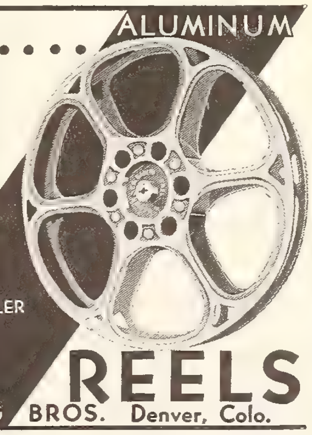

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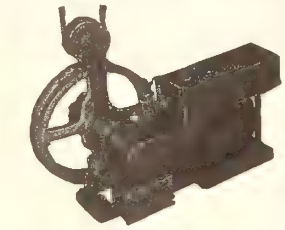

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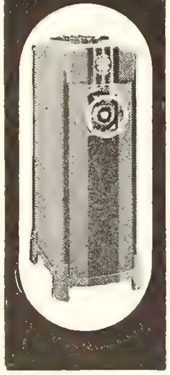

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Advance to better theatre positions. Big opportunities for trained theatre men and women. Free catalog. 17th year.

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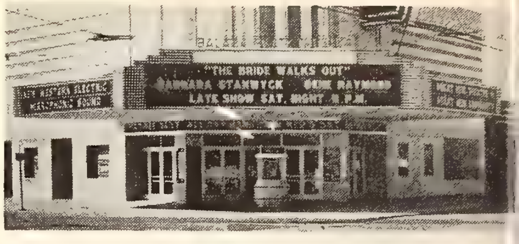
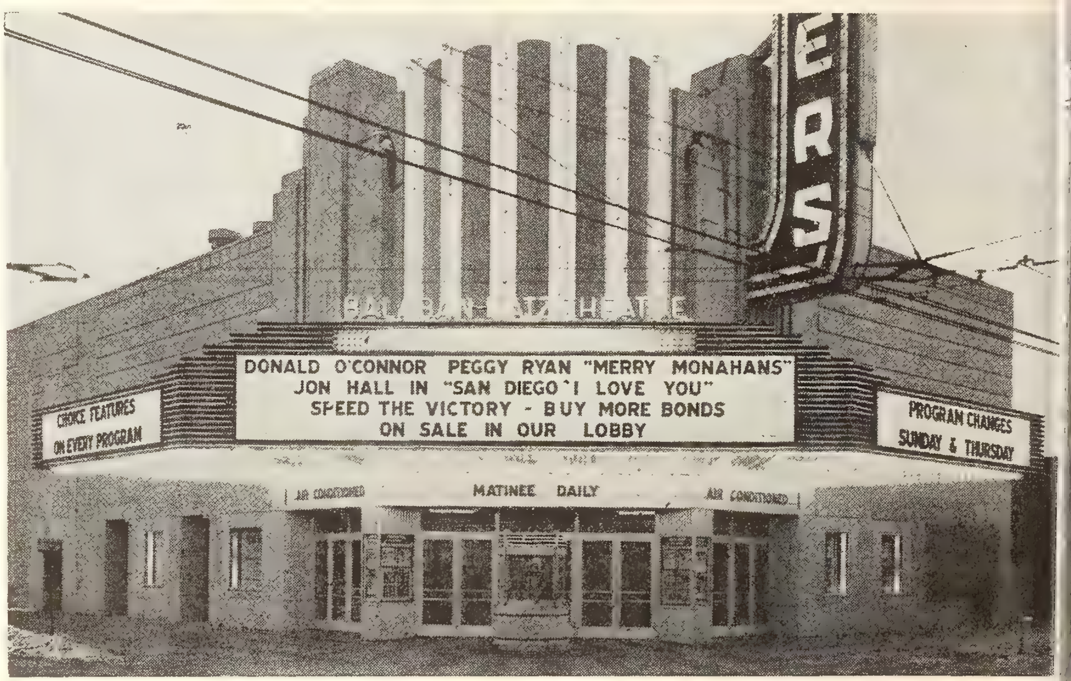
New Signs for New Times

HOW FAR attraction advertising has advanced in legibility and interest is strikingly illustrated by two recent attraction letter installations in Chicago. In these instances, both theatres were of modern design, with late type marquees; the new sign installations therefore offer clear-cut exhibits of the better advertising values realized with present-day equipment.

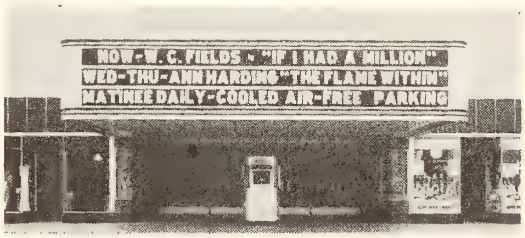

"THE BRIDE WALKS OUT"
BARBARA STANWYCK GENE RAYMOND
LATE SHOW SAT. NIGHT

Will Rogers theatre before (above) and after revision (below)

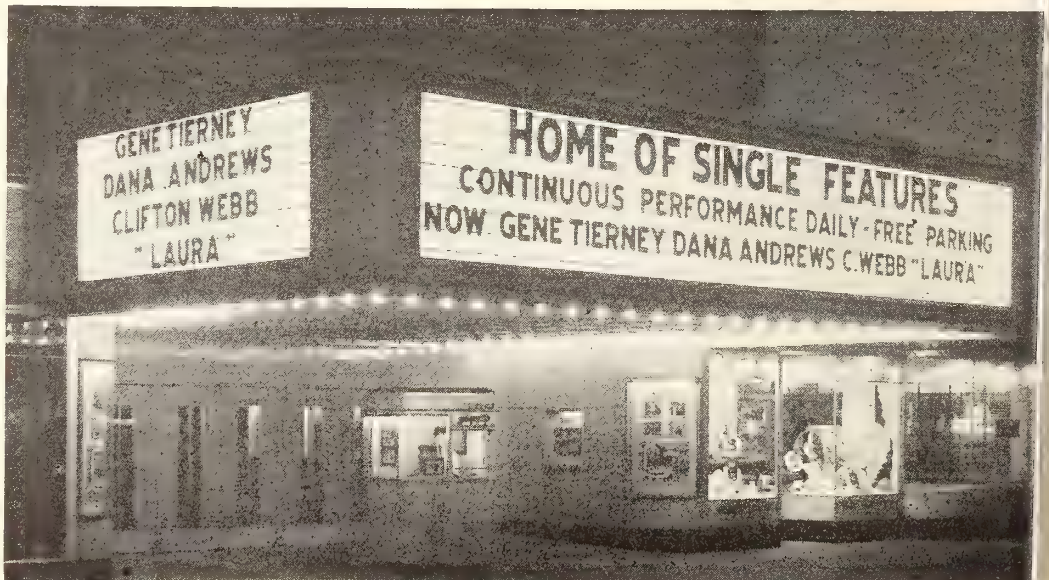

ERS
BALABAN & KATZ THEATRE
DONALD O'CONNOR PEGGY RYAN "MERRY MONAHANS"
JON HALL IN "SAN DIEGO I LOVE YOU"
SPEED THE VICTORY - BUY MORE BONDS
ON SALE IN OUR LOBBY
CHOICE FEATURES ON EVERY PROGRAM
PROGRAM CHANGES SUNDAY & THURSDAY
AIR CONDITIONED
MATINEE DAILY
AIR CONDITIONED

These theatres—Balaban & Katz' Will Rogers, and Warners' Beverly—are pictured here both before and after revision of the attraction signs. In each case Adler equipment of older style was replaced by Adler silhouette type letters and panels. Even with letter entirely in one size, the new Will Roger copy attains far greater legibility. To increased legibility is added, in the Beverly signs emphasis and a higher degree of interes through the use of letters in two sizes. T be noted also is the handling of the copy so a to provide ample "white space" for purpose of contrast (an important factor in legibility) and incidentally to "spotlight" the marque drawing attention to the advertising.

No priority rating is required for eithe changeable letters or the sign frames an panels, hence such equipment is available t any theatre to begin modernization.


NOW-W.C.FIELDS - "IF I HAD A MILLION"
WED-THU-ANN HARDING "THE FLAME WITHIN"
MATINEE DAILY-COOLED AIR-FREE PARKING

Beverly theatre before (above) and after revision (below)


GENE TIERNEY
DANA ANDREWS
CLIFTON WEBB
"LAURA"
HOME OF SINGLE FEATURES
CONTINUOUS PERFORMANCE DAILY-FREE PARKING
NOW GENE TIERNEY DANA ANDREWS C.WEBB "LAURA"

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

THE RELEASE CHART

·

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

ıe Horn Blows at Midnight

arner—Fantasy-Comedy

ou've got to leaf back through the pages of mory, and the grosses records, to "Here Comes . Jordan," the 1941 Columbia hit, for a prece- t on which to base calculations about the yield this similar undertaking. Having done that, having noted that Jack Benny, Alexis Smith, yn Joslyn and Reginald Gardiner are among names to work with in exploitation, you'll have unds for expecting a lot from this attraction, which may be added the evidence of a Holly- od preview audience which laughed aplenty at proceedings.

he script by Sam Hellman and James V. Kern ts Benny as a trumpet player in a radio orches- who falls asleep and dreams he's an angel t down from above to blow his horn at midnight p a tall building, after which the world is to lergo destruction. Arriving on earth, he meets couple of fallen angels who conspire to keep from accomplishing his mission, precipitating nplications which continue until the trumpeter akens to learn he's been dreaming.

he humor ranges from the comedy of manner ich is Benny's specialty to the most outright iety of slapstick, with a couple of long sky- aper-ledge sequences furnishing the high points. ark Hellinger produced, giving the film a full nplement of physical magnificence, and Raoul lsh directed with his usual proficiency.

reviewed at the Forum theatre, Los Angeles, a midweek audience which laughed heartily af- the story got rolling. Reviewer's Rating: od.—William R. Weaver.

elease date, April 28, 1945. Running time, 80 min. No. 9565. General audience classification.

anael .... Jack Benny
abeth .... Alexis Smith
ores Moran, Allyn Joslyn, Reginald Gardiner, Guy bee, John Alexander, Franklin Pangborn, Margaret nont, Bobby Blake.

ounter-Attack

lumbia—War Drama

olumbia's new vehicle for Paul Muni is a rous drama which pays tribute to the heroism simplicity of the Russian soldier. Although nsely absorbing, the screenplay takes on some he familiar outlines of an action Western in a sian setting. The hero and a girl are trapped a bomb-blasted cellar with a group of German liers, the question being, which will get there t, the Red Army or the Germans.

he Red Army gets there first, but not before ni and the Nazis, for nearly 90 minutes of foot- , attempt to wring from each other vital in- nation as to the tactical plans of the enemy for impending battle. The plan of the Red Army he famous incident of the building of a bridge nediately beneath the surface of one of Russia's rivers, which Russia used to launch one of its at offensives.

he business of "wringing out" the information ieves a mounting suspense as Muni, who por- s a Soviet paratrooper dropped with his unit ind the enemy lines over the river, engages in rim duel of wits with a German major. Lacking sleep for a week, Muni, aided only by a girl partisan, keeps eight Nazi prisoners at bay.

After a taut, move-by-move study on a deadly checkerboard, Muni and the Nazi officer agree to tell each other the plans of their respective armies as part of a wager they make to show their confidence as to whose forces will arrive first. Obviously the information obtained would be of value only to the side accomplishing the rescue. Muni, of course, yields the vital information about the secret bridge, which turns out all right, however, as the Russians reach the cellar first. A Nazi soldier, a former miner, comes over to Muni's side and aids him in keeping the Nazis under control.

There is some clever bit acting on the part of the various Nazis, especially the professor and the magician. Muni is forceful and convincing in his role as a rank and file Red fighter.

Several individual scenes are splendidly done, notably the march through the forest after the paratroopers are dropped from a transport plane, in which the heavy breathing and the muffled footfalls of the tensely advancing men make for film technique at its best. The sharp skirmish as the paratrooopers storm the enemy headquarters is brisk and exciting.

Zoltan Korda directed with a rare feeling for emotional impact. John Howard Lawson's screenplay was adapted from the play of the same name by Janet and Philip Stevenson.

Seen at the home office projection room. Reviewer's Rating: Good—Mandel Herbstman.

Release date, April 26, 1945. Running time, 90 min. PCA No. 10643. General audience classification.

Alexei Kulkov .... Paul Muni
Lisa Elenko.. .... Marguerite Chapman
Larry Parks, Philip Van Zandt, George Macready, Roman Bohnen, Harro Meller, Erik Rolf, Rudolph Anders, Ian Wolfe, Frederick Giermann, Paul Andor, Ivan Triesault, Ludwig Donath, Louis Aldon, Trevor Bardette, Richard Hale.

Identity Unknown

Republic—Study in Amnesia

The theme of the returning soldier who has lost his memory is an interesting if not original basis for a screenplay, and Republic has treated it with dignity and understanding. Heading the cast as the serviceman searching for his name and family is Richard Arlen, who gives a sincere and sober performance. Cheryl Walker, the "Eileen" of "Stage Door Canteen," shares marquee billing as the wife of a man who did not come back. Their romance and the suspense of the story sustain interest, although the pace is often slow.

Four dog-tags found in the debris of a bombed house form the basis of the plot. The sole survivor, an amnesia victim, finds none of the names or addresses familiar, but determines to visit each of them until his identity is established. At the first house he meets the lovely wife of one of the men killed by the bomb. In the second he comforts the small son of another. The third trip offers a bit of melodrama in a gambling saloon, and the fourth and last leaves him still without a name.

In each home, however, he solves some problem for the families and at the end is rewarded by a return of memory and the love of the girl. The people he meets are warm, human personalities, well portrayed by a good supporting cast.

Walter Colmes directed the film and collaborated with Howard Bretherton in production. The screenplay by Richard Weil, based on an original story by Robert Newman, is well constructed for suspense and interest.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. Cunningham.

Release date, April 2, 1945. Running time, 71 min. PCA No. 10594. General audience classification.

Johnny March .... Richard Arlen
Sally MacGregor .... Cheryl Walker
Roger Pryor, Bobby Driscoll, Lola Lane, Ian Keith, John Forrest, Sara Padden, Forrest Taylor, Frank Marlowe, Harry Tyler, Nelson Leigh, Charles Williams.

Scared Stiff

Paramount—Murder in a Winery

Producers William Pine and William Thomas have come up with another of their comic little pieces about murder, which is essentially a tragic business.

Jack Haley, Ann Savage, Barton MacLane and Veda Ann Borg have the leading roles in a story by Geoffrey Homes and Maxwell Shane. It's about a chess expert, an antique dealer, a lady detective and a boy prodigy, and the action takes place in a winery owned by a couple of elderly eccentrics. The latter have come into possession of a set of rare old chessmen, and, for one reason or another, all the others in the cast are out to get hold of the chessmen. The most serious competition comes, however, from a pair of professional crooks, and there are some pretty dirty doings in the winery before order is restored, and the boy gets the girl.

Frank McDonald's direction lays emphasis on action.

Seen at the studio. Reviewer's Rating: Average.—Thalia Bell.

Release date, Block 5. Running time, 64 min. PCA No. 10697. General audience classification.

Larry Elliot .... Jack Haley
Sally Warren .... Ann Savage
Deacon Markham .... Barton MacLane
Veda Ann Borg, Arthur Aylesworth, George E. Stone, Lucien Littlefield, Paul Hurst, Robert Emmett Keane, Eily Malyon, Buddy Swan, Roger Pryor.

Two O'Clock Courage

RKO Radio—Murder and Mystery

On a busman's holiday from playing the Falcon, Tom Conway loses his memory and runs right into another case of murder. To add to the confusion, he doesn't know who he is and might well be a murderer himself. This possibility is staunchly denied by the lady cab driver, played by Ann Rutherford, and as things turn out, of course, she's right. Between them they keep the yarn spinning for a bit over an hour and turn out a satisfactory program mystery somewhat on the lighter side.

The screenplay by Robert E. Kent, based on a Gelett Burgess story with additional dialogue supplied by Gordon Kahn, deals with personalities rather than melodramatic action. In fact, the lost identity theme holds the center of interest most of the way.

The murder plot concerns the script of a play, a plagiarism suit and a tangled romance which never seems to matter very much, even to the authors. In the end a burst of gunfire disposes of a few likely suspects and turns up the very unlikely murderer.

Comedy is largely the province of Richard Lane, a reporter as never was, who keeps a step too far ahead of the police and scoops the town with the wrong solution. Bettejane Greer and Jean Brooks add decorative touches.

Followers of the Falcon series will scarcely notice the change of identity in the suave detective and should welcome the pert Miss Rutherford to the ranks of his always attractive feminine support.

Ben Stoloff produced the film with Anthony Mann directing.

Seen in a New York projection room. Reviewer's Rating: Average.—E. A. C.

Release date, not set. Running time, 66 min. PCA No. 10358. General audience classification.

Ted Allison ....Tom Conway
Patty ....Ann Rutherford
Richard Lane, Lester Matthews, Roland Drew, Emory Parnell, Bettejane Greer, Jean Brooks, Edmund Glover, Bryant Washburn.

The Phantom of 42nd Street

PRC—Murder Mystery

The time is the present, and the setting a New York theatre rather than an opera house, but the menace of a phantom madman is the same as in the old story. Herman and Martin Mooney, associate producers, have modernized the plot considerably, even introducing a drama critic as the protector of the endangered family, and contrive a satisfactory melodrama, running just under an hour.

Dave O'Brien heads the cast in a dramatic role which bears some resemblance to the Western hero he usually plays. As longs as it calls for action, he handles it with ease. Kay Aldridge plays the young actress whose life is threatened by a mysterious assailant who has killed her father's brother and two friends. His identity is not revealed until the final scene, when a staged assault on Julius Caesar provides an opportunity for a last, desperate try at murder.

Alan Mowbray, as the father, and Frank Jenks, playing a Broadway cab driver, manage to inject a good bit of humor to counterbalance the melodrama.

Albert Herman's well-paced direction makes the most of the screenplay by Milton Raison adapted from a novel by Raison and Jack Harvey.

Seen in a New York projection room. Reviewer's Rating: Average.—E. A. C.

Release date, May 2, 1945. Running time, 58 min. PCA No. 10597. General audience classification.

Dave O'Brien, Kay Aldridge. Alan Mowbray, Frank Jenks, Edyth Elliott, Jack Mulhall, Vera Marshe.

Fashion Model

Monogram—Murder Comedy

A timid little henpecked husband, unmasked as the multiple murderer, produces the climactic plot-turn of a routine mystery comedy concocted by scenarists Tim Ryan and Victor Hammond from an original story by the latter.

When a model is murdered in a fashionable dress shop, employees Robert Lowery and Marjorie Weaver turn amateur detectives to clear themselves of suspicion. A merry search ensues when they hunt the murderer and the police hunt them.

There isn't much reason behind much of the proceedings but the audience won't mind since the mystery element always plays second fiddle to burlesque and slapstick.

Standard characterizations fill out the story. There is, of course, the inevitable police inspector who is constantly hindered by the help of his feather-brained sidekick.

Just as the killer is about to chalk up victim number four, he is nabbed in the surprise finish.

William Beaudine, directing for associate producer William Strohbach, keeps the film rolling briskly.

Seen at the Strand theatre, Brooklyn, where an early evening audience chuckled frequently. Reviewer's Rating: Fair.—M. H.

Release date, March 2, 1945. Running time, 61 min. PCA No. 10,637. General audience classification.

Jimmy O'Brien....................................Robert Lowery
Peggy Rooney....................................Marjorie Weaver
Tim Ryan, Lorna Gray, Dorothy Christy, Dewey Robinson, Sally Yarnell, Jack Norton, Harry Depp, Nell Craig, Edward Keane, John Valentine, Cedric Stevens.

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

FURY IN THE PACIFIC (OWI-WAC)

War Information Film

In "Fury in the Pacific," a 20-minute subject concerning operations against the islands of Peleliu and Anguar, the Navy and the Marines show more vividly than in any picture yet released the blood and sweat and sheer power of the island fighting in the Pacific.

The film describes preparations for the capture of the two islands, the airstrips of which were needed to protect the subsequent Philippines invasion. Highlighted are the bombardments, aerial and offshore, in immensity and ferocity. The landing then occurs quickly in many amphibious craft, and the Japanese begin killing the men. Conditions of jungle war obtain for many days, and the variety, barbarity and intensity are shown in many scenes. In the photographing of these scenes ten cameramen of the crew of 39 under Commander Bonney M. Powell, USNR, were casualties. The variety of action, rich in detail, was obtained from 580 different scenes.

Inescapably part of the detail is the killing of our men, suddenly, brutally, in all manner of action. Its repetition is depressing, but that is part of this new approach. The picture, made by the combined services, and released by the Office of War Information through the War Activities Committee, is being handled by Warner Bros. exchanges

20 minutes

THE EYES HAVE IT (RKO)

Disney Cartoon (54,109)

Donald Duck has an E-Z Hypnotism set and choses Pluto for his first victim. He turns him into a mouse and then loses him down a mouse hole. He tries turtles and chickens with indifferent results, until his ambition gets the best of him. Pluto is changed into a lion and starts to chase Donald. A sudden fall brings Pluto to his senses, but Donald still sees a lion with open jaws and nervous teeth.

Release date, March 30, 1945. *7 minutes*

THE IRON MASTERS (Col.)

Sports Reel (6807)

Another golfing lesson by the experts, this presents Byron Nelson and Harold McSpaden, professional golf champions, showing their prowess with the irons. The usual and some not so common obstacles are placed in their way, but trick shots and everyday good form send the ball out.

Release date, April 27, 1945 9½ *minutes*

WINGMEN OF TOMORROW (Univ.)

Variety View

Here are flying enthusiasts from five years up to twelve learning the basic principles of flight and aviation mechanics as well as the right way to handle a plane. The instructor is Al Bennett, an ace pilot himself and a plane salesman who is looking out for tomorrow's business at the same time.

Release date, not set. 10 *minutes*

ATHLETE OF THE YEAR (RKO)

Sportscope (54,308)

Ann Curtis, national amateur swimming champion from San Francisco and a student at the University of California, won this year's Sullivan Award for ability, sportsmanship and character. She is shown here going through her training paces and a few trial runs against the time clock. Two accomplished divers put on an exhibition to round out the reel.

Release date, March 23, 1945. 8 *minutes*

WATCHTOWER OVER TOMORROW (WAC)

State Department Short

The first film made by the industry for the U. State Department attempts to show how the n tions of the world failed to insure a lasting pea after World War I. It is being released as pa of the campaign of public information leading to the United Nations Conference in San Fra cisco, April 25th. As treated on the screen, t Dumbarton Oaks proposals for international sec ity are somewhat over-simplified, but as brief formation on what they hope to achieve the fi should fulfill its mission. The introductory quence features Edward R. Setettinius, Jr., Sec tary of State, paying tribute to the industry " the patriotic effort it is making, through this p ture, to bring you an idea of what a United N tions organization can mean for the men and wo en and children of our country."

John Cromwell directed the film and Jerry Br ler, head of Metro's short subjects production, p duced. John Nesbitt reads the commentary which Karl Kamb and Ben Hecht had a ha The uneven presentation indicates that timelin was the most important consideration.

Release date, March 29, 1945 15 *minu*

LAW OF THE BADLANDS (WB)

Featurette (1110)

The newest Western featurette tells the st of a captain in Col. Custer's Cavalry who found guilty of murder and dismissed from Army. His vindication comes many years la after he has saved a young girl from an Ind attack. He finds out the truth about the mur charge and establishes his innocence in time to Custer's men during an attack by several tri of Indians. Bob Shayne plays the captain, suppo by Angela Greene, Warren Douglas, Trevor B dette and Norman Willis.

Release date, April 14, 1945. 20 *min s*

SWIMCAPADES (WB)

Sports Parade (1506)

Silver Springs in Florida is the setting of swimming and diving exhibition in Technic Besides the usual lovely ladies perched on di boards there are views of Staff Sergeant Hy Swartz, former champion, showing expert f and Staff Sergeant Steve Accardi providing laughs. One unique feature is a sister diving t

Release date, April 7, 1945 10 *min*

HARE TRIGGER (WB)

Bugs Bunny Special (1723)

Bugs Bunny is out West again matching impudence against all comers. His toughest position is boasting Yosemite Sam who fa himself the hardest man in seven states. picks up the challenge and the two spend the of the reel trying to outdo each other. Bugs l like an easy winner until the last round.

Release date, April 21, 1945. 7 *mi*

AIN'T WE GOT FUN (WB)

Blue Ribbon Hit Parade (1309)

The cat has been taking over too many of privileges of the house and the master puts foot down. No more sleeping on the parlor c When the pantry is ransacked, the cat is out. it turns out to have been a couple of other fel mice in fact. The master begs the cat to re and get rid of the pests but has to pay d for it.

Release date, April 21, 1945. 7 *mi*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating. Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2385-2386, issue of Mar. 31, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2383, issue of Mar. 31, 1945.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	..
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Block 5	108m	Mar. 31,'45	2381	2242	...
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
Along Came Jones	Not Determined	....	Gary Cooper-Loretta Young	Not Set	....	....	....	2278	
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Amorous Ghost, The	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	..
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	....	....	2384	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2218
BABES on Swing Street	Univ	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	.
Back to Bataan (formerly Invisible Army)	RKO	.	John Wayne-Philip Ahn	Not Set		.		2242	
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	..
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	. .
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	...
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Aug.,'45	....	....	....	2242	..
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2302
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Not Set	..	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	.	2230	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	2342
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	Not Set	....	....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	....		2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	...
Body Snatcher, The	RKO	....	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	...	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	....	Chester Morris-Lynn Merrick	Not Set	....	....	....	2366	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	...
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	74m	Mar. 17,'45	2361	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2342
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	..	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	...	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	....	....	2279	....
CAN'T Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Oct.,'45	....	....	....	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....
Caribbean Mystery	20th-Fox	....	James Dunn-Sheila Ryan	Not Set	....	....	....	2366	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randolph Scott-Ruth Warrick	Block 4	....	....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	May 27,'45	....	....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	..	....	.	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	....	....	....	2242	....

Title	Company	Prod Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	90m	Mar. 24,'45	2374	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	148m	Mar. 24,'45	2373	....	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	June,'45	....	....	....	2259	....
Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Not Set	....	....	....	2366	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	....	Allan Lane-Helen Talbot	Not Set	....	....	.	2353	....
Counter-Attack	Col.	....	Paul Muni-Marguerite Chapman	Apr. 26,'45	90m	Apr. 7,'45	2393	2216	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	....
Crime of Joan Ellis (formerly Alter Ego)	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	....	....	2310	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	..	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	....
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Diamond Horseshoe	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	....	....	....	2092	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 22,'45	72m	Mar. 17,'45	2361	2166	....
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 1,'45	....	....	....	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The	20th-Fox	....	Betty Grable-John Payne	Sept.,'45	....	....	....	2384	....
Don Juan Quilligan	20th-Fox	....	William Bendix-Joan Blondell	July,'45	....	....	....	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	91m	Mar. 10,'45	2349	2242	....
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2366	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2092	....
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	....	....	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	....	....	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2342
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	...	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	...
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 22,'45	61m	Apr. 7,'45	2394	2230	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	Not Set	....	...	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan., '45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	..
First Man into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	....	2366	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 4,'45	....	....	....	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Johnny Mack Brown	Mar. 1,'45	83m	Dec. 16,'44	2226	2092	
● For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	....	....	2259	....
GANGSTERS' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	.
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	...
Geo. White's Scandals of 1945	RKO	....	Joan Davis-Jack Haley	Not Set	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	..
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	...
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	89m	Mar. 3,'45	2338	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111		..
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....

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Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan.. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	May 25,'45	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	...	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	....
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	...	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2342
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	....
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	9021	The Andrew Sisters-Martha O'Driscoll	Feb.. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Berry, Jr.	Dec.. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	May 18,'45	....	....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
(formerly Good Intentions)									
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	....	Allan Jones-Grace McDonald	May 11,'45	....	....	....	2278	....
(formerly Romance, Inc.)									
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	80m	Apr. 7,'45	2393	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945		...
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	2342
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Apr. 13,'45	....	....	....	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	Not Set	....	....	....	2310	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2302
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	Aug. 3,'45	....	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	...	....	.	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	90m	Feb. 17,'45	2317	2230	....
It's Never Too Late	Univ.	....	Noah Beery, Jr.-Bonita Granville	Not Set	....	....	....	2384	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	...
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set				2259	....
Jubilee (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	....	....	2259	...
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	....
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2342
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	...
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993		....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADY Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	...
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	

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Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	...
Man from Morocco, The (British)	A.B.P.C.-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362		....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	47m	Mar. 10,'45	2350	..	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Block 5	....	....	.	2093	..
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2342
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	..	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The (formerly Stranger in the Family)	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	....	....	....	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's	Para.	....	Sonny Tufts-Veronica Lake	Not Set				2216	..
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297		....
Most Dangerous Game, The	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215		....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	92m	Sept. 23,'44	2110		....
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 8,'45	....	....	....	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	..	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Block 5	....	....	...	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2342
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	....
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	..	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Special	123m	Dec. 9,'44	2213	1763	2342
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Naughty Nineties, The	Univ.	....	Abbott and Costello	May 25,'45	....	....	....	2310	....
Navajo Trails	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139		....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	July,'45	....	....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	...	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	...	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Exciting Night	Para.	....	William Gargan-Ann Savage	Not Set	....	....	....	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	...	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	..	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set		....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	May 4,'45	....	......	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	Not Set	....	....	....	2279	....
Phantom Speaks, The	Rep.	....	Richard Arlen-Lynn Roberts	Not Set	....	....	..	2354	...
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	111m	Mar. 3,'45	2337	1899	....
Pillow to Post	WB		Ida Lupino-Walter Huston	Not Set	.	....	....	2216	...
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2342
Pride of the Marines (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	..	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	....	....		....
Return of the Durango Kid	Col.	....	Charles Starrett-Jean Stevens	Apr. 19,'45	....	....	....	2366	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111		.

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....		....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	....	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	....	....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	....
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo-David Bruce	Apr. 27,'45			..	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	.			1431	....
Scared Stiff	Para.	....	Jack Haley-Ann Savage	Block 5	64m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	Apr. 11,'45	....	....	....	2354	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	67m	Feb. 10,'45	2309	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	..
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	2354	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	...
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Apr. 20,'45	....	....	....	2278	
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2342
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	...
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2319	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	....	..	2278	..
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 15,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	.	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,44	56m	Nov. 11,'44	2174	2032	....
Strawberry Roan (British)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	....
Summer Storm	UA	.	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	..
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swing Out, Sister	Univ.		Rod Cameron-Arthur Treacher	May 18,'45	....	....	.	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	..
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2342
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Block 4	76m	Mar. 24,'45	2374	2250	....
Ten Cents a Dance	Col.	....	Jane Frazee-Jimmy Lloyd	Not Set	....	....	....	2366	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2072	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	Not Set		..		2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 25,'45	61m	Mar. 10,'45	2350	2216	....
They Come to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	..	
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993		...
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	....	....	2384	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2342
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	.	
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	...
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23 '44	55m	Jan. 27,'45	2290	2203	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	— REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Those Endearing Young Charms	RKO	....	Robert Young-Laraine Day	Block 4	....	....	....	2310	....
Thousand and One Nights, A (col.)	Col.	6002	Cornel Wilde-Evelyn Keyes	Not Set	....	....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166		....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	....	....	2366	....
Three's a Crowd	Rep.	....	Gertrude Michael-Charles Gordon	Not Set	....	....	....	2353	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	....	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	..	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	..
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2342
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	2342
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2342
Too Young to Know	WB	....	Faye Emerson-Zachary Scott	Not Set	....	....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2290	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	....
● Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
Twice Blessed	MGM	....	Lee&Lyn Wilde-James Craig	Not Set	....	....		2354	....
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257		....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030		....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	..	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	...
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	....
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	....	....	2230	....
Vampire's Ghost, The	Rep.	....	John Abbott-Peggy Stewart	Not Set			...	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	...	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	..	....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Wait for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	...	....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239		....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993		....
West of the Pecos	RKO	....	Bob Mitchum-Barbara Hale	Not Set	....	....	....	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
What Every Woman Wants (formerly Guest Wife)	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
When Strangers Marry	Mono.	...	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
● When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	June,'45		.....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,44	55m	....	....	2186	....
Why Girls Leave Home	PRC	....	Lola Lane-Sheldon Leonard	Not Set	....	....	....	2366	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set		......	..	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	.	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Without Love	MGM	.	Katharine Hepburn-Spencer Tracy	Not Set	111m	Mar. 24,'45	2373	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	...
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993		
YOLANDA and the Thief	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	....	Robert Cummings-Lizabeth Scott	Not Set	....	....	....	2343	....
Youth On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	...
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set		. .	.	1913	..
Zombies on Broadway	RKO	....	Bela Lugosi-Wally Brown	Block 4				2259	.

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2383.

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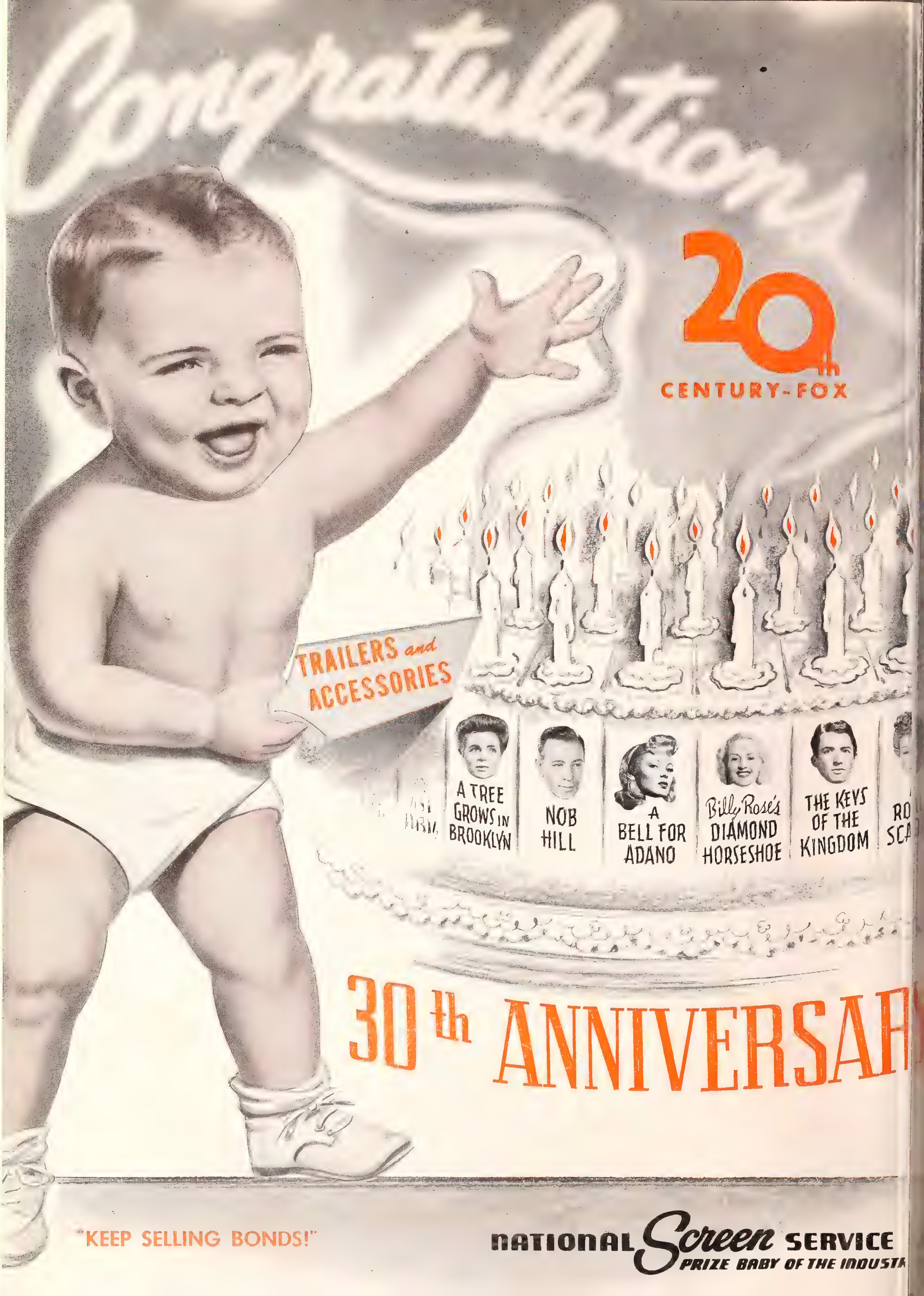
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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTR

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- A Medal for Benny
- The Valley of Decision
- Diamond Horseshoe
- Murder, He Says
- Salome, Where She Danced
- Song of the Sarong
- The Bullfighters

FILM DELIVERY CRISIS THREATENS EXHIBITION

SENATE GROUP TO HEAR MONOPOLY CHARGES—AGAIN

BARRAGE FOR "SHOWMEN'S SEVENTH" WAR LOAN

CHICAGO SPEAKS ON DOUBLES "WE HAVE TO HAVE THEM"

HEART-THROB SELLING OF SCREEN SERVICE TO WAR

A Book Review by Terry Ramsaye

VOL. 159, NO. 2

APRIL 14, 1945

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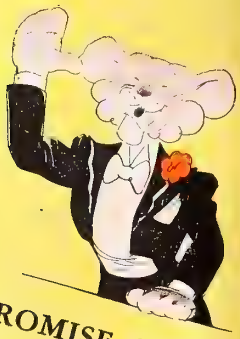
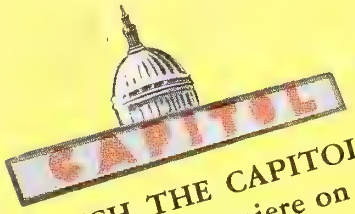


"I PROMISE the millions who saw Judy in 'Meet Me in St. Louis' that this is her greatest performance yet!"

—LEO



WATCH THE CAPITOL!
The World Premiere on Broadway is the tip-off to a BIG ONE!

WHEN JUDY GARLAND AND ROBERT WALKER COME TO YOUR TOWN IN "THE CLOCK"—

This is for all the neighbors of America to see and sigh and sing about. It is glad and sad and funny all rolled into one great entertainment. We'd be very proud to have you tell your crowds that **M-G-M** made it!

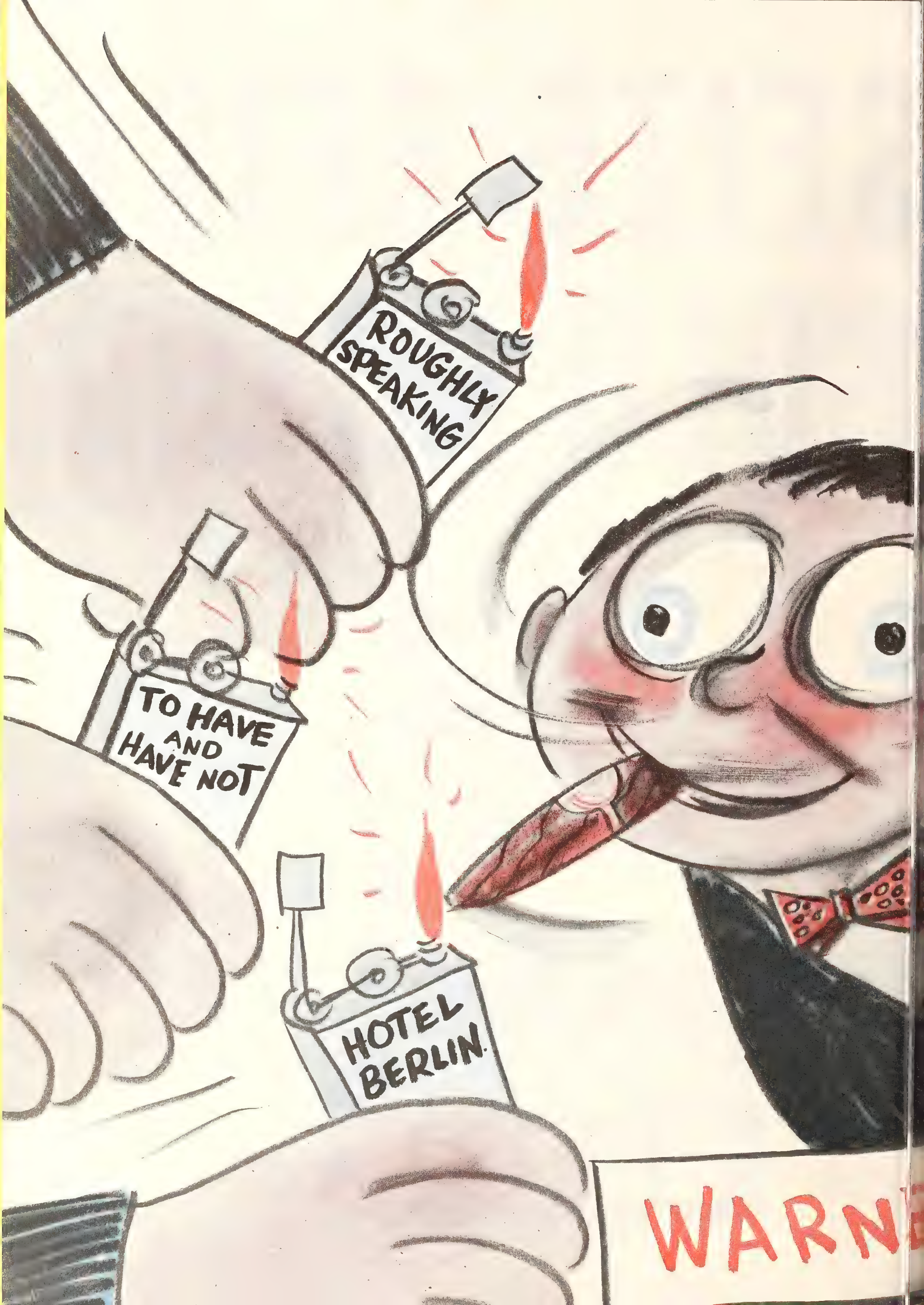
[illegible] Sunday, April 8, 1945 [illegible]

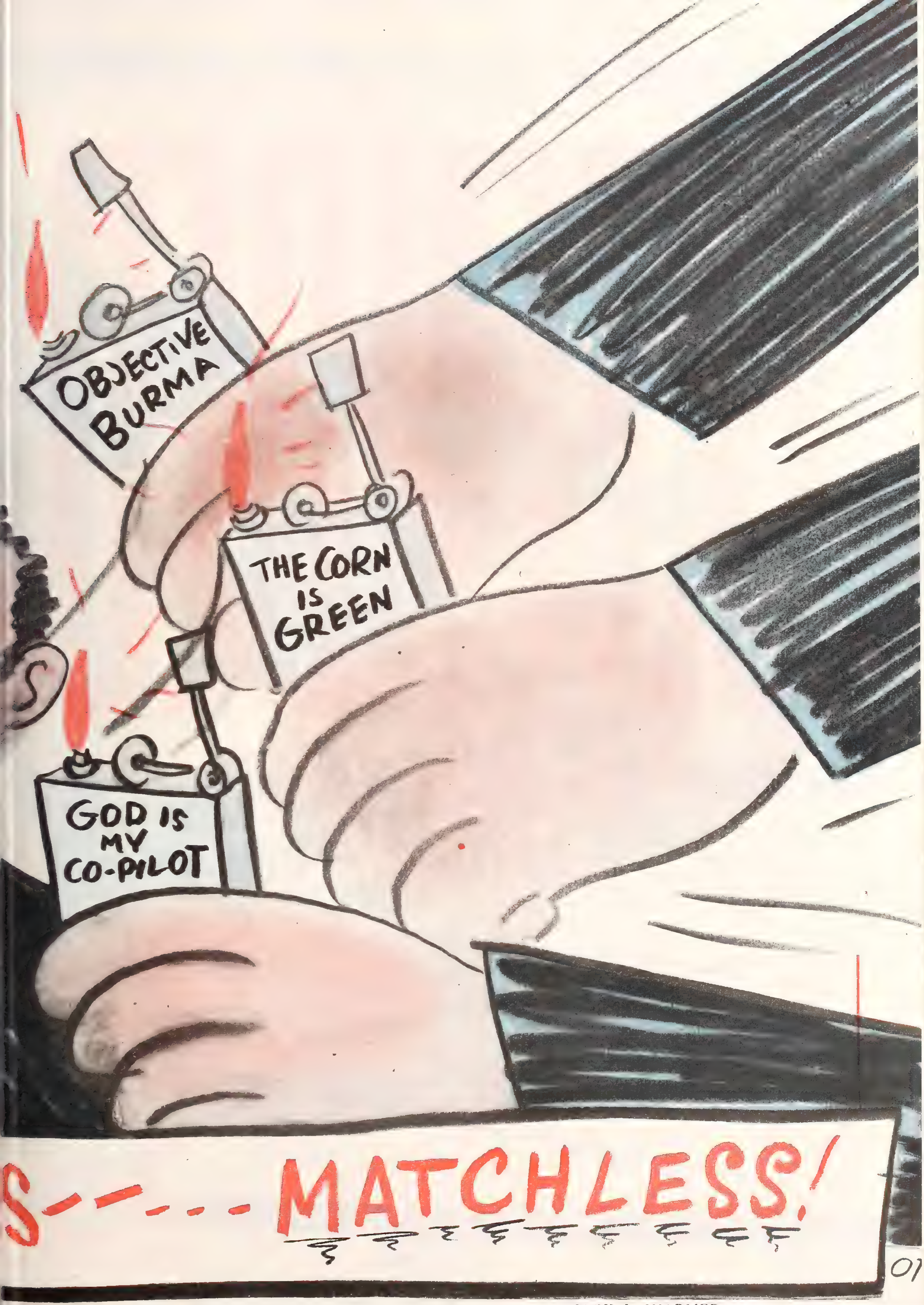
SEIZE REICH GOLD HOARD

There's more here

HOTEL BERLIN

—Typical Warner Stuff..


ROUGHLY SPEAKING
TO HAVE AND HAVE NOT
HOTEL BERLIN
WARN


OBJECTIVE BURMA
THE CORN IS GREEN
GOD IS MY CO-PILOT
S--... MATCHLESS!
07

JACK L. WARNER, EXECUTIVE PRODUCER

EXTENDED ENGAGEMENTS

"TREE GROWS IN BROOKLYN" IS YEAR'S EXTENDED RUN CHAMPION

History in hold-overs is being made by Betty Smith's "A Tree Grows in Brooklyn." New York, Los Angeles Dayton, Pittsburgh, Chicago, Minneapolis, Portland, St.Louis, San Francisco, D er lead long hold-over list.

Pencil in extra playing time! Lubitsch's "A ROYAL SCANDAL"

20th CENTURY-FOX
30th ANNIVERSARY

KEEP SELLING BONDS!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher* | MARTIN QUIGLEY *President and Editor-in-Chief* | TERRY RAMSAYE, *Editor*

Vol. 159, No. 2 | April 14, 1945

TRIAL and RETRIAL

THAT impending investigation of monopoly charges pertaining to picture exhibition by a Senate committee has the curious and special aspect of legislative attention to a subject now before two Federal courts. In essence it promises to be a trial by committee of a cause in the process of adjudication.

One might suppose that the argument would be that the inquiry by the Senators is to decide if there should be a new law; while the court cases seek a judgment under existing law. In that event the Senate might well call its inquiry an examination of the adequacy of the Sherman law and the Clayton act.

However, it is obviously not that simple.

According to a news account in this issue the Senate committee's attention derives from the interest of Mr. Dewey Anderson, executive secretary, who held that same position with the Temporary National Economic Committee, which, you will recall, paid a lot of attention to the motion picture some four years ago. It seems to be in the nature of a specialization.

The immediate provocation is said to be the complaints of the Park-Butte Theatre company of Butte, Montana, but that matter is now in the Federal court in Montana. The issues, moreover, are not to be found differing in essense with some of those which are embodied in the big national case, the United States versus Paramount, et. al., now so long and tediously before the Federal court in New York.

■ ■ ■

CORRESPONDENCE

THE Monday mail is always interesting. To hand just now is a letter from Mr. E. V. Richards, Jr., of New Orleans, enclosing a copy of a letter he has had from Mr. Y. Frank Freeman on the general subject of product and how to relate it to the exhibitor's requirements. Says Mr. Freeman's letter: *"I have decided, by establishing a special service department under my immediate jurisdiction, I can get many suggestions from you and other exhibitors that will help us make pictures nearer the quality that you want, and will help us to find out what subjects are desired by you and other exhibitors. I am going to write you every week or ten days whether you answer or not. . . ."*

Mr. Freeman was writing from and for Triangle Film Corporation, 1457 Broadway, New York, under date of September 10, 1917. Maybe Mr. Richards is about to reply.

■ ■ ■

A POX OF PHRASES

THE language, printed and spoken, in these excessively voluble days of causes, movements, issues and chicane, high and low, is greviously accursed of dumb cliches. Mostly the cliche habit finds its addicts among persons who do not know what a cliche is.

Two of the worst are "no comment" and "off-the-record".

"No comment" tends to wane. It was tremendously smart for awhile. It was taken to mark the speaker as a firm minded person of such utter dignity that he really should not have been approached by a mere press person on the subject concerned—or perhaps any subject. Its real meaning is that "you've got it on me but I will not admit it", or "if I should say, I'd put myself in a spot", or "I'm so dumb I don't understand the question".

"Off-the-record" is much more complex. The meanings depend on the circumstances, the personality of the speaker, the nature of the environment, and the time of day with respect to the cocktail hour, the highball hour or the Byrnes hour, when man's work is done. "Off-the-record" primarily means "I do not care how far this story travels just so it is not hung on me as the source". It may also indicate to the press "let this cool for a few days and then attribute it to an unnamed source in Washington or New York", that depending on which is the other city. "Off-the-record" is another form of irresponsible broadcasting when the utterance is to more than two persons. It can also mean "when this gets out, I shall announce that it is a lie". Yet another nuance of this form of communication means "this statement is a miserable lie, but I want it whispered around".

"Off-the-record" is frequently used before audiences of a thousand or so persons. Remarks so delivered are commonly not published before the following morning.

While "no comment" implies "But, boy! What I could say if I wanted to", its elusive companion phrase, "off-the-record", is considered, by those who use it, to denote that the speaker is of course positively permeated with and encrusted over with the most utter inside authority on the subject.

The democracy is playing hell with the King's English.

■ ■ ■

IN THAT annual report of a fortnight ago from Mr. Will Hays you'll be finding a quotation from Mr. Elmer Davis, friendly to the screen, but saying: "The motion picture, which was a quaint embryo at the last peace conference . . . "

At that period the motion picture was a worldwide industry. It had about 16,000 theatres in the United States and was quite as dominant among amusements as it is today. Just for a sample figure Mr. Charles Chaplin, then the No. 1 box office star of the world, was earning about a million dollars a year. Considerable embryo, and not so quaint, Elmer.

■ ■ ■

THE old apple tree which stands on the bank where the garden meets the brook buds again with brave promise after a hundred New England winters. It is gnarled and storm-torn, seamed with scars and dwarfed by drought and meager soil. It survives now by reason of its decorative charm and valourous devotion to life. It also casts a kindly shade through the summer, inviting the gardener to rest and reflection when weather and the world alike oppress. In the dry glacial gravel where the grass is thin flint arrowheads are to be found, with memories of those red primitives who were so uncivilized they settled their differences by war. And just under the surface are circles of black char where the redmen made fires to broil their venison. Presently the tossed branches will be bedecked with fragrant bloom in pink and white and the nesting bluebirds will flash in contrast like turqoise jewels on pale brocade. There will be no fruit, but the ancient tree has come to grace with the years. One would like to do as well.

—*Terry Ramsaye*

THIS WEEK IN THE NEW

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SENATE committee to investigate exhibitor monopoly complaints Page 16

PARAMOUNT estimates net profit for year 1944 at $16,488,000 Page 16

OPEN preliminary barrage for "Showmen's Seventh" War Loan drive Page 17

ON THE MARCH—Red Kann discusses WPB print ceiling relaxation Page 20

O'CONNELL, curfew-defying exhibitor, gi ground, but still fights Page

CHICAGO theatres hang on to duals, the public demands them Page

CIO lists motion pictures which sell public its way of life Page

GAINSBOROUGH product setting recc in many British theatres Page

MAJOR companies refuse answers to que in Consent Decree suit Page

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The Day in Hollywood

HOLLYWOOD on V-Day will know what to do. Last autumn, it drew a uniform observance policy. Firstly, according to the Motion Picture Producers Association, "it has been decided that V-Day and V-Hour must be determined by a confirmed official statement that organized resistance by Germany has ceased. To avoid confusion, studio employees are to remain at their jobs until dismissed by proper authority. Studios will receive the official flash from the Association offices."

Then, if V-Hour occurs before 12 noon on any weekday, studios will close that day. If it occurs after noon, they will close that and the following day. If it occurs Sunday, studios will close Monday; if Saturday, however, studios will open Monday.

Noting the economics of the thing, important in Hollywood, the producers guarantee a minimum work call to all employees at work when V-Hour occurs; and that calls for which they had not reported at V-Hour will be postponed to the following day.

Central Casting will close V-Minute, it expects.

Rivals in Morale

AN investigation of film and photographic print paper shortages is still being considered in Washington, according to *Movie Makers* magazine which says in its April issue that two Congressmen are doodling with the idea, and that pressure for the investigation is being applied, considerably, by the National Photographic Dealers Association.

The magazine, which is primarily for amateurs of the 16mm film width, says also in the April issue, that the photographic dealer, he of the empty shelves and the black market, is "also disturbed by Hollywood."

"Many dealers," it remarks, ". . . are confused by Hollywood's cry of 'morale' when any one questions the essentiality of any part of the theatrical motion picture industry; and the dealers wonder vaguely what Hollywood has that compares in morale value to snapshots that enable a soldier fighting far from his loved ones to see them as they are today, to watch his children grow, and to see again the surroundings that he is fighting fiercely to get back to."

Tell Our Story

ONE OF the current activities of the Office of War Information is directed to convincing Europeans, particularly those who have been under the news blackout for the past five years or more, that America is a center of culture as well as a nation of gigantic war production and war-waging accomplishments. It is using increased leverage to uproot the "unfortunate" impressions that cultural advancement lags centuries behind industrial development in the United States.

Edward N. Barrett, OWI overseas director, declared April 6 in Washington that the European division had undertaken to be instigator and "transmission belt" for early renewal of private and organizational contacts between America and Europe. The OWI is coordinating related activities with the Department of State on the assumption that the latter will take over when, and if, Congress provides legislation for a world-wide cultural relations program after the war.

Moving into the Balkans and Russia's sphere of influence, the OWI overseas film bureau, which has been distributing entertainment and documentary films in Greece, has extended that activity to Bulgaria and Rumania. Films, superimposed in native languages, OWI documentaries and United Newsreels have been shipped to these areas where, it is assumed, they will be shown along with Russian films.

Exaggeration

WELL, that Japanese canard didn't succeed. Deanna Durbin is alive, and still acting. The Filipinos can see, in American films. They jammed the reopened Times Theatre in Manila at the invitational premiere the evening of March 31, and at eight in the morning the following day and from then on. Many stood outside, unable to get seats. The picture was "His Butler's Sister," with Pat O'Brien, and Miss Durbin.

The Japanese had reported Miss Durbin dead.

The showing was the first American film in the Philippines since January 2, 1942, when the Japanese seized Manila. The Times is the only first run theatre there intact. It is operating now for civilians from 8:00 A.M. to 6:00 P.M., and for service men in the evenings.

Only six of the approximately 90 Manila houses can be put into operation soon, the Office of War Information estimates. Altogether, only 17 may be restored.

Beleaguered

PRESSURES under which motion picture produced; forces that complain of scenes do not like, that urge material favorabl their cause, that charge sins of omission—t are given a going over in the May issu *Esquire* by Don Carle Gillette. Laborin the vineyard of the brothers Warner, in York headquarters, Mr. Gillette writes acquaintance with the facts.

Some of the pressures he relates:

Members of the Society for the Preve of Cruelty to Animals who complain of consorting with criminals, carpet manufa ers who object to carpets in houses of s reputation, people who object to a screen c nal owning a dog with the name of their cigar manufacturers who want fewer cigar smoked on the screen, objections by WCTU to drinking scenes; film mutilatio state and municipal censors, official and official reviewing committees, approval of day shows only after charity organization granted a portion of the proceeds, newsp which object to scenes showing reporters ing a drink, underwear manufacturers wh ject to undershirtless heroes, and the none gentle attention from the Government, u and organized uplift movements.

Share the Smokes

A SMALL open box containing cigar placed on one of the counters in the Cinci Variety Club, bears the sign: "If you ha cigarettes, take one. If you have some, pu or two in the box for the person who has n More cigarettes are being deposited than drawn, the club steward reports.

adio City Growing

ROADWAY'S great rival in New York, as property housing theatres, and as a tourist traction—Rockefeller Center—may some day bigger than "The Main Stem." A step in at direction was made this week. The Center expanding. It will add a block-through poron, 100 by 200 feet, from 51 to 52 street, at e north end of Rockefeller Plaza, three-blockng private street. Plans for a 16 story office ilding on the site, costing $1,750,000, were ed in New York last July. Tenants of the four d five story houses this building will replace, ve been asked to vacate by June 1. Theatres Rockefeller Center, now, are the Radio City usic Hall, the Center, and the Newsreel.

ouble Rap

ESTRICTIONS imposed by Great Britain e expected to cause the American motion cture industry to experience inconvenience, elay and increased costs. The British Board Trade has issued a new statutory order quiring newsreel prints, positive and negative, d other motion pictures, made exclusively for hibition abroad to obtain an export license. he raw stock shortage was cited as the reason r the new regulations. England had petitioned e U. S. Government previously for an increase raw stock allotment.

The order will necessitate some changes in ethods of supplying release prints to Sweden, ustralia, Egypt, India and other countries. merican films distributed in some of these untries have been release printed in London boratories. If it becomes difficult to secure port licenses, these prints will have to be ade in the United States and shipped directly the other countries. This would cause delays, d increase the drain on the domestic raw ock supply unless compensating footage is ken from foreign allotments. Two companies, aramount and 20th Century-Fox, have British ewsreels that might be affected by the order.

The Board of Trade also has announced it ill withhold licenses for the import of equipent needed by the British industry wherever is possible for British manufacturers to pply the materials. Until manufacturers can et into full production, which the Board estiates will be at least a year after the end of the ar, licenses will be issued for equipment rgently needed. Studios have been asked to pply the Board with details of their requireents.

orld Cinema

CINEMA house of all nations will grace the an Francisco Security Conference, which arts in the Pacific Coast metropolis on April 5. There the globe's most exclusive and cosopolite audiences will view daily screenings f motion pictures. The theatre will be called e United Nations theatre, the Conference title r the Alcazar theatre loaned by Charles kouras of the National Theatres Corporation nd Fox West Coast Circuit. The 1,100 seats ill be reserved for the use of official delegates, the press, the secretariat and other credential holders. Shows will start each evening at 5 o'clock.

A balanced program representing selections from the studios of participating countries is planned. The scheduling of these programs will be in charge of an industry committee composed of Claude Lee and Fay Reeder, who will be in San Francisco; Jason Joy and Charles Einfeld in Hollywood, and Howard Dietz, Arthur DeBra and Glendon Allvine in New York. In addition, there will be a Conference Theatre for the presentation of films of a documentary nature.

The operation of these theatres is a contribution of the United States motion picture industry. Barney Balaban, president of Paramount, is the executive chairman of the cooperating committee. Mr. Dietz, vice-president in charge of advertising and publicity for Loew's, Inc., is chairman of the planning committee. The film plans were submitted in Washington April 6 by an industry delegation headed by Francis Harmon, coordinator of the War Activities Committee, representing all branches. The Department of State signified its acceptance.

Back to Courtesy

PATRONS in Chicago theatres of the Balaban and Katz Circuit are being spared the "Doncha-know-there's-a-war-on" approach in the matter of service by employees. "The war is a poor excuse for bad manners," copy for a new lobby sign and trailer campaign advises the customers. "We have always regarded courtesy and service among our most important obligations to our patrons," the copy further proclaims. "You are entitled to it—today, every day."

Community Interest

GREAT FALLS, Montana, may lease the auditorium of its Civic Center to a motion picture exhibitor if it is "in the best interests of the taxpayers." The state Supreme Court ruled so this week. G. R. Colwell, a city resident, had sued the city and E. E. Harris, theatre proprietor, claiming that city property should not be leased to commercial enterprises; the claim was rejected by a district court, and Mr. Colwell carried it to the state court.

Banned

MEMPHIS will have nothing to do with the motion picture, "Brewster's Millions," because it presents "too much familiarity between the races." Lloyd T. Binford, chairman of the Memphis Board of Motion Picture Censors, prohibited showing of the film on the ground that it was "inimical to the public welfare."

Said Mr. Binford:

"The movie has Rochester, the Negro comedian, in an important role. He has too familiar a way about him and the picture presents too much social equality and racial mixture. We don't have any trouble with racial problems down here, and we don't intend to encourage any by showing movies like this."

For the Fans

WHERE the American flag goes, go American films. In some instances, now, the order is reversed. Where American films go, also go the appurtenances of American living; and among these is an abiding interest in the great of American filmdom. Striking illustration of this, last week, was the request from N. Rostovens, film editor of the magazine, "*Horizons*," published at Marseilles, France, to Robert Gillham, advertising and publicity director of Paramount Pictures, in New York. Mr. Rostovens asked that Paramount send "any material on current Paramount pictures, and particularly any items dealing with Bob Hope." The French film editor added that "especially at this time," he needs "cheesecake."

Pictures

ONE hundred and five Navy photographers, still and motion picture, covered the Okinawa invasion. Three were killed.

The photographers were briefed on the operation several days ahead. They were told what to shoot, and where to deliver their exposed film. An LCI was the photographic units' command post. Four pilot boats were collectors of film.

Back in Washington four days after he left Okinawa, and with 40,000 feet of film, colored and black and white, Lieutenant John Munroe, USNR, told the story there this week. Lt. Munroe, a former editor for Fox Movietone News, coordinated the coverage.

PRC-See

PRC PICTURES may make a series of short subjects in the manner of the "March of Time" and RKO's "This Is America." To do this, it is negotiating for screen rights to the July issue of *See Magazine*, it was reported in New York this week. Its first subject may be "What Shall We Do With Germany?" based on a prize contest sponsored by the magazine, which is a feature of the issue.

Leon Fromkess, president of PRC Pictures, was reported conferring in New York this week with Robert Pines, magazine publisher.

"This Is America" has a reciprocal publicity and material arrangement with the *This Week* Sunday newspaper magazine.

Blue Sunday

THE city fathers of Lebanon, Tenn., last week "freed" the town's only theatre, the Princess, from the burden of blue laws. At the same time, they maintained their standing with other folks there. They enabled the theatre to remain open Sundays, after a referendum, the result of which was a preference for Sunday film showings; and at the same time, in the enabling ordinance of the City Council, they forced the theatre to close between 12:01 A.M. and 1:00 P.M., and between 6:00 P.M., and 8:30 P.M. Manager John Hatcher declares this Janus won't live: he won't operate the house Sundays.

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THIS WEEK the Camera report

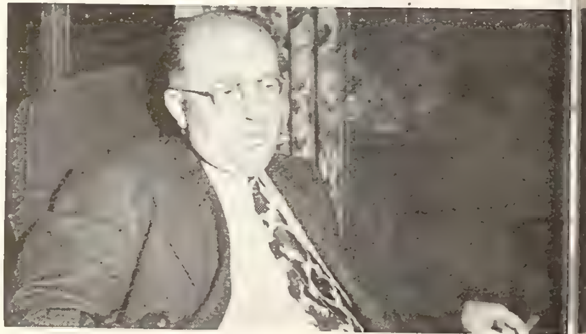
A DREAM, AND ITS DREAMER. Salvador Dali, artist and surrealist, studies a creation—a backdrop for one of the sets in the forthcoming Alfred Hitchcock "Spellbound" for Selznick International Pictures. The set is in a dream sequence in a picture the star of which is Gregory Peck and some of the theories of which the Selznick publicists say will be according to Freud. In his hands, Mr. Dali holds another sketch.

SIGNING, in Mexico City. Manuel Espinosa, general mana of the Operadora circuit, signs Warner contract, while the manager for that company, Michael Sokol, watches. All Warner pictures the coming y will play the Operadora circui 19 houses.

A VISIT, by J. Arthur Rank, second from right. The British film magnate inspected the set of Thorold Dickinson's "Men of Two Worlds" at Denham. In the picture above he meets Ezeka Makumbi, a Uganda school teacher brought from East Africa to play a leading role. On Miss Makumbi's left are David Rose, Paramount managing director for Great Britain, and Eric Portman, actor. On Mr. Rank's left is Mr. Dickinson.

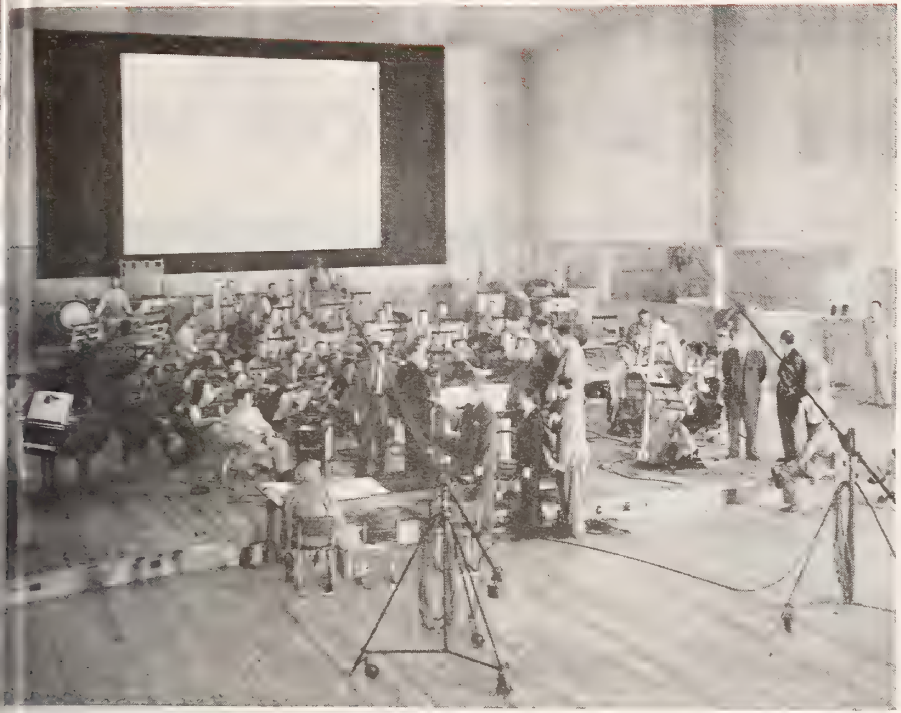
By Staff Photo

INDEPENDENCE of British producers was stre in New York by Michael Powell and Emeric Pressburger, producers of "Colonel Blir At right is Arthur Kelly, president of Eagle-Lio



By Staff Photo

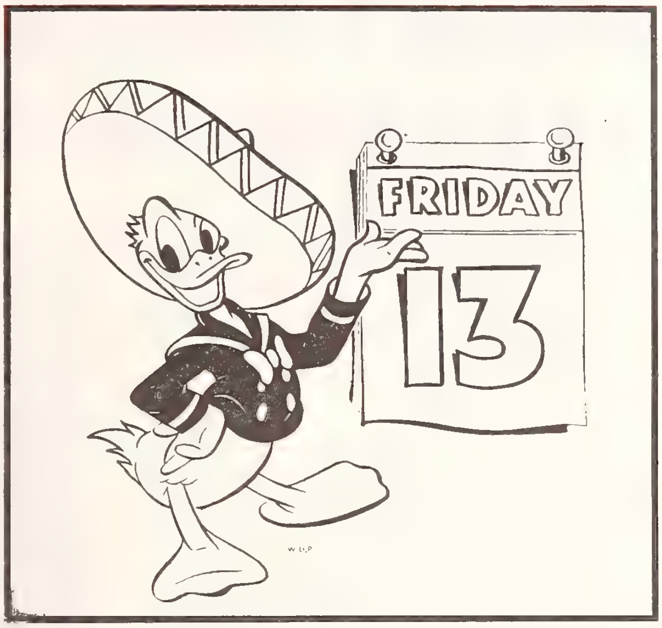
JOSEPH McCONVILLE, president of Columbia Pictures International Corporation, or return to New York from Latin-America.



THE WORLD'S LARGEST recording stage is the one above, at the Republic Studio. It is one unit of a $2,000,000 1945 expansion program. The scoring stage is 120 feet long, 75 feet wide and 32 feet high; its volume is 250,000 cubic feet. The building contains a separate vocal room, an adjustable reverberation chamber, and projection rooms.

HONOR FROM VARIETY CLUB, Baltimore Tent, to Rodney Collier, right, for service as chief barker last year. Frank Durkee, present chief barker, presents Mr. Collier an engraved plaque.

HOW THE NAVY TRAINS its cadets is the show in New York's Museum of Science and Industry. A projector and gun combine to train the student.



NOT SO SHYLY, Donald Duck marks an important day for him—his 10th birthday. He is a star now. In Mickey's class. He's still frustrated, however. He'd better be. That's what made him a star.

FROM LOEW'S. Walter ("Red") Barber, chairman of the Greater New York Red Cross War Fund, left, this week received from Charles C. Moskowitz, right, the circuit's corporate gift of $35,000.

G. B. "JUDGE" FRAWLEY, Paramount executive, who on April 19 will mark 25 years with the company. He came from the National Bank of Commerce, New York, in 1920.

IN BUFFALO, Lt. Gov. Joe R. Hanley signs the letter asking support of the premiere of Warners' "God Is My Co-Pilot", April 26. Watching are Josephine Wilcox and Warner zone manager C. J. Latta.

HEART-THROB SELLING OF SCREEN SERVICE TO THE CAUSE OF WA

MOVIE LOT TO BEACHHEAD, *by the editors of* Look. *Foreword by Robert St. John. Preponderantly illustrated, more pictures than text. 292 Pages. Cloth binding. Doubleday, Doran and Company, Inc., New York. $3.50.*

By TERRY RAMSAYE

THE STORY of the war is too big for telling. And yet there is a telling. It is about the motion picture and the war. The camera and the screen together cut a cross-section of all there is about living and dying.

That is, however, something that never the screen can say for itself, to its own people—the people who look.

Sgt. Victor W. Groshon, picturing a landing, takes cover under fire in handy foxhole.

Now it is being said, by a book, to the people who read—and also look.

The book is one of the most remarkable manifestations of reactions in the crucible of war, a book of words to be read and pictures to be looked at, and between those purposes achieving, not only a sort of motion-picture-on-paper, but a document of destiny.

The book is entitled "Movie Lot to Beachhead," formally published this week, April 12, by Doubleday, Doran and Company, Inc., Garden City, New York.

It has the worst title and the best content of any endeavor to put the flowing art of the screen into the static form of type and picture on the printed page.

What gets across is the war and its thrills, ordeals, tragedies and problems, through, with and because of the motion picture and the camera.

The book is "by the editors of *Look*" and it is copyrighted by Cowles Magazines, Inc.

Look, which means just now the authorship of this "Movie Lot to Beachhead," is born of the heart of this America, out in Des Moines in Iowa where the tall corn grows, and where the *Des Moines Register and Tribune* is published by the Cowles family. The book confers credit on the House of Cowles.

Official Navy P

Day of debacle — Pearl Harbor, December 7, 1941.

Photo by Acme

Col. James Stewart, onetime screen hero, receives the Distinguished Flying Cross for bravery on a bombing mission, one of 20 he has completed in the European theatre. His promotion to colonel was announced by Army headquarters this week.

The opulent volume in all its special excellence of book-making, from letter press to illustration to end-papers and smart binding, is all well done, and is done *con amore,* meaning beyond commercial necessity.

A swift foreword comes from Mr. Robert St. John, formerly of the Associated Press, war correspondent, survivor of desperate venture down the coast of stricken Greece, a now a commentator with the National Bro casting Company. He opens the book with:

"There was a day when it was considered be smart to be cynical about Hollywood.

"That was before the war."

Then the book plunges into action. It tre first of those tense pre-war days, when all, least all except a few, could see what was ahe It has a pass at exposition of the gala days Hollywood, some as mad as a Pompeian fe It traces FBI pre-war pursuit of spies and trigue. It records the debacle of Pearl Harb the desperate haste of preparation, and then plunge to combat on the Seven Seas and all Continents; and carrying the war through chapters, it comes at last to a summary built that screen collaboration which Mr. Cecil DeMille stranded together under the title "Land of Liberty."

To the multitudes it will be a picture b of compelling interest. It demands. It insi It tells in tears and smiles. Sometimes it ironic, in a subtle way, unconsciously, may It documents today's paper and tomorro forecasts.

All in all, here is an astonishingly compet telling of the story of the motion picture what it means, compelled in a fashion by force of war.

The circulation of this book will be calculated to add to the status of the mot picture and its theatre in the mind of reader. And the reader is likely to be impel to give word-of-mouth circulation to impressions.

:ARRIER TRUCK CRISIS GIVES :XHIBITOR NEW HEADACHE

'PB and ODT Refuse to Heed Pleas for Tires and New Equipment

BILL FORMBY

Exhibitors struggling this long while with erational problems resulting from a war onomy in the showing of their product are :ing a new headache—getting the product m the exchange to the projection machine.

The nation's film carriers—the men who de- er the physical goods—are working with iipment which in many cases is literally ling apart, and in most others is being held gether with a prayer and a length of wire.

And to most pleas for help, the War Produc- n Board and Office of Defense Transporta- n lend an attentive ear but no new equipment

Features, short subjects, Government screen ssages, War Loan trailers and accessories d prints and advertising matter for other rtime drives will miss playdates if needed placements of mechanical equipment and tires e not forthcoming soon. The customer will rn that the motion picture does not just hap- n on the screen; that it has to be hauled ere.

ver Double Normal Span, rucks Still Going

This is the situation pointed up in reports m Motion Picture Herald correspondents key points, and in information obtained from tional Film Carriers, Inc., an organization film truckers, and other reliable sources.

Many trucks have passed the 600,000-mile rk and still are being kept on the highways. e average effective life before the war was out 200,000 miles. Most of them are seven ars old, more than double the previous life an.

New parts are denied in most areas, the Of- e of Defense Transportation ordering repairs th used parts. When they can be obtained, ese used parts break down quickly.

Approximately one truck in five is out of mmission for repairs, lack of tires or because old age.

Tires are denied in several areas because cal ODT offices misinterpret the national ssification for the carriers. When they can obtained, the tires usually provide low mile- e. In some territories there are plenty of e certificates but no tires.

ack of Tires Most Serious Kansas City and Memphis

Drivers are working overtime regularly, and ll repair crews are putting in long hours. me trucks are out of use because there is not ough manpower to keep them rolling.

Kansas City and Memphis are having par- ular difficulty due to lack of tires. The mis- derstanding by local officials of the national ssification, which is Class 3, has kept several its in Kansas City off the highways since st November. All efforts via ODT and the 'PB to win proper classification in these two ies have failed.

Mileage is increased by necessary service to ndreds of additional exhibition points estab- hed at Army, Navy and Marine posts and spitals, USO, Canteen and Red Cross cen- rs, and war plants, frequently at points far removed from the civilian theatres regularly served.

Trucks are overloaded. Delivery days have been reduced, and they are carrying prints and advertising accessories for pictures produced at the request of the Office of War Information, the Army, Navy, Treasury, State, Agricultural and other Government departments and war agencies to further recruiting, War Bond sales, foreign relations, war production, farm production, morale building, civilian defense, conservation of materials and reduction of waste, and general war propaganda. The material is distributed without charge to the Government.

Highlights in the reports from Motion Picture Herald correspondents in the field are revealing. They present a dark, and darkening, picture of insufficient and aged equipment sustained in worn tires and kept going on used parts; of overworked manpower and overloaded trucks, and of units kept rolling by grace of grit and baling wire:

SOME CARRIERS ADVISED TO QUIT BUSINESS

Rationing officials in some areas have told film truck operators that no more tires will be available for the transportation of film and that the carriers should arrange to go out of business, the National Film Carriers, Inc., Philadelphia, charged in an appeal to the War Production Board in Washington recently. This organization of 26 film trucking companies, operating more than 600 trucks, told WPB that 43 per cent of the towns where theatres are located are reached only by highway. The appeal said that, unless tires were granted, the carriers "would be forced to discontinue operations and go out of business". It pointed out that the "system of film distribution will be destroyed. There will be no means whereby, with the limited number of prints and shipping containers, film can be delivered to military installations, hospitals and theatres. Exhibition of motion pictures will have to be greatly curtailed, newsreels made unuseable, and in a large percentage of instances theatres will have to be closed."

BOSTON

At present only two trucks are out of service. Trucking men, however, say that unless new tires and accessories are available very soon they will be facing a condition that may cause postponement of delivery for days. Shortage of manpower is a serious problem, but the services have been able to keep the majority of their trucks rolling by staggering deliveries and utilizing outside trucks.

BUFFALO

Homer Wilson, manager of Smith & Howell Film Service, Inc., reports that new equipment is needed, but that all units are currently operating except for a couple laid up for repairs. The company operates four days weekly. Film exchanges report considerable delay in servicing theatres.

CHARLOTTE

J. Ernie White, office manager of the Observer Transportation Company, says that his company "operates seven days a week and by perseverance keeps all trucks rolling.

R. H. Jackson, manager of the Carolina Delivery Service in Charlotte, reports that "we have blowouts, and suffer some few delays for repairs. The tire situation for recapping is a headache.

CINCINNATI

An official of the Film Service Company, largest carrier here, declares that equipment is "practically falling apart." An average of one truck daily is in the garage for repairs. New parts cannot be obtained in any volume, and used parts break down quickly. The company has eliminated deliveries on Sundays and Tuesdays and the other carriers have cut out one day weekly at the request of the Office of Defense Trannsportation. No trucks make special trips or backtrack, cooperating in the delivery of competing accounts when justifiable. The tire situation is serious. The carriers are using recaps exclusively because the local office of ODT will not grant new tires. The office contends the carriers are non-essential. One truck was laid up six weeks awaiting recaps.

CLEVELAND

Louis C. Gross, in charge of the Central Shipping Terminal, handling all film deliveries in northern Ohio, reports a full fleet of 25 trucks are operating six days weekly. City deliveries have been eliminated on Mondays, with out-of-town deliveries skipped on the lightest day of the week. All except two of the trucks are over-age, averaging seven years in service as against an average of three years before the war. Each old truck has traveled more than 600,000 miles, double the maximum of pre-war years. The two new trucks were acquired during the past two years. One was a smash-up replacement.

All Cleveland carriers are in urgent need of all types of equipment. Applications for new trucks and new parts have been consistently denied, the owners ordered to repair with used parts, most of which are unavailable.

MILWAUKEE

Carriers report that manpower is their greatest problem. Drivers are working overtime constantly on a six-day weekly schedule. No deliveries have been missed. There have been no new trucks since the advent of rationing. Of the 15 in service, six have piled up tremendous mileage, although none is out of service.

NEW HAVEN

There has been no interruption in Connecticut delivery service. Old equipment requires constant maintenance, and tires have to be handled carefully. The carriers are meeting the ODT requirements for a reduction in mileage by eliminating Friday service.

OMAHA

All film trucks handle farm deliveries as well as films. With a much heavier work load, at least double on light express units, the carriers are working without extra manpower or equipment, according to Frank Gartner, secretary-treasurer of the Film Transport Company. The company shipping facilities are used by the Rapid Film Delivery, Grand Island; the Pierce Film Delivery, Pierce, and the Mills Film Delivery, Lincoln.

Demands in the Omaha area by Army Camps for rush shipments, and the heavy burden of express make daily deliveries necessary on the main routes. Trips are made thrice weekly on the others. It is estimated that 20 per cent of the units are out of commission regularly. Repair men are working overtime. Tires are badly needed. There are plenty of certificates, but there are no tires.

"Gives one the feeling of having discovered some rare jewel."

—*Hollywood Reporter*

"Will play a merry tune at the box-office."

—*Variety*

"One of the month's most noteworthy screen events."

—*Boxoffice*

"In the top bracket."

—*Hollywood Variety*

"Beats a path of its own . . . an attraction of some size."

—*Motion Picture Daily*

"Deeply moving . . . has tremendous appeal for women."

—*Film Daily*

"Timely . . . should prove beneficial to box-office."

—*Showmen's Trade Review*

"Unusual love story, will get the women's vote."

—*The Exhibitor*

"Escapism is the theme and essence of this superlative picture into which its off-screen and on-screen creators have poured not only all the ingredients of realistic romance, but also the prerequisites of commercial success. It is a natural, both as box-office merchandise and as entertainment, for all types of theatres and audiences."

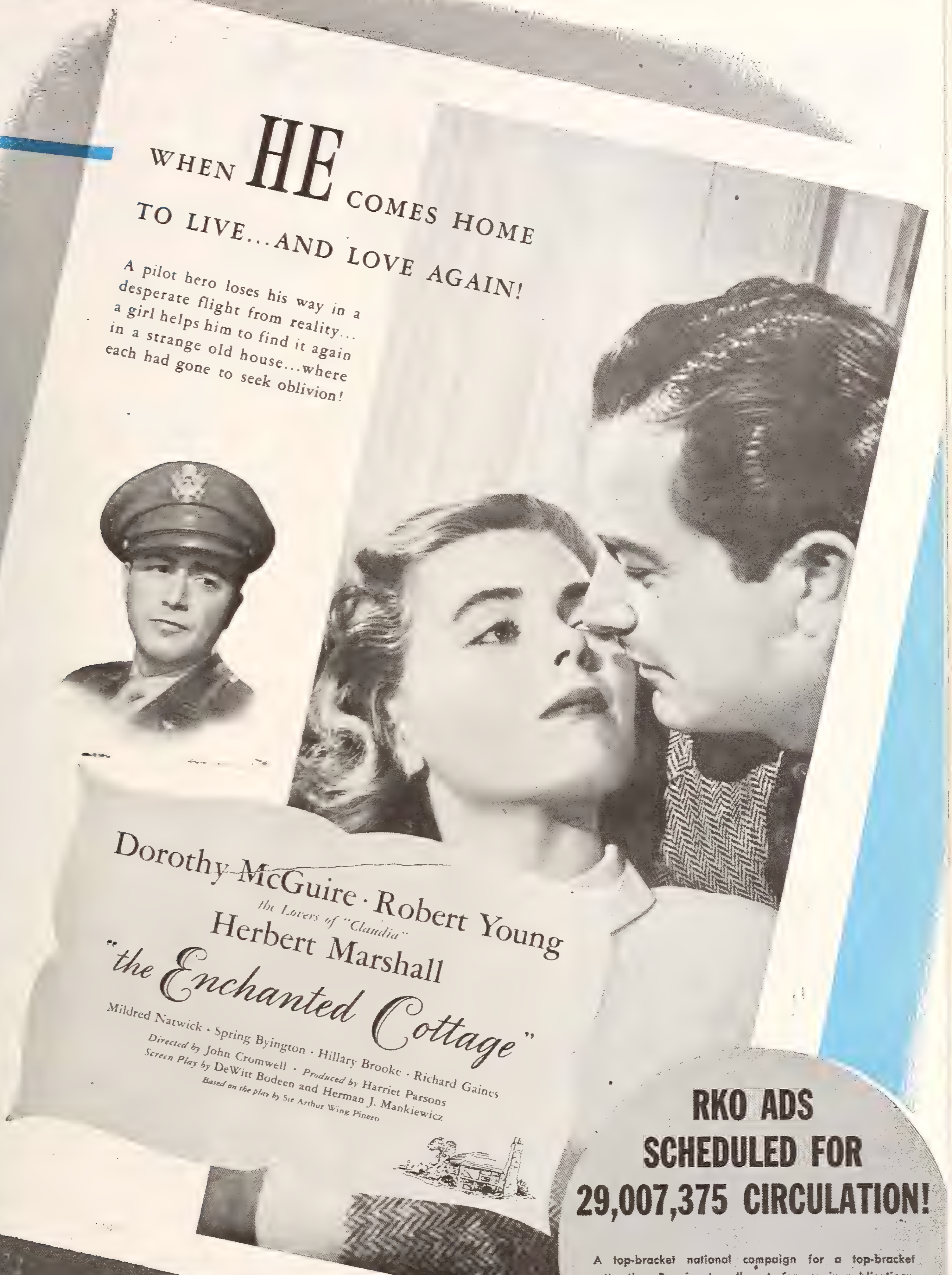
—*Motion Picture Herald*

FIRST RUNS

EVERYWHERE

SOON!

KEEP SELLING BONDS!



WHEN HE COMES HOME TO LIVE...AND LOVE AGAIN!

A pilot hero loses his way in a desperate flight from reality... a girl helps him to find it again in a strange old house...where each had gone to seek oblivion!

Dorothy McGuire · Robert Young
the Lovers of "Claudia"
Herbert Marshall
"the Enchanted Cottage"
Mildred Natwick · Spring Byington · Hillary Brooke · Richard Gaines
Directed by John Cromwell · *Produced by* Harriet Parsons
Screen Play by DeWitt Bodeen and Herman J. Mankiewicz
Based on the play by Sir Arthur Wing Pinero

RKO ADS SCHEDULED FOR 29,007,375 CIRCULATION!

A top-bracket national campaign for a top-bracket attraction. Running to sell seats for you in publications like WOMAN'S HOME COMPANION—McCALL'S—RED BOOK—COLLIER'S—LOOK—LIBERTY—TRUE STORY—WOMAN'S DAY—FAMILY CIRCLE and the ENTIRE FAN LIST. The ad reproduced herewith runs in McCall's, Red Book, Family Circle and two fan magazines.

SENATORS TO STUDY MONOPOLY PLAINTS

Small Business Committee Plans Investigation of "Squeeze" Charges

Pending for several months, an investigation of charges of monopoly in motion picture exhibition will be undertaken shortly by the Senate Special Committee on Small Business, Senator James E. Murray of Montana, chairman, announced Friday of last week in Washington.

The inquiry would be based on what the committee head described as the necessity "to make certain that the field of motion picture exhibition is open to all competitors on equal terms" and that "returning men of the armed services be given their fair chance to open and successfully operate motion picture theatres." It would cover principally the practices of the major distributors with theatre affiliates, taking up allegations that they were putting the "squeeze" on independent exhibitors.

Based on Montana Suit

The springboard for the inquiry decision apparently was a complaint from the Park-Butte Theatre Company, operator of the Montana and Park theatres in Mr. Murray's home town of Butte, Mont. Charges in the Senator's announcement were taken largely from the language of the bill of complaint in the suit filed by the theatre company Feb. 8, 1945, in Butte. It was lodged against National Theatre and subsidiaries, nine distributors and five individuals, claiming violation of the anti-trust laws and conspiracy to deprive the company of product for its two theatres. Injunctive relief, triple damages to a total of $1,224,000, and costs were asked. Mr. Murray said that he had received complaints from other independent exhibitors.

The committee's attention to motion pictures is said to have been encouraged by Dewey Anderson, executive secretary. Mr. Anderson is not new to industry contact. He was executive secretary of the Temporary National Economic Committee in 1941 when it issued a series of monographs on an investigation of the economic control of the industry. The reports were designed to show that control was exercised by a few individuals and corporations. One of them was entitled "The Motion Picture—A Pattern for Control." Mr. Anderson has been instructed to make a survey of all complaints, conduct the necessary staff studies of the problems involved and report his findings to the committee for action. Open hearings will be held only "if necessary," Mr. Murray explained.

Charge Unfair Preference

Complaints to the committee, according to Mr. Murray, charge that the five theatre-affiliated distributors give unfair preference to their theatres in respect to choice of films, playing time, price and numerous other factors. Investigation of large independent circuits is indicated in the citation of complaints that they use their purchasing power to obtain preferential treatment over small exhibitors.

Charges filed by his home-town theatre constituent were described by Mr. Murray as typical of other communications. "The latest complaint from Butte," he said, "charges that nine out of the 12 theatres formerly existing in Silver Bow County, Mont., had been absorbed by the major companies or forced out of business by their competition until only three theatres remained in Butte in 1932, all owned by one major producer-distributor." The complaint charged that when the Park-Butte Theatre Company opened a theatre there in 1932 for second run films the circuit changed the run policy to "hamper and restrict" the operation, and overbought to deprive the theatre of film.

Claim Action in Concert

"In connivance with other major producer-distributors, the complaint charges, one major producer-distributor deprived the independent theatre owner of free access to second run product," Mr. Murray said. "When this exhibitor opened a large, modern, first run theatre in 1940, it is charged that other major distributors again combined with this dominant producer-distributor in refusing to rent first run films to the new theatre.

"It is claimed that the major producer-distributor used its strong bargaining power as the largest theatre owner in the territory to secure the cooperation of the other major distributors in eliminating competition from independent theatres. The complaint also alleges that the major producer-distributor tried to influence the independent exhibitor's creditors to bring pressure to bear on him to sell his theatre to the affiliated chain."

Similar coercive measures are described in other complaints, Mr. Murray said. "An objective investigation will be made of these and other charges to correct any evils which might be found to exist," he concluded.

Members of the committee are: Mr. Murray, Allen J. Ellender, Louisiana; James M. Mead, New York; Thomas Stewart, Tennessee; Claude Pepper, Florida; James C. Scrugham, Nevada; Brien McMahon, Connecticut, Democrats; Arthur Capper, Kansas; Robert A. Taft, Ohio; George A. Wilson, Iowa; Kenneth S. Wherry, Nebraska; Admiral Thomas Hart, Connecticut, and C. Douglas Buck, Delaware, Republicans.

Propaganda Inquiry in 1941

The first to be undertaken since the start of of the war, the investigation would be the second such attention from Congress for the industry. Heralded by a blast in January of 1941 from Senator Burton K. Wheeler, a Democrat of Montana, chairman of the Senate Interstate Commerce Committee, a sub-committee embarked formally upon a war propaganda inquiry September 9 of that year.

Preceded by several months of agitation, the hearing delved into charges that motion pictures were engaged upon a campaign to get the nation into the European war. The industry engaged the late Wendell L. Willkie, Republican nominee for President in the 1940 campaign, as special counsel. The investigators were so soundly defeated that Senator Worth D. Clark of Idaho, sub-committee chairman, announced an indefinite postponement on November 29, 1941. After the attack on Pearl Harbor, no attempts were made to revive the investigation.

Seek Children's Shows

Maurice Schulman, of the Rivoli and Webster theatre circuit in Hartford, Conn., is backing a move in the legislature for the return of Saturday morning children's shows in this city.

Paramount Year Net Is Estimated At $16,488,000

Paramount Pictures, Inc., last week estimated earnings for the year ended December 30, 1944, $16,488,000 after interest and all charges, incli ing reserves provided for contingencies and e mated provision for all Federal normal and exc profits taxes.

This amount includes $1,745,000, representi Paramount's direct and indirect net interest as stockholder in the combined undistributed earni for the year of partially owned non-consolida subsidiaries. Earnings for the year ended Ja ary 1, 1944, were $16,140,821, including $1,55 000 share of undistributed earnings of partia owned non-consolidated subsidiaries.

Earnings for the quarter ended December 1944, are estimated at $4,012,000, which compa with $4,486,000 for the corresponding quarter 1943. These earnings are after eliminating dividends received during the period from partia owned non-consolidated subsidiaries to the ext that such dividends represent distribution of ea ings reported as undistributed in previous quarte

The $16,488,000 of estimated combined conso dated and share of undistributed earnings for year represent $4.39 per share on the 3,752,1 shares of common stock outstanding on Decem 30, 1944, which compares with $4.30 per share the year ended January 1, 1944. Estimated ea ings of $4,012,000 for the quarter ended Decem 30, 1944, represent $1.07 per share on the 752,136 shares of common stock outstanding, wh compares with $1.19 per share for the correspo ing quarter of 1943.

April 19 Drive Meeting Set By United Jewish Appeal

The first organizational meeting of execut committeemen of the amusement division of United Jewish Appeal of Greater New York, w be held April 19 at 12:30 at the Hotel Astor, cording to co-chairmen of the division, David Be stein, Major Albert Warner and Barney Balab

At the meeting plans will be discussed for launc ing the 1945 campaign in the amusement field. T year the United Jewish Appeal is making an precedented sum of money to meet the needs of four rescue, emergency relief, rehabilitation a welfare agencies—the Joint Distribution Comm tee, the United Palestine Appeal, the National R ugee Service and the National Jewish Welfa Board.

A statement issued by the three co-chairmen the division said, in part: "Our men and wom in the amusement field have always been not for their generosity to people in distress, wheth at home or abroad. This year the vast flood human needs will demand special liberality—a special participation by all our colleagues in th splendid work."

Caffrey Named Member Of SEC by President

James J. Caffrey, New York regional admin trator for the Securities and Exchange Comm sion since 1938, was appointed a member of t SEC April 6 by President Roosevelt, with hea quarters in Philadelphia. Mr. Caffrey, who join the SEC in 1936 as an attorney in the gener counsel's office, will succeed Robert H. O'Bri who left recently to become assistant to Barn Balaban, president of Paramount Pictures.

Branton Appoints "Cabinet" For Tri-States Theatres

A cabinet, the chief function of which will coordination of policies and decisions, has be appointed for the Tri-States Theatres circuit, D Moines, by G. Ralph Branton, general manag The "cabinet" includes Mr. Branton, L. McKec neay, Dale McFarland, Russell Fraser, Ma Frye, A. G. Stolte, William Miskell, H. D. Gro

Staff Photos

TO LEADERS: John Hertz, Jr., ive director of publicity, and Nate umberg, president of Universal Pic- res, one of many company presidents the rally.

GEORGE J. SCHAEFER, chairman of the WAC Committee, sponsor.

TUESDAY: the beginning. In New York, eastern and southern state chairmen discuss the coming "Showmen's Seventh" War Loan, May 14 through June 30. Above, Charles Skouras, Samuel Pinanski, drive chairman; Ted Gamble, Treasury; Tom Connors, distributor chairman.

FRANCIS S. HARMON, vice-chairman of the WAC, who presided.

OPEN FIRE FOR "SHOWMEN'S SEVENTH" WAR LOAN DRIVE

NEW YORK Tuesday the opening barrage the forthcoming "Showmen's Seventh" War an drive began. Exhibitor, publicist and tributor state chairmen from 19 eastern and thern states and the District of Columbia re convened in the first rallying of show- n, preparatory to marshalling all showman- p forces for the drive in the theatres of nation, from May 14 to June 30.

In Chicago, and in Denver next Monday, re will be similar meetings, at which, re- ectively, the state chairmen from midwestern d western states also will plan, in executive sions, and after open floor discussions.

The state chairmen who met in New York the Hotel Astor Tuesday conferred with national campaign committee, conferred groups as distributors, publicists and ex- itors, and held a round table conference. ey heard talks by Samuel Pinanski, national airman; Tom J. Connors, national distribu- chairman, and John Hertz, Jr., national di- tor of publicity.

They also heard, at luncheon, Ted R. Gam- national director of the U. S. Treasury ar Finance division, and others. And they the 19-minute campaign short subject, "All ar Bond Rally," which will be shown in all rticipating theatres.

amble Stresses Need for nusual Drive Effort

Approximately 40,000,000 people must be ld E-Bonds during the Seventh War Loan, it is to reach its quota of $4,000,000,000, Mr. amble said, and warned that failure to sell the an thoroughly might cause serious conse- ences, one of which would be inflation. Great fort was needed, he added, because the Treas- would hold only two Bond campaigns this ar.

"This is the toughest assignment the industry s ever been given," Mr. Pinanski said, in his ening address. "It is up to the field more an ever before."

The group conferences were led by Mr. Pi- nski, for the exhibitors; Mr. Connors, the stributors, and Mr. Hertz, the publicists.

Participating in the luncheon discussion were embers of the Seventh War Loan Advisory ommittee, headed by Leonard Goldenson, aramount theatre executive, who accepted the st last week. Toastmaster at the luncheon was Francis S. Harmon, executive vice-chairman of the War Activities Committee.

Chairmen from the following states attended, it was estimated: Alabama, Connecticut, Delaware, Florida, Georgia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, Louisiana, New York, North Carolina, Rhode Island, South Carolina, Vermont, Virginia, West Virginia and the District of Columbia.

Selection of the title, "Showmen's Seventh" was announced late last week by Mr. Hertz, who indicated that this keynote would highlight individual exhibitor activity in the drive. At the Tuesday meeting in New York, emphasis in the discussions was on the role of state chairmen in rallying theatres. The slogan adopted last week in choosing the drive theme was: "One hundred per cent showmanship equals 99 per cent perspiration and one per cent inspiration."

A number of additions have been made to the national campaign committee—additions from the ranks of industry executives of all categories, and headed by Mr. Gamble.

Honorary chairmen are national chairmen of previous War Loan drives, as follows: S. H. Fabian, chairman, Theatres Division, War Activities Committee, who led the Second War Loan; L. C. Griffith, who headed the Third War Loan; Charles P. Skouras, national chairman of the Fourth War Loan; R. J. O'Donnell, leader of the "Fighting Fifth" War Loan, and Harry Brandt, chairman of the Sixth drive.

Honorary distributor chairmen are former national chairmen of the distributors division of War Loan drives. They are: William A. Scully, Second War Loan; William F. Rodgers, Third War Loan, and Ned E. Depinet, who served in the Fourth, Fifth and Sixth War Loans.

Gradwell L. Sears, national distributor chairman of the War Activities Committee for 1945, is a member of the national committee.

Special consultants who have accepted appointment on the national committee are: Stanton Griffis, commissioner, American National Red Cross, Pacific Ocean Areas; George J. Schaefer, Francis S. Harmon and Herman Gluckman, War Activities Committee; Richard Walsh, International president, IATSE; Herman Robbins, member of the War Activities Coordinating Committee, and Tom W. Baily, motion picture industry consultant to the Treasury. Austin C. Keough will serve as counsel to the National Committee.

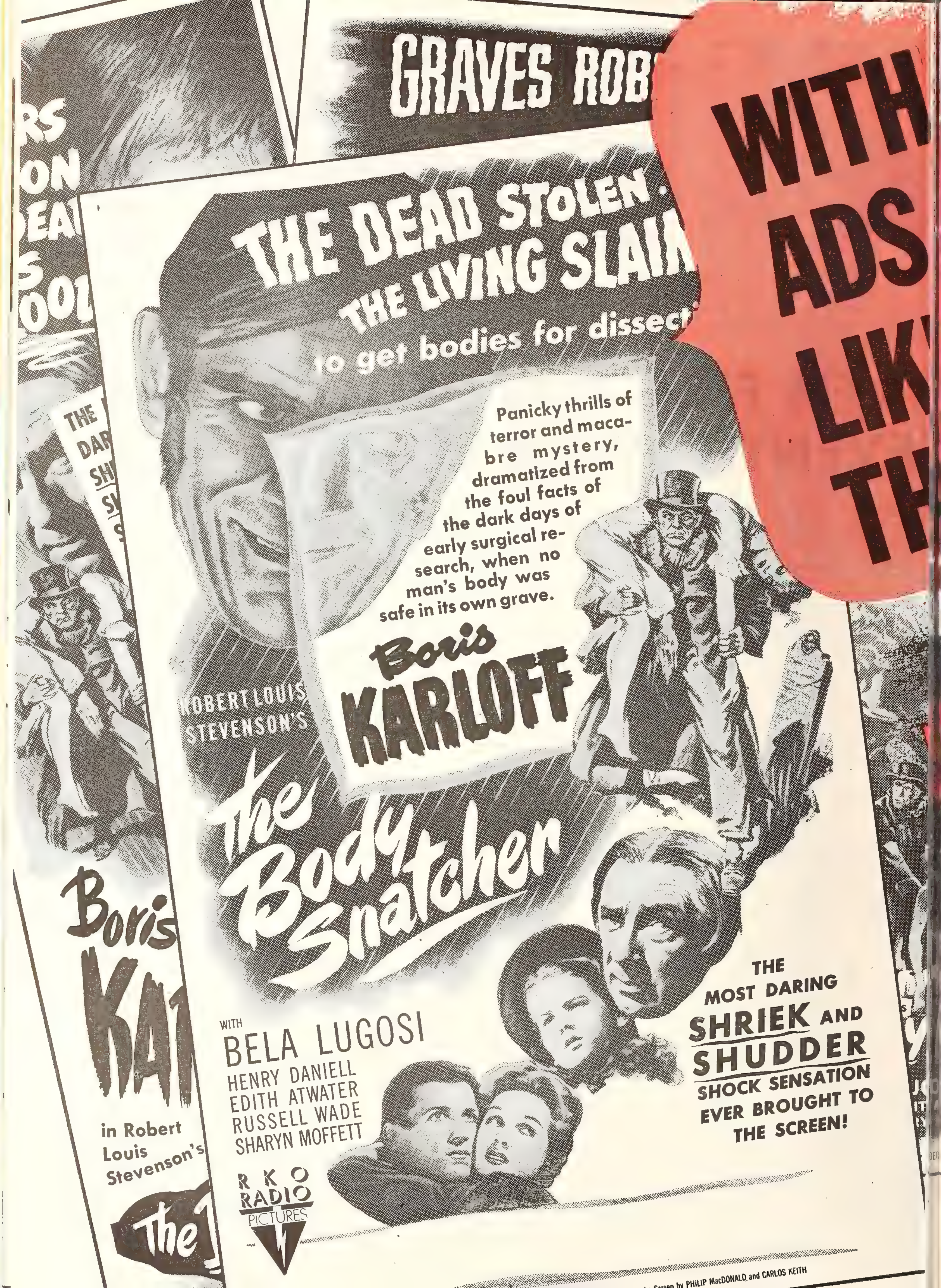
Chairmen for industry sales are Neil F. Agnew, in the east, and Henry Ginsberg, of Hollywood, for the west coast.

Zigmond Heads National Publicity Committee

Membership of the publicity, advertising and exploitation committee was announced last week by Mr. Hertz. Heading the committee is Jerry Zigmond, managing director of the Newman theatre, Kansas City. Other members are William Boley, account executive with Buchanan & Company; Al Finestone, Paramount publicity department; Bernard Kamber, director of special events, United Artists; Ernest Moeller, assistant media director, Buchanan's; Nat Strom, radio department business manager, Buchanan; Jack Alicoate, publisher of *Film Daily;* Sam Shain, assistant to Spyros Skouras, president of Twentieth Century-Fox; Walton C. Ament, vice-president of Pathe News; Alec Moss, Paramount exploitation manager; Sid Mesibov, of that department; Henry Spiegel, Columbia assistant exploitation manager.

TWO-REEL SUBJECT SPARKS CAMPAIGN

A 19-minute subject, "The All-Star Bond Rally", has been produced expressly for the industry's participation in the Seventh War Loan by Twentieth Century-Fox under the auspices of the Hollywood division of the War Activities Committee. The film, which has a fabulous cast of box office names, is designed not only for the stimulation of Bond sales but for entertainment as well. It also lauds the individual theatre for its various participations in the war effort and directs the patron to buy Bonds in the very theatre in which he is viewing the film. Included in the cast are Bing Crosby, Frank Sinatra, Harpo Marx, Bob Hope, Harry James and his orchestra, Carmen Miranda, Fibber McGee and Molly and others.



GRAVES ROB

WITH
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THE
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SH

THE DEAD STOLEN . . .
THE LIVING SLAIN
to get bodies for dissect

Panicky thrills of terror and macabre mystery, dramatized from the foul facts of the dark days of early surgical research, when no man's body was safe in its own grave.

ROBERT LOUIS STEVENSON'S

Boris KARLOFF

The Body Snatcher

WITH
BELA LUGOSI
HENRY DANIELL
EDITH ATWATER
RUSSELL WADE
SHARYN MOFFETT

RKO RADIO PICTURES

THE MOST DARING SHRIEK AND SHUDDER SHOCK SENSATION EVER BROUGHT TO THE SCREEN!

Boris KA

in Robert Louis Stevenson's

The

Screen by PHILIP MacDONALD and CARLOS KEITH

"FAR SUPERIOR TO GENERAL RUN!" *—Motion Picture Daily*

"DESERVES SPECIAL ATTENTION FOR BIG BOX-OFFICE!" *—Film Daily*

"A REAL EXPLOITATION NATURAL!" *—Showmen's Trade Review*

"SHOULD DO STRONG BIZ!" *—Variety*

"FANS WILL GO FOR THIS!" *—The Exhibitor*

"SHOULD ATTRACT HORROR FANS IN DROVES!" *—Boxoffice*

"TOPS IN HORROR FILMS!" *—The Independent*

"IT WILL CLEAN UP!" *—Film Bulletin*

"AN UNQUALIFIED LULU!" *—Hollywood Reporter*

SE

and...

VIEWS

LIKE

THESE

...you're in, brother!

creen by PHILIP MacDONALD and CARLOS KEITH

KEEP SELLING BONDS!

– Just like the first-run Missouri Theatre, St. Louis, was in with a test run that hit within inches of the all-time record of the house!

ON THE MARCH

by RED KANN

THE anticipated abandonment by the WPB of its considered print ceiling of 285 per release makes good sense. This is how it was in the beginning.

Originally, distributors fell under WPB's raw stock directives only to the extent that their quotas were fixed, but not their operations under those quotas. If a distributor with X allotment in any given quarter decided it was to his best purpose to burn up a huge slice of it on prints for one release, it became his business and no one else's. Not even a competitor's.

The reasons, moreover, could have been several. In fact, they were. An attraction might have been timely in content. It might have been earmarked for fast liquidation to meet an internal corporate reason. Or it might have been sales strategy to smash such an attraction day-and-date in hundreds of first runs for national impact—never ignoring fast rentals—or to hypo the rank-and-file theatreman running the subsequents.

Whatever the reasons, whether good or bad and whether the competition agreed or not, the inescapable fact was the distributor was arranging his own business with his own merchandise within the limitations of his raw stock allowance. If it meant stripping a secondary release to cushion what he held to be a major attraction, it was strictly his own affair.

This seems entirely reasonable and it also seems proper for this to continue his affair.

It is being said WPB has revised its outlook on a ceiling for prints because no saving in film would have resulted. And also—this is of extreme importance—because such a directive would have sent the Government agency off on a regulatory phase of the industry which is none of its concern. Its concern is regulation of raw stock among the established companies, not regulation of company practices after the film has been assigned.

The opposition to ceilings, which can be telescoped as William F. Rodgers, of Metro, is believed to have registered formal concern over the limitation proposal on several approaches. One was a restraining halter which thereby would have been thrown around what that company held to be the internal conduct of its own enterprise. Two was uncertainty over what sort of new avenue might be opened up, leading to destinations not known and not related to raw stock consumption at all.

While the protest was made for, and on behalf of, Metro, it reached into a broader area. This was the area objected to by exhibitors who have been consistent in their insistence that a roof over prints meant unnecessary hardship and needless interruption in the flow of product.

Nobody's Happy

IT'S good or it's bad. Which is to prevail ties to time and the breaks, and neither is predictable. Traced down as to source, the probability is Ginger Rogers is responsible more than any other single personality. Like this:

In her earlier days, she played them like Clara Bow. Their material was similar, anyway. Then came a long series of successful dance-and-music affairs with Fred Astaire. Thereafter, Miss Rogers got fed up on the sort of picture which propelled her into such prominence; she turned to more serious matters. On her, it was generally becoming.

But ideas spread in Hollywood. Not that they always deserve to, but they do. "Ginger did it and so can I," say some others.

The usual bird whispers this is how and why Judy Garland turned dramatic in "The Clock." Having seen that one, the conclusion is the changeover worked. Judy is good and the picture is ditto. Public approval, if widespread, undoubtedly will be giving Louis B. a problem or two with Judy G. in the future.

Furthermore, no studio and no producing head can escape. Paramount, by the same bird in another whisper, is having its difficulties with Betty Hutton. Having played the usual Hutton and an emotional Hutton in "Incendiary Blonde," she is currently interested in dramatic roles.

The powers at Twentieth Century-Fox have been having a time of their own with Alice Faye. Now, after two years off the screen, she is to return. But in the type of part that gave her wide audience acceptability? Not at all. In "The Fallen Angel" she'll go in for the heavy emotions.

We once observed in print, and this is a time to double back, that these are days when directors want to produce. Producers want to direct and some, like Jules Levey and W. R. Frank, even want to act. Stars want to produce some pictures and perform in others and writers are no longer content to write.

Nobody seems to be happy in Hollywood.

Hollywood Style

PUBLIC relations, Gold Coast style:

Mitchell Leisen to Irene Thirer, who was interviewing him for the New York *Evening Post,* said,

"The censors ruined me on "Frenchman's Creek'. I think, however, that we've put one over on them in 'Kitty'. . . . Based on Rosamond Marshall's novel of 18th Century London, it out-Ambers 'Forever Amber' and we're timing the release date with one eye on Twentieth Century-Fox."

While the competent director did not define "censors," normal application of the term in Hollywood almost without variance refers to Production Code Administration. But whether it's PCA or censors sprung into being by legislation, Leisen surely does himself little good, and Paramount as little or less, by invading the record with a crack both inopportune and pointless.

"Frenchman's Creek" is out and around. "Kitty" is not. Yet those who do the censoring have been placed on a notice-to-watch by the man who produced and directed the picture. Probably needlessly, too. If the forthcoming Goddard vehicle "out Ambers 'Forever Amber' " it is only in Leisen's interview, not up there on the screen.

Want odds?

■■■ When Grad Sears and his heart attack collided, it meant the hospital in New York. When Ned E. Depinet met up with his, it meant the hospital in Los Angeles. Of the many telegrams reaching Depinet that from Sears was choicest.

It read: "Copy cat."

New Foundation Will Support DeMille Stand

A nationwide organization to champion the principles enunciated by Cecil B. DeMille in his recent refusal to pay a one-dollar political assessment imposed by the American Federation of Radio Artists, which refusal resulted in his suspension was launched Monday in Hollywood. Frank P. Doherty, former president of the Los Angeles Chamber of Commerce, announced the establishment of the DeMille Political Freedom Foundation with offices on the ninth floor of the Merritt Building, 307 West Eighth Street, Los Angeles.

Mr. Doherty said the Foundation was the result of countless communications from doctors, lawyers, war veterans, ministers, service men, union and non-union individuals and groups, received by Mr. DeMille during his court controversy with AFRA. Mr. DeMille last week filed notice of his intention to appeal the decision against him to the California Supreme Court, and has said he would carry it to the United States Supreme Court if necessary.

The Foundation will have branches throughout the country and will be supported entirely by voluntary contributions, Mr. Doherty said.

"The Foundation was organized to insure the right to everyone to be politically free," the announcement said. "It favors unions and the right of men to bargain collectively. Mr. DeMille's union assessed him a dollar to oppose a political measure to be voted upon by the voters of California. He refused to pay the assessment because he denied the right of his union to assess him to support or oppose any political candidate or measure. The union, in suspending him, denied him the right to work. The DeMille Foundation denies the right to any majority to force upon an unwilling minority its political views. We oppose coercion by any business, industrty or union which compels anyone to support or oppose any political party, candidate or measure."

In the announcement Mr. DeMille said, "Appeals of countless numbers of Americans, at home and overseas, who are seeking leadership in the fight against political oppression compel me to accept this responsibility. I am not obligated to any individual organization or group, other than the American people. It is unimportant that I, as one American, was denied the right to work because I refused to pay a dollar political assessment, but it is important that other Americans have realized the threat to liberty and the necessity for organization to defend it. I am sure the dollar I refused to pay will return priceless dividends to the American people."

Mr. Doherty told the HERALD, "The Foundation is in the process of being incorporated as a non-profit organization, after which officers will be named. We have received over three thousand applications for membership. We expect to operate with a small staff here and branches in every state and large city in the country. This is not an anti-union movement."

Western Electric Stockholders Add Lack to Directorate

Frederick R. Lack, vice-president of Western Electric, and manager of its radio division, on Tuesday was elected to the company's board, at the annual meeting of stockholders, in New York.

The board, meeting the same day, reelected all officers.

Mr. Lack has been with WE 33 years. He began as an assembler in the manufacturing department. During his career he participated in development of radio telephony, and as a consequence the installation of a radio telephone link between Peking and Tsientsin, China. Mr. Lack, with the company's research affiliate, Bell Telephone Laboratories, pursued a research program on use of piezo-electric crystals in radio frequency generators, this work being a prelude to use of quartz crystal oscillators in radio. Mr. Lack later was in charge of vacuum tube development. He transferred from Bell to WE in December, 1938.

Columbia May Sell Spanish Films in Latin America

Columbia Pictures, which still does not dub its ims in Spanish, might distribute from six to ght Spanish language productions below the Rio rande this year, Joseph McConville, Columbia ictures International Corporation president, said New York last week, on his return from a x-week visit to Latin-American countries.

The company might release some of these pic-res indirectly in this country, he added. The mpany for some years now had been distributing financing and then releasing on percentage, panish language films.

Whether dubbing was practicable for the com-any, Mr. McConville refused to say, indicating e practice was still in stages too early for judg-ent.

Mr. McConville, who visited Argentina, said the ractice of programming three to five pictures in theatre, might be eliminated, now that American lms were allowed to be played on percentage. Pictures under the new dispensation would earn oney more in relation to their ability, he pointed ut.

Many American films were held up by Argen-na censors, he noted. They were not rejected; erely held for examination, and they remained in at status, he added.

War Documentaries Most Popular Fare in Paris

The most popular films Hollywood has sent Paris since its liberation have been war documen-aries, Jean Painleve, director of the film section f the Ministry of Information, told the United Press recently.

"For years," he said, "we were forced to see nly films of German victories. Now we can't get nough of the other kind. The Frank Capra series, Why We Fight,' was especially brilliant."

Mr. Painleve said most of the other Hollywood lms shown have been B production, "but that is nderstandable, since our theatres are not yet perating full scale and the really new and big ictures must wait the end of the war."

American Film Center To Hold 16mm Documentary Previews

A "preview club," for the showing of 16mm edu-ational and documentary films, was inaugurat-d by the American Film Center April 12. Ac-ording to Ted Estabrook, who is setting up the creenings and will be in charge of their opera-ion, the need for organized previews is obvious for hose interested, since in the past they had to see he latest films on a "catch-as-catch-can" basis. Screenings will be held at the Preview theatre, New York, twice a month, running approximately wo hours.

Paramount Appoints Graham Latin-America Assistant

Robert Graham, who returned to New York everal weeks ago from a special assignment in Spain for Paramount, has been named assistant n Latin-American operations to A. L. Pratchett, Latin-American division manager. Mr. Graham, efore his Spanish assignment of approximately a ear and a half, had been the company's manager n Mexico for three years. He is expected to be stationed in Latin America, probably in Mexico City.

Lewis in PRC Post

Bert Kulick, general sales manager for PRC Pictures, has appointed Harold Lewis as his ad-ministrative assistant. For the past eight years Mr. Lewis has been in the film booking department of RKO and at the time of his resignation was an assistant to Harold J. Mirisch, head buyer and ooker for all RKO theatres.

CURFEW FIGHTER LOSING, BUT HE'S STILL FIGHTING

Jack O'Connell, that curfew-fightin' man of Toledo, Ohio, gave ground in his battle with the War Manpower Commission when he made peace with the International Alliance of Theatrical Stage Employees last Friday and started closing his Loop theatre at midnight. He withdrew his petition in Lucas County Common Pleas Court seeking a permanent injunction to prevent the union from withdrawing the projectionist after midnight. The pact followed the refusal of Judge Harvey Straub to issue a blanket injunction against the union.

He still had some fight left, however. He announced that he had canceled his contract with Warner Brothers Pictures, Inc., to furnish product to the Loop. Mr. O'Connell declared he had informed the film company he would not supply product for exhibition after midnight in defiance of the WMC curfew request. "Warners' action was part of an intrigue to get the Loop outside the law," he said, commenting on his cancellation of two Warners' films booked for April 10–12 and April 17–19, which the company had withdrawn.

The capitulation came shortly after the projectionist left his post at midnight, April 5. He had been ordered by John B. Fitzgerald, of Cleveland, International representative of the IATSE, to stop work at that time. Mr. O'Connell continued to operate the theatre until the customary morning hour of 5:00 o'clock after his wife took over the projectionist's duties, having previously been trained for the work. Then came the announcement that the theatre thereafter would close at midnight.

In deciding March 19 to defy the curfew request, Mr. O'Connell said he had little choice. He contended he was faced with the necessity of closing the house, due to a heavy cut in grosses caused by not staying open after midnight, or due to action by the WMC. He chose to defy the WMC, but not, he explained, until after "numerous letters and telegrams to James Byrnes who as War Mobilizer sired the curfew, had failed to get the theatre put in the same classification as an all-night restaurant". During the post-midnight operation, Mr. O'Connell co-operated with the Army military police and Navy shore patrol by keeping service men out of the theatre after the deadline. He said that did not cut into his receipts because all men and women in uniform have been admitted to the Loop without charge since the start of the war.

JACK O'CONNELL

Lloyd Sues Universal for Copyright Infringement

The Harold Lloyd Corporation filed three actions in the Federal Court in Los Angeles April 4, charging "wholesale copyright infringement" of three of its films and asking $1,700,000 damages against Universal Pictures Company, Inc., and $115,000 in counsel fees.

It is alleged in the suits that sequences were "misappropriated" from Mr. Lloyd's pictures, "The Freshman," "Movie Crazy" and "Welcome Danger," and used in Universal productions of "Her Lucky Night," "So's Your Uncle" and "She Gets Her Man."

The complaints asked injunctions and destruction of all prints of the three films.

750-Car Drive-In Planned By Hellman Theatres

A 750-car drive-in theatre with additional accommodations for 300 "walk-in" patrons, at a cost of $75,000, is planned by Hellman Theatres, Albany, on a 15-acre plot located between Albany and Schenectady, according to an announcement by Neil F. Hellman, general manager. The drive-in theatre which the circuit now operates at Lathams, N. Y., six miles north of Albany, will open its fifth season April 19. The circuit also operates three standard theatres, the Royal and Paramount, Albany, and the Palace, Troy.

Army Making Film Fans: Reisman

The army is building a great reserve of enthusiastic fans and a pool of skilled distribution manpower for the American motion picture industry, according to Phil Reisman, vice-president and foreign sales manager of RKO Radio Pictures, who has just returned to the United States from an inspection tour in England and France.

In a report to the War Activities Committee, he said everywhere he went he was told by soldiers that before they entered the Army they had gone to the films only occasionally, whereas they had now gotten into the habit and would never again be satisfied with only an occasional film.

"I saw tired combat troops walk great distances just to spend their free time at the films," he declared. "I was told by high ranking officers that without the films disciplinary and morale problems would have been grave indeed."

Mr. Reisman lauded the uniformed personnel for the way the industry's gift films are handled, declaring, "Some of the men working for the overseas exchanges of the Army Pictorial Service are former members of the industry." Many others, he said, were not in film business before, but were now on a large scale.

RKO SHOWMANS

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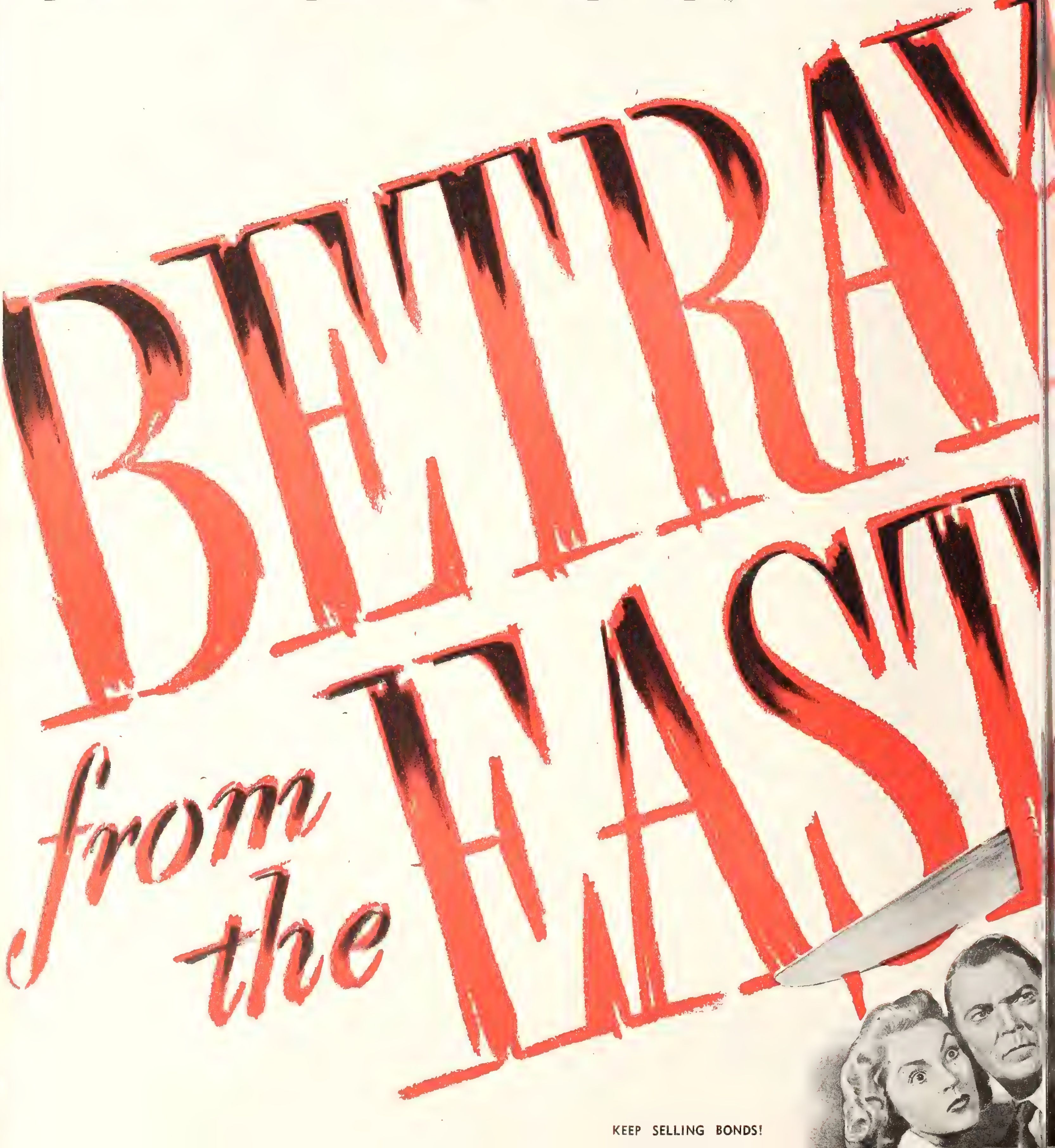
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that famous and fearless newspaper columnist and radio commentator!

"This potent melodrama of Jap espionage in U. S. will jar fans out of complacency. Authenticity is imparted by Drew Pearson." —*Film Daily*

"Powerful, well-paced drama of Jap treachery . . . Will hold its own . . . Forceful, suspenseful and believable." —*Motion Picture Daily*

"A rugged and hard-hitting espionage picture. Easily takes rank as a topline production in its field." —*Hollywood Reporter*

"Swift, turbulent and exciting melodrama of Jap espionage. Calculated to fire audiences against the race which planned war against the U. S." —*Hollywood Variety*

"Drew Pearson's introduction . . . gives a sobering air of authenticity. Good melodrama with satisfactory suspense." —*Motion Picture Herald*

"Moving at a neat pace, and with good performances, it is a good entry for the top half or as a single where exploitation can pull it through." —*The Exhibitor*

"Exploitable . . . timely and intensely melodramatic . . . Should do good business generally and clean up in action spots!" —*Film Bulletin*

LEE TRACY

NANCY KELLY

in

BETRAYAL FROM THE EAST

with **RICHARD LOO**
REGIS TOOMEY

CHICAGO THEATRES HANG ON TO DUALS

Operators Agree Public Demand Forces Them to Continue Policy

Chicago Bureau

Unless the product shortage and the raw stock situation become so acute that it will be physically impossible to continue under current policies, Chicago exhibitors will not eliminate double bills in favor of a steady diet of singles. While they personally may be against the idea of double features, both circuit and independent executives agree that the public, trained to expect two pictures, continues to demand them.

Chicago was one of the first territories to switch to duals in the late 1920s when a combination of circumstances principally, including declining grosses, forced exhibitors to look for new business-attracting stimulants. The great body of patrons demanded more for their money, a situation which is still in effect, despite more prosperous times.

Dropped Stage Shows for Duals

Leading neighborhood houses, some 20 years ago, featured a single picture as well as a stage presentation. When smaller grosses no longer permitted a combination policy budget, and stagehands' and musicians' unions would not allow any staff reductions, the theatres soon dropped combination policies and substituted an extra feature to compensate for the stage bills. The Balaban and Katz and Warner circuits were among the first which discarded stage attractions and neighborhood houses, to meet the new screen competition, soon jumped on the double feature bandwagon.

Periodically complaints by patrons are registered publicly against duals, contending that since two big pictures are seldom on one bill, why waste the public's time. But, according to S. B. Greiver, veteran independent theatre booker who heads his own booking service, "the people who cry loudest against two pictures will be the first to stay away from the theatre when a change to singles is made. We have discovered this to be true in a number of neighborhood houses which are forced to run single when an unusually long picture is booked. Receipts fall off sharply, and to such a degree that a profitable operation is not possible."

Profit Depends on Duals

With the exception of a handfull of so-called class houses which cater to a wealthy element, the average house must run duals to realize a profit, it is agreed. Among those in agreement is Charles Ryan, assistant zone manager for Warners, who has watched the film scene in Chicago for 30 years.

"Duals are a depression baby," says Mr. Ryan, "and it has prospered through the years. People, generally, like them and we will continue to give them what they like."

Of the 19 Warner houses in Chicago, the Beverly on the South Side is the only theatre with a single feature policy, because of its location in a "class" neighborhood where a change was never necessary. "In our other houses," Mr. Ryan points out, "few singles hold up on their own."

A recent example is the singling of "Keys of the Kingdom" at the B & K Tivoli for a week, but when it was moved over to the Southtown the following week, another picture was added to the program, even though it resulted in a bill four hours long.

While new pictures are not readily available when needed, particularly for theatres with three changes weekly, exhibitors prefer to run reissues to singles. Michael Siegal, typical operator, general manager of the Banner, Royal and Polina theatres, says that his patrons want time, and only then do they feel that they have received their money's worth. He looks at a reissue as having far more value than a supporting short and few patrons ever complain of having seen it before, he says.

Use of Reissues Increases

Today, between 15 and 18 per cent of the independent theatres in the Chicago area play reissues on an average of once a week, either to augment a new film, or as a pair on one show. Even the circuits have been forced to use them, Warners playing them regularly in several houses.

M. M. Rubens, division manager of the Great States Circuit,, B&K affiliate, feels that double bills must continue because not enough quality pictures are produced to hold up on their own in all parts of the country. "The whole production picture in Hollywood must be changed," contends Mr. Rubens, "to permit the eliminination of the double feature. Today, many producers depend on the double feature policy as an outlet for their product, and their picture budgets are geared only to turn out support for a 'big' picture on the program.

"While we may have enough pictures on hand to get by with a single policy in 'A' downtown houses, neighborhood houses certainly can never hope to operate on a similar basis."

Mr. Rubens also blamed poor showmanship on the part of the average exhibitor for the double bill growth. He says the average exhibitor lets the double bill do the work for him, and uses no imagination of his own.

Because of war prosperity, most of the Loop houses never were compelled to turn to double features. Because hundreds of neighborhood patrons, with more money in their pockets, now want to see the new pictures as soon as possible regardless of the cost, new product holds up longer in the first runs and most of it on its own. With the exception of RKO's Grand and Palace, no Loop house is on a regular double bill schedule. B&K uses few double bills now in the Garrick and Apollo due to improved business and to a desire to realize a faster turnover.

Arthur Schoenstadt, president of the H. Schoenstadt and Sons, independent circuit, personally is opposed to double bills, but he says he must follow the pattern his competitors are setting.

Cause Poor Programming

He says, "Duals make for poor programming and give the patron a false sense of value when he gets a $1 worth of entertainment for 30 cents. After all, the pictures being singled downtown at 95 cents top are the same pictures we pair up in our houses at half that price. And we have better pictures today than we did years ago, when double features were in their infancy." Schoenstadt adds that his key houses will single outstanding pictures, and points to "The Princess and the Pirate" as an example.

BOOK REVIEW

**THE MOTION PICTURE INDUSTRY,
Terry Ramsaye; No. 52 of a group of
vocational and professional monograp
Bellman Publishing Company, Boston.
pp., including Bibliography. Paper cov
Price 75 cents.**

In contributing to this series of vocational stud a description of the motion picture industry as employment market, the editor of MOTION PICTU HERALD has had to deal with processes for wh personal qualifications are not so easily defined in most industries. In explaining the opportunit for a motion picture career (outside of the obvic ones of acting), he has had to describe pre much the industry itself in its practical workin

The motion picture offers the young pers looking for a field of endeavor great opportuniti But it is after all a field demanding, in th activities peculiar to it, special talents and tributes of personality. By and large, these not of the sort that lend themselves to vocatio training in the usual sense. It is rather the indust itself which provides the training ground, and pays extraordinarily well, and advances quick those who can do well what needs to be done.

These evaluations concern the main body of t industry, its amusement interests, principally. the educational and industrial film the moti picture has a growing field requiring services co parable to many of those of the amusement bu ness, without being nearly so exacting. Televisi is cited as another developing sphere of opportun for people of technical and creative bent.

Of the three great divisions of the motion p ture amusement business, production offers t greatest diversity of opportunity for an outstan ing career; it is precisely here, however, th qualifications are most specialized, and they a likely also to involve the intangibles. Mr. Ramsa offers some invaluable advice on the significan of the latter: "Many of those who prosper m and progress the most rapidly are persons of ac political perception and personal diplomacy. . . . T right word at the right time may lead to fortu This condition is not unique in movieland, it only that here it appears in the fullest floweri of importance."

The other main divisions of the business, distrib tion and exhibition, are more limited in kinds jobs, but the numercal demand is substantial, wh the salary range is easily comparable to that any prosperous industry. In both of these branch actual employment provides the best and perha the only school. Exhibition requires thousands theatre managers, distribution scores of sales peop from among whom the executives of these divisio are recruited, with outstanding merit richly r warded.

Under production, twenty-nine types of work a listed. Here salaries of two or three hundr dollars a week are relatively common, and th range in practically every classification up into t thousands.

Gloria Dickson Suffocated In Hollywood Home Fire

Gloria Dickson, actress, 27, was suffocated Tue day in a fire that destroyed her two-story home Hollywood.

Miss Dickson's most recent pictures were "La of Burlesque," and "Rationing." She had appear in films such as "They Won't Forget," "Th Thing Called Love," "I Want a Divorce," "T Affairs of Jimmy Valentine," and "Power of t Press."

She was born Thais Dickinson, in Pocatell Idaho. She is survived by her husband, Willia Fitzgerald, former boxer and United States M rine sergeant.

Fairbanks Holds Two Oscars

Jerry Fairbanks, producer of the "Speaking An mals" short subjects series for Paramount, is t winner of two Academy Awards for his subject He received an Oscar this year for "Who's W in Animal Land," a single reel subject, and one 1942 for a picture in the same series. His pictur holding the new Oscar, was incorrectly caption in last week's MOTION PICTURE HERALD as "Jer Franklin."

esignate SMPE ommittee for ilm Television

levision activity connected specifically with on pictures and theatres will be the direct re- sibility of a new committee announced last by the Society of Motion Picture Engineers meeting in New York. To be established in organization of the SMPE television commit- the smaller group would devote itself to prob- concerning television projection in theatres, smission of programs to theatres, and the use notion pictures in television programs.

he new group would be confined to motion ire industry representatives of the larger tele- m committee. They include Paul Raibourn, amount; Ralph B. Austrian, RKO Television poration; Lester B. Isaac, Loew's, Inc.; Earl ponable, 20th Century-Fox; Frank E. Cahill, ner Brothers, and John A. Maurer, SMPE neering vice-president.

he larger committee has about 25 members, esenting broadcasting and manufacturing in- sts in addition to motion pictures. The new p would create three separate working com- tees, each including six or seven SMPE mem- and industry representatives. One would with theatre television projection practice, a ond with television transmission to theatres and hird with the use of motion pictures in trans- sion and programs.

hortly after the Columbia Broadcasting Com- y filed a brief with the Federal Communica- is System in Washington seeking to deny vision channels to theatre television, Dr. Peter Goldmark, director of the CBS engineering re- rch and development department, resigned as irman of the SMPE television committee. No cessor had been named this week.

eek to Reinstate Ascap in ebraska, Ban It in Oregon

Senator Ladd J. Hubka has introduced a bill o the Nebraska legislature which would rein- te the American Society of Composers, Authors l Publishers in the state. The Senator said t hundreds of Nebraska amusement places were ng music illegally because the 1937 law for- s dealing with Ascap. The right to collect s, he pointed out, was guaranteed by the Fed- l copyright law. He charged that certain sic users in the state "are making big money m copyrighted music," yet were unwilling to composers for its use.

n Oregon, a bill that would prevent Ascap m operating in the state was introduced in the te Senate by Senators Thomas R. Mahoney l Coe McKenna.

Under the measure it would be unlawful for o or more persons holding or claiming separate yrighted works under the U. S. copyright s, either within or without the state, to band ether, pool their separate interests, conspire federate for the purpose of collecting fees in state. The bill would not apply to any patented ipment used in the production of reproduction sound, music or speech in motion pictures.

aine, Finkelstein of ASCAP broad on Post-War Problems

ohn G. Paine, general manager of the American ciety of Composers, Authors and Publishers, and rman Finkelstein, ASCAP's resident counsel, s week were expected to leave New York shortly London and Paris to straighten out the affairs l post-war problem of the Performing Rights ciety, ASCAP foreign subsidiary with branches 21 countries.

At the annual meeting of the organization April at the Ritz-Carlton Hotel, New York, Deems ylor, president, reported that membership of SCAP now includes 1,672 writers and 233 pub- ers, an increase of 41 writers and 15 publishers the past six months.

Mr. Taylor also said that 152 ASCAP members re serving in the armed forces.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 63—Eisenhower hails hero division of Bastogne. . . . The beginning of the end for Nazis—mighty Allied offensive across the Rhine.

MOVIETONE NEWS—Vol. 27, No. 64—U. S. invasion of Ryukyus. . . . British capture storied city of Mandalay. . . . MacLeish explains the San Francisco peace program. . . . Riding the surf in Australia.

NEWS OF THE DAY—Vol. 16, No. 261—Air invasion across Rhine. . . . Yanks back in Coblenz. . . . Eisenhower salutes heroes.

NEWS OF THE DAY—Vol. 16, No. 262—Okinawa invasion. . . . U. S. rockets blast Germany. . . . British capture famed Mandalay. . . . Big Four conference on world security. . . . Golf lessons for wounded G.I.'s.

PARAMOUNT NEWS—No. 64—France reveals hidden plane. . . . White House spotlight. . . . Drive beyond the Rhine.

PARAMOUNT NEWS—No. 65—Army reveals new rocket. . . . Prelude to San Francisco. . . .The beginning of the end—Western front, Burma front, Pacific front.

RKO PATHE NEWS—Vol. 16, No. 66—Great Allied Rhine crossing. . . . Bastogne heroes win first divisonal citiation.

RKO PATHE NEWS—Vol. 16, No. 67—Invasion of Okinawa. . . . Speed preparations for San Francisco meeting. . . . British troops win key city of Mandalay.

UNIVERSAL NEWS—Vol. 18, No. 387—Air army invades Germany. . . . Coblenz key to Saar capture. . . . New French sky giants. . . . Airborne division decorated.

UNIVERSAL NEWS—Vol. 18, No. 388—Landings on Okinawa. . . . Mandalay recaptured. . . . Allied net tightens on Germany. . . . Final plans for security conference. . . . Golfers entertain wounded.

ALL AMERICAN NEWS—Vol. 3, No. 129—Negro tank crew advances in Germany. . . . At 102, man tells how he cast his first vote. . . . OPA fights inflation which could bring on panic. . . . Grandest ladies in Easter parade. . . . Train bombers at Freeman Field, Ind.

WPB Prepares to Relax Controls

The War Production Board has set up special committee of 16 Government officials, representing all phases of its operations, to work out the details of problems involved in the modification and relaxation of war production controls on the film and other industries during the interim between the defeat of Germany and the defeat of Japan.

J. D. Small, executive officer of the WPB, is chairman of the committee which will include representatives of the Office of Civil Requirements, Office of War Utilities and other divisions.

Eleven sub-committees have been formed, each dealing with a specific phase of the over-all problem, including simplification of the priorities system, elimination of the controlled materials plan and the function of the spot authorization plan; modification of the control orders such as those covering raw stock and booth equipment; construction and construction controls, and manpower.

Two DuPont Freon Plants Help to Ease Shortage

The restoration of cool comfort this summer to theatres, hotels, restaurants, and the like, is due in part to the erection of two new plants by Kinetic Chemicals, Inc., a DuPont subsidiary, the company announced this week.

The plants, at East Chicago, Indiana, and Deepwater Point, N. J., have enabled the company to meet military demands and some civilian demands.

The company last week received from the War Production Board an amendment to limitation order M-28, permitting release of the refrigerant to 23 broad groups of business previously barred from using it except in emergency.

RCA Names Julius Haber Assistant Ad Director

Julius Haber has been promoted from director of RCA Victor publicity to assistant director of advertising. Harold Desfor has succeeded Mr. Haber in his former post. Mr. Desfor had been Mr. Haber's assistant.

Print Curbs Off; May Halt Early Army Releases

Opposition of exhibitors and distributors to the limitation of release prints to a maximum of 285 for any feature picture will result in a lifting of the restriction, Stanley B. Adams, chief of the Consumers Durable Goods Division of the War Production Board, said last week in New York before leaving for a raw stock conference on the west coast.

It also appeared likely, Mr. Adams said, that WPB would adopt the suggestion of George J. Schaefer, chairman of the War Activities Committee, that the industry discontinue advance prints for Army theatres in this country in order to save approximately 120,000,000 feet of film annually.

It was understood that the print limitation, which has been adopted voluntarily by the distributors pending a formal WPB order, did not save any considerable amount of raw stock. Moreover, there was said to be some reluctance in WPB headquarters to undertake a form of regulation which was not entirely necessary and which could interfere with the normal distribution system. Opposition had been voiced by exhibitor organizations, and in some instances booking schedules had to be changed.

During discussions leading up to the limitation, some distributors had asked that they be permitted to use an average of 285 prints for releases instead of working under a maximum of that quantity. That would have allowed prints in excess of 285 for the bigger pictures, and correspondingly fewer for the smaller ones. An average of 400 prints is usual for top pictures, with as few as 150 adequate for less important releases. No action was taken on the request.

The statement by Mr. Adams was taken to mean that the War Production Board would lift print limitation entirely; that it would allocate certain footage to each company and leave the method of use to company judgment.

On his first visit to Hollywood, Mr. Adams conferred this week with studio executives on production in relation to the raw stock quota regulations. Before he left Washington for the coast, it was reported in the capital that replies to the WPB query on proposals to lift all raw stock restrictions were predominantly in favor of maintaining some sort of control. There was said to be some sentiment for retention without change for the duration of the shortage.

Announce New Quarterly On Films, Television

The *Hollywood Quarterly*, co-sponsored by the University of California and the Hollywood Writers Mobilization, and to be published under the imprint of the University of California Press, will make its appearance about July 1 at $4 per year or $1.25 per copy.

It will be devoted largely to the arts and sciences of the west, and it will give special emphasis to the achievements of the motion picture, radio and television fields.

On the editorial board of the new publication will be Dr. Franklin Fearing of the department of psychology and Dr. Franklin Rolfe of the department of English at the University of California in Los Angeles; Samuel T. Farquhar, editor of the University of California Press; and John Howard Lawson, screen writer, and Kenneth Macgowan, motion picture producer, both of the Hollywood Writers Mobilization.

Acme Newspictures Asks Station For Broadcast of Facsimile

An experimental station for the facsimile transmission of documents and photographs was requested last week from the Federal Communication Commission by Acme Newspictures, Inc. The proposed station is to be at Rocky River, Ohio, and would be of 1,000 watts. The company plans experiments in Atlanta, Chicago, Denver, Fort Worth, Kansas City, and other cities.

CIO LISTS PRODUCT SELLING ITS IDEAS

Urges Medium to Form or Change Public "Beliefs" and "Attitudes"

The Congress of Industrial Organizations has issued a catalogue of motion pictures, produced by the British and American Governments and Hollywood, among others, which it considers helpful in its educational campaign to sell its way of life to the American public. Although it tells its members there are "hundreds" of films acceptable for union use, the CIO concentrates upon a list of 73 subjects in suggesting film programs for showings at union meetings and other gatherings.

The film subjects are all on 16mm, mostly produced by government agencies. "There is no real group of labor films," the catalog of the CIO says. "Due to the expense of film making and the limited distribution opportunities, unions have not made any substantial number of films."

But promise is held out. "The job of the local leader is to organize an audience," the catalog advises. "By so doing he can create an outlet for which the union or independent film makers may produce films adapted especially to the requirements and demands of union groups." One film, "Hell Bent for Election," a color cartoon, was made by the United Automobile Workers of the CIO.

Employ Direct Approach

The approach of the CIO to the use of motion pictures is direct. "One picture can tell more than 1,000 words," says the catalog, "and pictures often tell stories that cannot as effectively be put into words. Coupled with this is the fact that people like to go to the movies. Films offer relaxation and entertainment and create a receptive audience for ideas. The medium of film lends itself exceptionally well to stimulating emotional responses through which *beliefs* and *attitudes* are formed or changed." The italics belong to CIO.

Pointing out that "film was not used extensively as an educational tool until some time after it came into its own as an entertainment medium," the union says that documentary pictures have been used by propagandists "to spread ideas and pound them deep into people's minds. They can be used either to develop or combat ideas."

Quote Grierson's Views

John Grierson, Canadian Film Commissioner, is quoted on the subject of documentaries. His remarks at the International Labor Organization conference in April of last year are cited. He declared then that people were ready to learn and take inspiration from them. "'It is the easiest thing in the world,'" he is quoted, "'to organize these audiences for your purposes, for you will be meeting a natural demand. It is perhaps not the easiest thing in the world to translate the stubborn and sometimes grim problems of our industrial civilization into terms of interest and inspiration; but for the past 15 years we have been teaching a whole host of young film makers to be interested in nothing else. They are at your disposition.'"

The guide to the selection of the 73 subjects is indicated in this foreword excerpt:

"It is selective rather than exhaustive, aiming to include subjects of interest in contemporary life and, at the same time, to prevent progressive ideas which are acceptable to trade unionists and their friends. Since it is impossible for each local group to view films before ordering, we had hundreds of films screened for us, out of which this annotated list is recommended."

The list is divided into 10 groups. These groups, and the number of film subjects in each, are as follows:

Labor History and Problems	5
The Industrial Front	13
The Home Front	8
The Farm Front	3
The Fighting Front	9
Background and History of the War	11
Anti-Fascism	7
Reconstruction and the Post-War World	6
Education	7
Health and Nutrition	4

Of the 73 subjects, 26 are distributed by the Office of War Information. Distribution and the number of films each made, are as follows:

Office of War Information	26
British Information Service	17
War Department	13
Brandon Films*	12
Department of Agriculture	2
Navy Department	1
Congress of Industrial Organization	1
College Film Center*	1

*Private Producers.

Ranging from feature length to six minutes running time, the subjects cost union locals from $10 to 50 cents each. In addition to the national distributing agencies, films are distributed from private companies in 17 listed cities.

Illustrating the type of recommended subjects in the various groupings are the following titles:

Labor History and Problems—"A Man and His Job," "The Labor Front," "Men and Dust"; *The Industrial Front*—"The Arm Behind the Army," "The Battle of Midway," "Earthmovers"; *The Home Front*—"The City," "Food and Magic," "Jane Brown Changes Her Job"; *The Farm Front* — "The Great Harvest," "Henry Browne, Farmer"; *The Fighting Front*—"Target for Today," "Cameramen at War," "Desert Victory"; *Background and History of the War*—"Spain, A Fight for Freedom," "Report from Russia," "Divide and Conquer"; *Anti-Fascism*—"The Spanish Earth," "Silent Village," "Lift Your Head"; *Reconstruction and the Post-War World*—"Hell Bent for Election," "The Battle Is in Our Hands," "What Are We Fighting For," "World of Plenty"; *Education*—"The Negro Soldier," "Toward Unity," "Photography Fights"; *Health and Nutrition*—"Eating at Work," "Food for Fighters," "Health in War."

Moray's Daughter Weds

Norma Helen Moray and Sergeant Harvey F. Du Paul were married at the All Angels' Church, New York, last Sunday. Miss Moray is the daughter of Norman H. Moray, sales manager for Warner Bros.' short subjects.

Threat of Strike Hitting Theatres Is Heard Again

The Hollywood studio strike remained
settled at mid-week as new threats to involv
nation's theatres were made and presentatic
the strikers' case to the public was prop
Meanwhile, the National Labor Relations
summoned attorneys of the Conference of S
Unions, IATSE and producers to Washi
April 26 for oral hearings on the Set Decora
IATSE jurisdictional fight, which precipi
the walkout.

George Bradley, international president o
Building Service Employees, Monday in H
wood, told a meeting of 3,000 unionists, "pr
tionists are not the only workers employe
theatres. We have janitors and caretakers a
the nation." Mr. Bradley, supported by
speakers, also proposed taking the case to
public, "by radio and other means," with a
to crystallizing sentiment against suppo
pictures which may be turned out during the p
of the strike.

The strike strategy committee resolved to
all pictures in production in struck studios
supply the titles to "every union in the U
States," accompanied by a statement of condi
under which they were produced, with the
gestion that union members "use their own
ment" about attending theatres exhibiting the

Tension Beginning to Mount

Tension mounted last Thursday as both
adopted vigorous measures to end the dea
Producers notified striking unions that their
tracts were terminated, and the Conference
swered by pulling out the skeleton crews
they had allowed to continue work, for re
of safety.

Actors and directors complained Tuesday
producers had suspended them under con
strike clauses when pictures can not be starte
schedule. The Screen Actors Guild's atto
are studying the contracts of persons suspe
The boards of both the Screen Actors Guil
the Screen Directors Guild were to discuss
suspensions at meetings this week and early

Wages and working conditions were br
into the strike picture for the first time
Herbert Sorrell, Conference president, in
capacity as business agent of Painters Local
wired producers: "Since our contract ex
January 1, 1944, we are not obligated to yo
anything, but since you have seen fit to term
said contract, we will be forced to sign a
one, with better wages and working condi
before returning to work."

The Independent Brotherhood of Elec
Workers called out studio laboratory wo
who had been allowed to stay on their jo
process Army films in accordance with an ex
tion stipulated by the Conference at the begi
of the strike. The Brotherhood charged
producers had been smuggling commercial fo
through the laboratories under the guise of
film. The walkout was called after a Brother
executive conferred with Army officials who a
to transfer Army processing to laboratories
affected by the strike.

Cite Arrangement with Walsh

After notifying the unions of the termin
of their contracts, the producers issued a s
ment declaring that arrangements had been
with Richard Walsh, IATSE president, to fu
all employees necessary to keep the studios g
Signatories to the telegram rescinding the
contracts were: Columbia, Samuel Gold
Loew's, Paramount, RKO, Republic, Twen
Century-Fox, Universal and Warner Bros.

Open Springfield Drive-in

Riverside Park, Springfield, Mass., drive-in
atre and amusement area was to reopen Satu
according to Edward J. Carroll, owner-manag

HE HOLLYWOOD SCENE

PLETED

GRAM

time in Texas

LIC

Pacific Scouts
rom Oklahoma

CENTURY-FOX

n These Walls
Miss

STARTED

MONOGRAM

Main Street Girl

PRC

Law of Lead

REPUBLIC

The Web (Colmes)
Wagon Wheels Westward

UNIVERSAL

Hear That Trumpet Talk

WARNERS

Danger Signal
Janie Gets Married

SHOOTING

COLUMBIA

Bandit of Sherwood Forest
Over 21

MGM

For Better, for Worse
They Were Expendable
Dangerous Partners
Early to Wed
Yolanda and the Thief
Harvey Girls

PARAMOUNT

Blue Dahlia
People Are Funny (Pine-Thomas)
Our Hearts Were Growing Up
Well Groomed Bride
You Came Along (Wallis)

PRC

Intruder
Congo Pongo

RKO RADIO

Tomorrow Is Forever (International)
Amorous Ghost
Bells of St. Mary's (Rainbow)

20TH CENTURY-FOX

Drawonwyck
Dolly Sisters

UNITED ARTISTS

Young Widow (Stromberg)
Duel in the Sun (Vanguard)

UNIVERSAL

Night in Paradise
Lady on a Train

WARNERS

Time, the Place and the Girl
Stolen Life

even Pictures Started in ollywood, Despite Strike

lywood Bureau

e strike continued to hamper production week, although seven features were started, of them at strike-affected studios. Five films were completed, which brought the ting index up to 33, slightly higher than week's 31.

arner Brothers trained cameras on two. nger Signal," is a melodrama whose cast ides Faye Emerson, Zachary Scott, Rose- DeCamp, Bruce Bennett, Ann Blyth, y Servoss, Dick Erdman, Angela Greene, Ridgely and Janet Barrett. Robert Florey recting for Producer William Jacobs.

anie Gets Married" is a sequel to the ilar "Janie." with Joan Leslie replacing e Reynolds in the title role. Others in the are Robert Hutton, Edward Arnold, Ann ding, Robert Benchley, Hattie McDaniel, Gillis and Dick Erdman. Alex Gottlieb roducing; Vincent Sherman directing,

ublic Starts Work Two Features

epublic also started work on two features. e Web," which Walter Colmes is producing directing, is a mystery-drama with a touch antasy for good measure. John Loder, cy Kelly, Otto Kruger, Ruth Ford, Harry r, Almira Sessions, J. Farrell McDonald, eth Dudgeon and Marjorie Manners head cast.

Vagon Wheels Westward" is another Ryder" Western, with Bill Elliott, Alice ning and Bobby Blake in leading roles. ey Picker is the associate producer; R. G. ngsteen the director.

onogram launched "Main Street Girl," ch is Joe Kaufman's initital production t. Christy Cabanne is directing the psy- ogical drama, whose cast includes Doris rick, Eddie Quillan and Wanda McKay. t Universal, work started on a musical, ar That Trumpet Talk." Noah Berry, Jr., ny Morton, Claudia Drake and Josh White the players. Henry Blankfort is the asso- producer, and John Hoffman is directing. n Alexander-Stern production titled "Law ead" went into work at PRC. It's a tern with Tex Ritter, Dave O'Brien and Wilkerson. Harry Fraser is the director e picture.

△

emember When," an original comedy of tal complications, by Harry Ruskin, has assigned to Martin Gosch as his next MGM production to follow "Abbott and Costello in Hollywood." Barry Trivers has been assigned to write the screenplay, which deals with a husband who, after five years of married life, takes his wife to see three of her former sweethearts . . . PRC has purchased "Confidence Man," an original comedy by Jack O'Donnel. It deals with a reformed swindler. Martin Mooney has been assigned to produce.

"Song of Love," which MGM purchased from a play manuscript by Bernard Schubert and Mario Silva, has been assigned to Clarence Brown to produce and direct. The story deals with the love of Robert Schumann, the composer, for his wife, Clara, talented concert pianist. Music by Lizst and Brahms, as well as by Schumann, will be included in the film.

Republic bought "Canteen Hostess," an original by Martin Van Laas. Adele Mara will be starred in the film version . . . "Bells of the Gold Coast," by Republic producer-director Joseph Kane, has been purchased by the studio, and assigned to the author to produce and direct . . ."Corpus Delicti," a murder mystery, has been purchased by Columbia, and assigned to Ted Richmond for production . . . Another recent columbia purchase is "Dream Glow," an original by Lorraine Edwards. The picture will be produced by Alexis Thurn-Taxis under the supervision of John Stone, and will be released under the title, "Sing While You Dance."

Personnel Intelligence About Hollywood

Columbia has made a deal with Sam Wood whereby he will make another picture for the studio this year. In return, the studio has turned over to Wood its interests in three story properties: "Tantania," an original by Von Cube, "Turnip's Blood," a novel by Rachel Maddux, and film rights to the stage play, "The Land Is Bright," by Edna Ferber and George S. Kaufman . . . William Le Baron, producer who has been associated with 20th Century-Fox for four years, has terminated his connection with the studio. He will return there temporarily, however, to make "Riocabana," production of which has been postponed until travel conditions permit sending the cast and camera crew to South America.

The arrangement between Gregory La Cava and Mary Pickford, whereby the former was to have directed the latter's production of "One Touch of Venus," has been called off by mutual consent . . . Edward Dmytryk will direct "Rawhide" for RKO Radio. The story is based on Dmytryk's suggestion, and will star John Wayne. Robert Fellows is slated to produce . . . Lana Turner and John Garfield will co-star in MGM's version of James M. Cain's novel, "The Postman Always Rings Twice," which Carey Wilson will produce.

To Produce Eight Technicolor Westerns on 16mm

Herman Wohl has signed a deal with George Hirliman to produce a series of eight Westerns in 16mm for International Theatrical and Television Corporation. The series will be based on the character of "Calamity Jane". . . Latest studio to announce plans for a picture based on the life of a famous composer is Republic, which will film the life of Mozart under the title "The Immortal." Herman Millakowsky will be associate producer, and Frank Wisbar is preparing the screenplay.

Martin Mooney has been assigned to produce "The Gallant Shepherd" for PRC. The story, by Taylor Caven, was originally announced as a Jack Schwarz production . . . Maria Montez and Rod Cameron will be co-starred in a Universal picture for which Michael Fessier and Ernest Pagano are writing the script . . . B. G. De Sylva has borrowed Don DeFore from Hal Wallis for a role opposite Betty Hutton in Paramount's forthcoming film, "Stork Club."

Miss Chapman Borrowed For Mutual Pictures

Mutual Productions has borrowed Marguerite Chapman from Columbia to play the lead opposite Fred MacMurray in "Pardon My Past". . . James Craig has been selected for one of the top roles in MGM's "The Yearling" . . . Edward Lilley has been signed to direct "Gregory the Great" for Monogram. This film will be the initial production effort of Louis Berkoff, owner of a circuit of Southern California theatres.

Charles Barton will be associate producer and director on Universal's "Idea Girl". . . Stephen Ames has signed a new contract with RKO Radio, under the terms of which he will produce two additional Technicolor features at the studio . . . Conrad Nagel and Margaret Lindsay have been selected by Columbia to play the adult leads in "Rusty," which will star 11-year-old Ted Donaldson. Leonard Picker will produce; Paul Burnford will direct.

Morris Carnovsky has been signed for an important role in "The Adventures of Don Juan," soon to get under way at Warners, with Errol Flynn in the leading role . . . Patrick Michael Cunning has set Cheryl Walker to star in "New Horizons," his latest television production . . . Melchior Lengyel and his son, Thomas, are currently preparing the screenplay for "Typhoon," which Ernst Lubitsch will direct for 20th Century-Fox.

BRITISH RECORD SET BY GAINSBOROUGH

22, Made Since War Began, Show Gross Production Profit of 100 Per Cent

by PETER BURNUP
in London

There's an obstinate coyness among distributors this side when it comes to disclosing precise grosses; sales managers preferring to deal in unconvincing euphemisms rather than realistic statistics. But from out that customary Trappist veil we've contrived for once to obtain exact particulars on two of the country's most remarkable current exhibits.

The pictures in question are "Madonna of the Seven Moons"—HERALD review January 27, 1945—and "Waterloo Road"—HERALD, February 24, 1945. Both carry the Gainsborough brand mark; neither compares in pretentiousness with other much-vaunted productions of the J. Arthur Rank outfit; their combined production costs being less than £200,000 (about $800,000). But both of them are breaking house records wherever they play.

Big Gross for British Film

"Madonna" (producer R. J. Minney, director Arthur Crabtree) has been sent round J. Arthur Rank's Gaumont-British circuit. To date it shows a gross thereon of £210,000; and easily will bring in £320,000 for Mr. Rank before its British viewings are complete. That total, $1,280,000, on a British release is a powerful lot of money, as American executives know.

"Waterloo Road" (director Sidney Gilliat) has been assigned an Odeon run and here an even more precise yardstick is available. Odeon preens itself on playing America's choicer product; 70 per cent of the circuit's aggregate programs are American in origin. The standing "high" in grosses for all pictures on the Odeon London release—it comprises some 80 first-rate theatres—is held by "Jane Eyre," closely followed by "The Sullavans."

"Waterloo Road" on its London showings has topped that "high" by more than £2,000. Granted it is a picture interwoven into London's own peculiar pattern; that, by so much, it was assured of success among the Cockneys. That's not the whole of the story; for, in its preliminary canter around provincial centers, "Waterloo Road" shows equal promise of rich returns. There's every indication, indeed, that on the final accounting it will have yielded yet another £300,000 into the Rank coffers.

Call for Close Scrutiny

These twin phenomena, so it is urged in American motion picture circles here, call for close scrutiny not only in Hollywood but in New York home offices. For, odd though it seem, there has been hitherto a pronounced bias among British theatre audiences against British pictures. People here, maybe, have become so thoroughly "Hollywoodized"; or, on the other hand, they may have long memories of certain of those doleful British quota offerings put before them in the long ago.

There, in any event, is the fact. In spite of that notorious bias against the local product, two British films, almost simultaneously, put up new circuit "highs."

Maybe British pictures *are* improving.

And, in connection with the present statistical roundup, we have been vouchsafed a private view of Gainsborough's total wartime accounting.

During the period under review the company made, in all, 22 feature films at a total cost of £1,360,000, which grossed in the aggregate £2,600,000. Certain of those productions were just plumb bad. But a gross production profit of 100 per cent is calculated to charm many another promoter.

Is Oldest Rank Unit

Gainsborough, although the longest established of the Rank units, has been regarded often as the Cinderella of the piece. There's nothing especially flamboyant in the Gainsborough makeup; nothing grandiose in its approach to the job of picture-making. But there are many folk who hold the view that it's Gainsborough year in and year out which supplies the Rank organization with its bread-and-butter keep.

The company has two more ready for showing: "Place of One's Own," directed by cameraman Bernard Knowles and starring James Mason—British Number One in the MOTION PICTURE HERALD *Fame* poll—Margaret Lockwood and Barbara Mullen; "They Were Sisters," directed by Arthur Crabtree, who made "Madonna," and starring Phyllis Calvert and James Mason.

Mr. Mason and Miss Lockwood figure also in "The Wicked Lady," Leslie Arliss directing, now in course of production at Shepherds Bush.

Gainsborough, under Maurice Ostrer's tutelage, promises at least three more before this year's end; in one of them, a reconstruction of famed violinist Paginini's life and loves, they hope to hire Yehudi Menuhin to record the sound track.

Miss Kirkwood to Hollywood

As this dispatch was prepared for filing, Sir Alexander Korda came forward with his official announcement that Miss Pat Kirkwood would make her first MGM-Korda picture in Hollywood.

Sir Alexander admits he's way behind in the immense production schedule he gave out more than a year ago. Robert Donat's "Perfect Strangers" is the only one of a long list of announced pictures so far completed, and that still hasn't been shown to the trade. Sir Alexander blames the Government for the delay in not derequisitioning ere this the Korda Elstree studio; hopes to see Hugh Dalton, Board of Trade president, and persuade him to expedite the process.

Most likely outcome is that production of several of the promised pictures—notably "Pickwick Papers"—will be shifted to Hollywood.

Two Cities announce that there's still another alteration in the name of their film "Rendezvous." This is the picture which United Artists will distribute not only in America but in this country, Mr. Rank thereby helping U. A. out of a considerable quota difficulty. The picture is to be known as "The Way to the Stars."

Monroe Joins Inter-American

Robert Allan Monroe, formerly radio production manager of Donahue & Coe and co-creator and producer of "MGM's Screen Test," has joined Inter-American Radio, specialists in radio exploitation and promotion in Latin America, as director of motion picture radio.

Canadian Offici Rules on Releas Of Rank's Films

J. R. Croft, Federal Administrator of Se of the Canadian Wartime Prices and Trade B has issued a special ruling to govern the r in the Dominion of 15 British features by E Universal Films, Ltd., which holds the Can francise for J. Arthur Rank product.

The prescribed arrangement provides tha exhibitor having a basic contract with the pany is not required to buy any of three sp in order to purchase either of six-picture g in standard classification. At the same time buying of a special picture is not conditional the taking of any other releases.

Mr. Croft made the ruling regarding the ing-away" of product by stating: "If a basic tract holder refuses to buy, the distributor sell away, in which case the present basic tract holder loses his basic contract rights to f product of this type."

There also are clauses governing the maxi rental price in accordance with the Board's eral policy, but there is a directive to the that if a distributor sells away, maximum p for specials and the first and second groups t non-contract exhibitor are to be similar to rentals in comparable situations.

The distributor may, it says, refuse to sell basic contract holder any portion of the in either group unless the exhibitor buys al pictures in the group concerned. The listed cials are: "This Happy Breed," "The Way Ah and "A Canterbury Tale."

It is indicated by the issuing of this order the Dominion Government is continuing to exe control of the film business under the Orde Council of four years ago.

New York Musicians Had $20,000,000 Payroll

More than $20,000,000 was paid out by the tertainment industry in New York City to n bers of the American Federation of Music Local 802 during 1944, according to the y statement of the union released last week. In opinion of Harry A. Suber, treasurer, the fi represents approximately 70 per cent of the annual payroll of musicians in the city. organization has a membership of some 24 with more than 6,000 members having serve the war. Currently there are some 4,600 men in the armed forces and more than 4,000 ployed in war plants, the report adds.

Six New Films Reviewed By Legion of Decency

The National Legion of Decency this week viewed six new films, approving four and fin two objectionable in part. In Class A-2, u jectionable for adults, are: "Gentle Annie," in the Bag," "Two O'Clock Courage," "Zom on Broadway." In Class B, objectionable in are "The Bullfighters" and "Without Love."

Uphold Commissioner Moss In Ticket-Fee Dispute

License Commissioner Paul Moss of New City was upheld by New York Supreme C Justice Church last Thursday in his refusa allow McBride's Theatre Ticket Agency to ch 50 cents for ticket deliveries over the 75 brokerage fee allowed by the state business la

Hodge Visiting England

Thomas Hodge, assistant director, film divis British Information Services, New York, left week for a month's refresher visit in Engl His headquarters in London will be at the Bri Ministry of Information. While in England, Hodge will study recent developments in non-atrical distribution.

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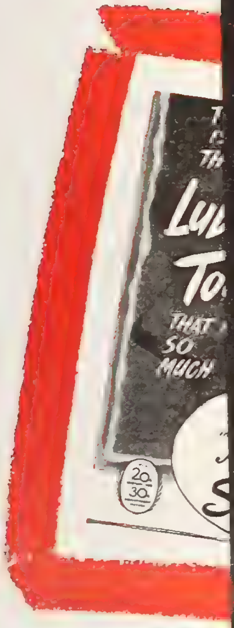
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To
THAT
SO
MUCH

TA
BAN

A
Vince
Screen

with love
from *Lubitsch!*

with a love-loaded
selling campaign
from . . . 20th CENTURY-FOX

30th ANNIVERSARY

WORLD PREMIERE ENGAGEMENT, ROXY, N. Y., IS FULFILLING ALL THESE BOX-OFFICE PREDICTIONS!

"Hilarious! Will click everywhere!"—*Variety*

"Plentiful grosses!"—*The Exhibitor*

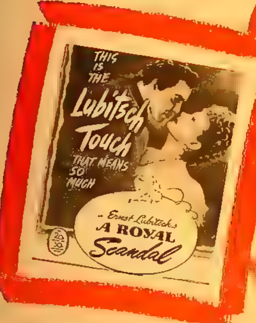
"Carries high box-office promise!"—*Daily Variety*

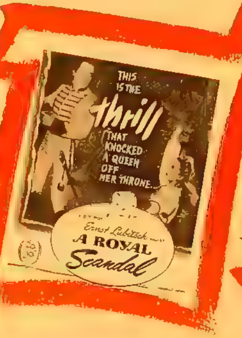
"One of the outstanding comedies of the year!"—*Motion Picture Daily*

"They'll talk about Tallulah for an Academy award!"—*Motion Picture Herald*

"First rate box-office attraction!"—*Hollywood Reporter*

"A rousing success!"—*Film Daily*


THIS IS THE
Lubitsch Touch
THAT MEANS SO MUCH
Ernst Lubitsch's
A ROYAL Scandal
20th 30th


THIS IS THE
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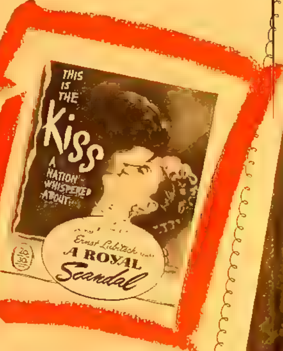
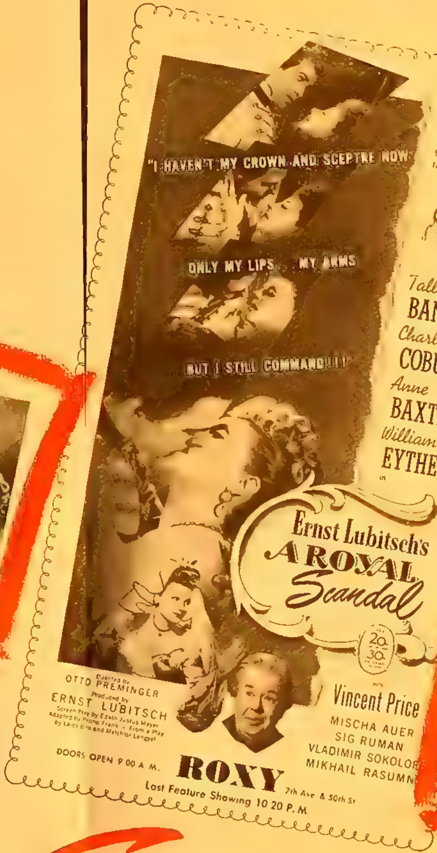
THAT KNOCKED A QUEEN OFF HER THRONE...
Ernst Lubitsch's
A ROYAL Scandal
20th 30th


THIS IS THE
Kiss
A NATION WHISPERED ABOUT...
Ernst Lubitsch's
A ROYAL Scandal
20th 30th


"I HAVEN'T MY CROWN AND SCEPTRE NOW
ONLY MY LIPS... MY ARMS
...BUT I STILL COMMAND!!!"

She gave the world something to whisper about. And Lubitsch gives you something to remember!

Tallulah BANKHEAD
Charles COBURN
Anne BAXTER
William EYTHE

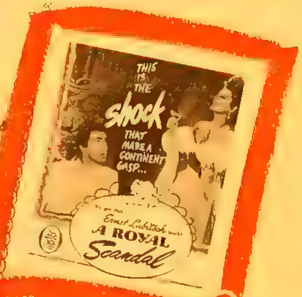
Ernst Lubitsch's
A ROYAL Scandal

with
Vincent Price
MISCHA AUER
SIG RUMAN
VLADIMIR SOKOLOFF
MIKHAIL RASUMNY

Directed by
OTTO PREMINGER
Produced by
ERNST LUBITSCH
Screen Play by Edwin Justus Mayer
Adapted by Bruno Frank · From a Play
by Lajos Biro and Melchior Lengyel

DOORS OPEN 9:00 A. M.
ROXY 7th Ave & 50th St
Last Feature Showing 10:20 P. M.

Part of the Roxy Ad Campaign!


THIS IS THE
shock
THAT MADE A CONTINENT GASP...
Ernst Lubitsch's
A ROYAL Scandal
20th 30th

TALLULAH **BANKHEAD** · CHARLES **COBURN** · ANNE **BAXTER** · WILLIAM **EYTHE**

Ernst Lubitsch's

A ROYAL *Scandal*

Vincent Price · Mischa Auer · Sig Ruman · Vladimir Sokoloff · Mikhail Rasumny

Screen Play by Edwin Justus Mayer · Adapted by Bruno Frank · From a Play by Lajos Biro and Melchior Lengyel

DIRECTED BY
OTTO PREMINGER

PRODUCED BY
ERNST LUBITSCH

KEEP SELLING BONDS!

20th CENTURY-FOX

Majors Refuse to Answer Decree Trial Queries

The October 8 trial date of the Government's New York anti-trust suit against the eight majors Tuesday appeared destined for long postponement as attorneys for the companies at a second pre-trial conference announced that they had no intention of answering the Justice Department's lengthy interrogatories on trade practices and corporate setup. The Government in turn refused to answer those submitted to it by the defendants. The meeting was held in the Department's anti-trust division offices at 30 Broad Street, New York.

Both parties were to bring on their cross-interrogatories either Friday or next Tuesday before Federal Judge Henry W. Goddard in the New York District Court. Judge Goddard, who signed the consent decree between the Government and the "Big Five" in November, 1940, and who recently set the October trial date, will decide which interrogatories are relevant and must be answered.

Louis Frohlich, counsel for Columbia, summarized the companies' position when he told Robert L. Wright, special assistant Attorney General in charge of the suit, that the questions Mr. Wright had submitted to the defendants were, in effect, a demand that the companies prepare the Government's case against them.

The statistics, charts and compilations requested by Mr. Wright would be used by him against the defendants at the trial, Mr. Frohlich said, and that he had no intention of preparing them, giving answers to the interrogatories.

Mr. Frohlich said that if Mr. Wright so desired, he would agree to open Columbia's files to the Government and allow U. S. attorneys the privilege of obtaining the information for themselves. "We simply haven't the manpower to get the information you desire, and we have no intention of preparing your case against us for you," Mr. Flohlich told Mr. Wright.

The other company attorneys concurred with Columbia's counsel in that statement, and then Mr. Wright refused for the Government to answer any of the companies' questions.

Mr. Wright's attitude on the interrogatories was delaying the actual trial, Mr. Frohlich charged. "If you want all these questions answered it will take us well over a year and possibly two years," he said. Although the meeting before Judge Goddard will decide which questions must be answered by both sides, the general opinion among company counsel was that if the questions had to be answered with the limited manpower on hand, the Government would be lucky to get the trial started before January, 1947.

There was no discussion of a narrowing down of other issues in order to cut down the actual time of the trial. Mr. Wright will leave May 1 for Oklahoma City to try the Griffith anti-trust suit, which is expected to last two months.

Crescent Has Nine Months To Eliminate Theatres

The year of grace during which the Crescent Amusement Company and its affiliates must comply with the divestiture decree of the U. S. District Court, Nashville, Tenn., began last January 18, date of the affirmation of the decision by the U. S. Supreme Court, and not May 17, 1944, George H. Armistead, Crescent chief counsel, said this week. The fact that both the Government and the defendants appealed the original decision of Federal Judge Elmer Davies to the high court determines the beginning of the period in which certain theatre holdings must be dropped by the company, according to Mr. Armistead. The property adjustments ordered by the court were being worked out, he added.

Burned in Theatre Fire

Barney Hohenstine and Jack Tenant, manager and assistant manager, respectively, of the Tryon theatre, Charlotte, N. C., received severe burns in an explosion of the theatre's air conditioning unit recently.

Short Product in First Run Houses

NEW YORK—Week of April 9

ASTOR: First Aiders......................RKO
Feature: The Princess and the Pirate...........RKO
CAPITOL: The Cross-Eyed Bull....United Artists
Down the Fairways.............20th Cent.-Fox
Feature: The Picture of Dorian Gray...........MGM
CRITERION: Rough and Tumble.......Columbia
Rippling Romance ....Columbia
Feature: Between Two Women...............MGM
GLOBE: Sunny Dunham and Orchestra.Vitaphone
Saddle Starlets ....RKO
Feature: The Three Caballeros.................RKO
HOLLYWOOD: Unruly Hare..........Vitaphone
Feature: The Corn Is Green............Warner Bros.
MUSIC HALL: The Eyes Have It...........RKO
Feature: Without Love.......................MGM
RIALTO: How To Be a Sailor.............RKO
Moving Aweigh ....Paramount
Feature: The Mummy's Curse...............Universal
RIVOLI: Bombalero ....Paramount
Report on German Morale...............WAC
Feature: The Affairs of Susan.............Paramount
ROXY: Post-War Inventions......20th Cent.-Fox
Steppin' Pretty ....20th Cent.-Fox
Two-Way Street ....WAC
Memo from Britain.............20th Cent.-Fox
Feature: A Royal Scandal............20th Cent.-Fox
STRAND: Congo ....Vitaphone
Glamour in Sports..................Vitaphone
Trap Happy Porkie.................Vita
Feature: God Is My Co-Pilot...........Warne

CHICAGO—Week of April 9

APOLLO: The Egg Yegg..............Col
Feature: Meet Me in St. Louis...............
GARRICK: Life With Feathers........Vita
Feature: Hangover Square............20th Cer
GRAND: Raiding Raiders........20th Cen
Harness Racers ....
Features: Here Come the Co-Eds..........Uni
House of Fear.................Uni
ORIENTAL: City of Paradox.....20th Cen
Sleepless Tuesday ....
Feature: Tomorrow the World.........United
PALACE: Raiding Raiders........20th Cen
Sliphorn King of Polaroo.............Univ
Features: Experiment Perilous ....
What a Blonde...................
ROOSEVELT: Behind the Meatball....Vitap
Feature: Hotel Berlin..................Warner
STATE LAKE: Jammin' the Blues......Vitap
Feature: To Have and Have Not........Warner
UNITED ARTISTS: Gabriel Churchkitten
Param
Feature: A Tree Grows in Brooklyn....20th Cen
WOODS: Rough and Tumble..........Colu
Ain't We Got Fun.................Vitap
Feature: It's a Pleasure...................

Chicago Monopoly Charged In Jackson Park Suit

Maintenance of a monopoly in first run and "A" pre-release runs through a price-fixing scheme to stop competition in subsequent run theatres was charged in a reply brief filed by the Jackson Park theatre this week in its anti-trust suit against producers and the Balaban and Katz and Warner circuits in Chicago. The case is awaiting oral arguments in the U. S. Circuit Court of Appeals there, the defendants seeking to set aside damages of $360,000 awarded the plaintiff by a District Court jury in March, 1944.

The practice alleged, the brief contends, is illegal *per se* under the Sherman Act and caused damage to the plaintiff. The defendants' briefs, filed last month, deny a conspiracy.

Mrs. Florence Bigelow, Mrs. Marion Kerber, John E. and William E. Bloom and the children of Edward Bloom, owners of the theatre, charge that Balaban and Katz and Warner Bros. are responsible for the current release system there which denies independents the opportunity to buy product on the open market. Prior to that system, the brief says, the Jackson Park got all the pictures it could use and bought product ahead of competitive houses. Today, it contends, no distributor will negotiate with an independent exhibitor before concluding its deals with Balaban and Katz and Warners.

Griffith Anti-Trust Trial Starts in Oklahoma City

Trial of the $100,000 damage suit of the Mystic theatre, Picher, Okla., against the Griffith Amusement Company and distributors, alleging violations of the Sherman anti-trust act, was to begin Thursday in the Federal Court, Oklahoma City, by Federal Judge Stephen Chandler. The Mystic, an independent, has charged monopoly of films by Griffith, operator of two theatres in Picher at the time the suit was filed in August, 1944, and by distributors. Co-defendants are: Paramount, Loew's, Warner Bros., Twentieth Century-Fox, Universal, Republic and others.

Heffernan RCA Vice-President

Radio Corporation of America directors last week elected Joseph Heffernan vice-president and general attorney. He joined the company in 1940. From 1942 through 1944, he had been on leave to the Navy.

Arthur Appeal Opposed by U.

The Department of Justice Monday fil request in New York Federal Court, asking U. S. Supreme Court to deny a petition of Arthur's St. Louis Amusement Company to i vene in the New York Consent Decree Federal Judge Henry W. Goddard Decembe denied the intervention petition, and the St. company recently obtained permission to a that ruling directly to the Supreme Court.

The five consenting defendants last week asked a denial of the Arthur application, tending that the Supreme Court had no j diction over the matter since it was an a from a court order, and not from a final deci The Department joined in the companies' ment, also emphasizing that if the Arthur pany were allowed to intervene, other exhibi whom the Department represents, would ask the same privilege and thus complicate the of the action, now scheduled to begin Octob

The St. Louis company protests the deci of the American Arbitration Association, clai that the company has been deprived of its r without due process of law. Judge God denied intervention after commenting that he proved of the arbitration system.

Clearance Complaint Filed In New Orleans Tribunal

Joy Theatres, Inc., operating the Joy the Shreveport, La., has filed a clearance comp against Loew's in the New Orleans tribunal, American Arbitration Association reported week. The complaint alleges that pictures g to the Glenwood theatre, also Shreveport, c 35 days or more clearance over the complai which it says is unreasonable. Eliminatio clearance between the theatres, or, alternati equitable reduction to a reasonable numbe days, not more than five, is asked.

Oakley Named General Manager

S. L. Oakley, vice-president of the Jeffe Amusement Company, Dallas, has been na general manager. He replaces Clifford Po

This is
SUSAN

and................"The Affairs Of SUSAN" are the talk of the industry because...

"The Affairs Of SUSAN"

is

A HAL WALLIS PRODUCTION

"'The Affairs of Susan' starts Hal Wallis off as an independent producer in grand style . . . Nothing has been overlooked by him to make this production a 'sure thing' that excels in every department and offers unstinted entertainment of a superior quality."
—*Film Daily*

"Hal Wallis' first production for Paramount release is a whale of a comedy." —*Variety*

"The Hal Wallis company makes its bow with a crackling good show."
—*Showmen's Trade Review*

STARS JOAN FONTAINE IN HE

"Joan Fontaine as the Susan of the title is a revelation."
—*Hollywood Reporter*

"Miss Fontaine's role calls upon her to negotiate three complete changes in personality and her skill in accomplishing this is something for the fans to talk about with gross-building enthusiasm."
—*Motion Picture Herald*

It Co-sta

"Hal Wallis' first production for Paramount release is a whale of a comedy and boff boxoffice...looks destined for holdovers and extended runs. It's the sort of laugh vehicle that has a chance to snowball into limitless b.o...." —*Variety*

ST COMEDY ROLE

ORGE BRENT, features Dennis O'Keefe, Don DeFore, Walter Abel

"George Brent turns in what is probably the best comedy performance of his long career."
—*Showmen's Trade Review*

'Dennis O'Keefe comes near copping male laurels as the bouncy author." —*Variety*

'Don DeFore, a newcomer, turns in a particularly promising performance." —*Daily Variety*

'Walter Abel acquits himself superbly." —*Film Daily*

It is directed by William A. Seiter

"It's one of his smoothest contrived pictures." —*Variety*

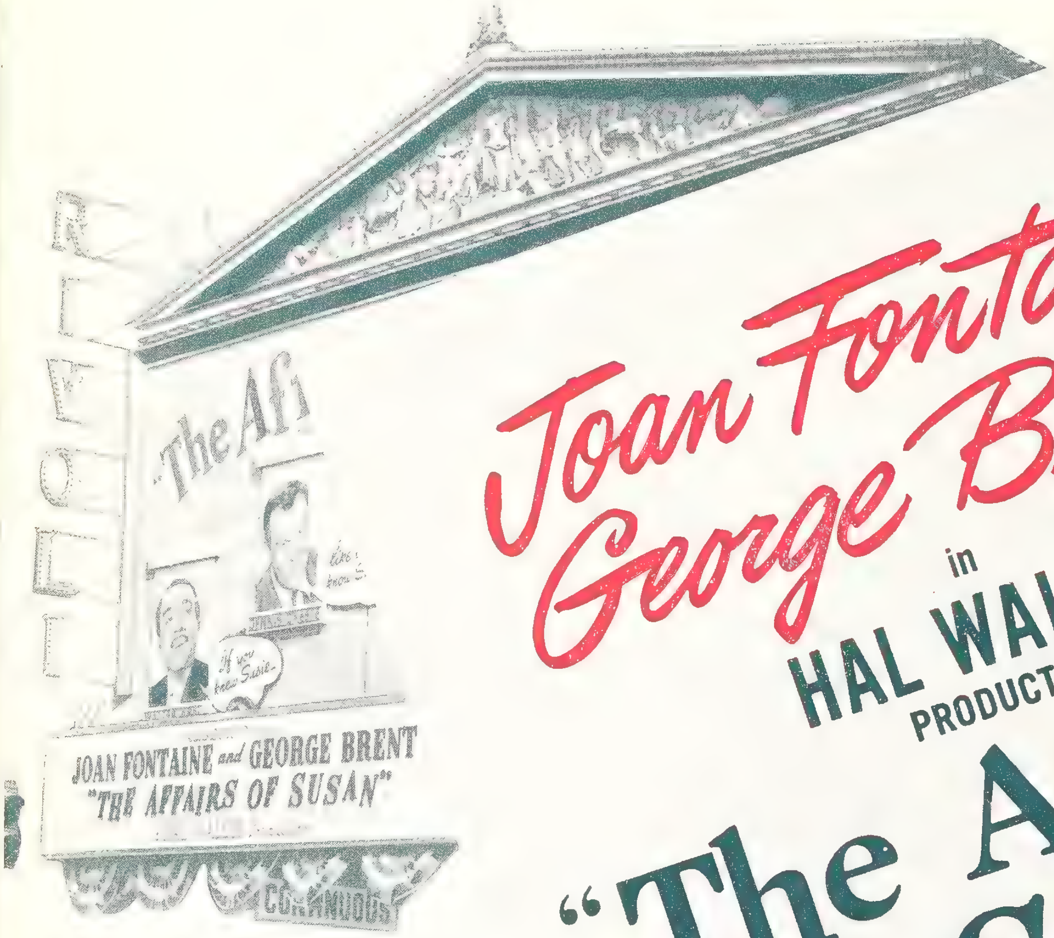
"The direction is aces."
—*Film Daily*

"The direction is top drawer stuff."
—*Showmen's Trade Review*

IF YOU KNEW SUSIE . . . LIKE WE KNOW SUSIE

You'd know why the first week at the N. Y. RIVOLI was so terrific . . . topped first weeks business on "FOR WHOM THE BELL TOLLS" . . . despite curfew, brown-out and Holy Week!

OH-OH-OH WHAT A GIRL!


RIVOLI
The Af
If you knew Susie
JOAN FONTAINE and GEORGE BRENT
"THE AFFAIRS OF SUSAN"

Joan Fontaine
George Brent
in
HAL WALLIS'
PRODUCTION

"The Affairs of SUSAN"

with
DENNIS O'KEEFE
Don DeFore · Rita Johnson · Walter Abel
Directed by WILLIAM A. SEITER
A Paramount Picture

Paramount

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1914. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

olumbia

BEAUTIFUL BUT BROKE: Joan Davis, John Hub-ard—A little old but it is a crackerjack for a double bill. f the whole house does not rock with laughter, there is omething wrong. Played Wednesday, Thursday, March 8.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small own patronage.

CYCLONE PRAIRIE RANGERS: Charles Starett, Bub aylor—Good old Charles Starett, he always has a nice ollowing. Picture very good.—Harland Rankin, Plaza heatre, Tilbury, Canada.

HEY ROOKIE: Ann Miller, Joe Besser—A little old but little better than our new ones. Played on a double bill nd everyone seemed pleased. Her dancing alone in this s worth the price of admission. Played Wednesday, Thursday, March 14, 15.—M. W. Hughes, Colonial Theare, Astoria, Ill. Small town patronage.

KANSAS CITY KITTY: Joan Davis, Bob Crosby—Nice ittle picture but not up to Davis' performances in past. Would double nicely with almost anything. Normal business. Played Wednesday, March 28.—Johnnie Hynes, Community Theatre, Conde, S. D.

ONE MYSTERIOUS NIGHT: Chester Morris, Janis Carter—A good little picture, and it drew well, but why don't they give Janis Carter better parts? Played Tuesday, March 27.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

TOGETHER AGAIN: Charles Boyer, Irene Dunn—This picture didn't click. Don't know why.—Harland Rankin, Plaza Theatre, Tilbury, Canada.

TOGETHER AGAIN: Charles Boyer, Irene Dunn—Charles Boyer was never liked here until this picture was played. This is without doubt the best picture Columbia has put out for years and everybody went out raving. Irene Dunn was swell and the young couple are really in the groove. Good for any date anywhere. Business fair. —Will J. Henry, Milan Theatre, Milan, Ind.

Metro-Goldwyn-Mayer

AMERICAN ROMANCE: Brian Donlevy, Ann Richards—This is a very good picture and in natural colors. It will do some extra business and will please. Played Friday, Saturday, March 23, 24.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

BATHING BEAUTY: Red Skelton, Esther Williams—Good midweek business and beautiful in color. This film deserves Sunday playing time, which I didn't give it. Give it a good spot and you won't be sorry. Played Wednesday, Thursday, March 14, 15.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn.

JACKASS MAIL: Wallace Beery, Marjorie Main—Here is an oldie that I picked up for average Tuesday, Wednesday business. The film was in good shape. It should do well in towns where Westerns and Beery are liked.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LOST IN A HAREM: Bud Abbott, Lou Costello—I'd say below zero—did not do average business, and in the first bracket, too. Metro spent enough money, too, for a tip-top picture. Played Friday, Saturday, March 30, 31.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

MAISIE GOES TO RENO: Ann Sothern, John Hodiak—This is the kind that my patrons like. Good entertainment. Played Sunday, Monday, March 4, 5.—May H. Turner, Royal Theatre, Iowa Park, Tex. Small town and rural patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—Very good. People want comedies. They know about the war. Played Saturday, Sunday, March 3, 4.—M. J. Swanson, Roxy Theatre, Aslo, Minn. Small town patronage.

SEVENTH CROSS, THE: Spencer Tracy, Signe Hasso—Rather disappointing. Drew well, but people were let down. I think they expected more action. Too draggy. Played Sunday, March 25.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

Monogram

MR. MUGGS STEPS OUT: Leo Gorcey, Huntz Hall—Average business on this picture. Those who saw it liked it but it had no drawing stars. Played Saturday, March 31.—James L. Johnson, Pavo Theatre, Pavo, Ga.

ALASKA: Kent Taylor, Margaret Lindsay—Fair. The action all took place in the one saloon and the acting was terrible. It could have been a nice show if they put a little more money in some outdoor scenery as the title seems to indicate. Played Friday, Feb. 23.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

AN INTRODUCTION TO FELLOW EXHIBITORS

Harland Rankin, proprietor of the Plaza theatre in Tilbury, Ontario, and long a contributor to the What the Picture Did for Me Department, recently visited the United States on a two-month vacation. Returning home, he made these observations in a letter to the HERALD:

"I find that here in Canada our likes are somewhat different at times from those of our American friends. We have yet to develop the very popular popcorn-eating habit in our theatres that has proved so profitable in the United States; our people don't spend as much money on shows as they do in the States, and they are harder to get out to pictures—after they reach certain ages in particular.

"However, I do feel that the few minutes I spend in reporting pictures from my viewpoint have been worthwhile. Because of it, I was greeted warmly by my fellow exhibitors while in the United States. Your country is great—it produces showmen in every walk of life, and I feel that theatres are still giving better value per dollar than anything yet."

Paramount

DANGEROUS PASSAGE: Robert Lowery, Phyllis Brooks—Just another filler, thin on story, a little action and nothing more to recommend it except that it filled a booking. Now with good weather, we know that in this situation we seemed to have passed the peak. It had to come some time, and it seem definitely to be here.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

FOR WHOM THE BELL TOLLS: Gary Cooper, Ingrid Bergman—This is a big drawing card and a good picture. You will do a lot of extra business at regular prices. Played Sunday-Tuesday, March 18-20.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

GREAT MOMENT: Joel McCrea, Betty Field—Rotten—didn't even make expenses. Played Sunday, Monday, March 18, 19.—May H. Turner, Royal Theatre, Iowa Park, Tex. Small town and rural patronage.

GREAT MOMENT: Joel McCrea, Betty Field—A great flop. One of the worst pictures we have shown our public. The beginning and ending was quite confusing and I can't say much for the middle. Played Wednesday, March 21.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—It's a good Bracken picture; however, business just fair. A good story with plenty of laughs. Played Sunday-Tuesday, March 11-13.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—A dandy picture that did nice first-of-the-week business, each night doing within a few cents of the others.—Harland Rankin, Plaza Theatre, Tilbury, Canada.

TAKE IT BIG: Jack Haley, Harriet Hilliard—Just a program musical. We double billed it to fair business. —Harland Rankin, Plaza Theatre, Tilbury, Canada.

TILL WE MEET AGAIN: Ray Milland, Barbara Britten—This picture failed to do any business for us. The theme is just simply worn out. The war is now in its decisive stage and the public has very little interest in what once was Nazi occupied France. Played Wednesday, Thursday, March 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRC

MINSTREL MAN: Benny Fields, Gladys George—Here is another good show that went to waste because of the snow storm that swept over West Virginia. Our grosses were terrible, would have been better to shut down. The show was great and loved by all. The young girl featured in this show has plenty of talent; reminds one of Betty Hutton. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RKO

ACTION IN ARABIA: George Sanders, Virginia Bruce—This picture wasn't as bad as most of the reviews indicated. Business was way off. Played Saturday, Sunday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BRIDE BY MISTAKE: Laraine Day, Alan Marshall—Booked by mistake as far as we were concerned. Didn't do business.—Harland Rankin, Plaza Theatre, Tilbury, Canada.

FALCON OUT WEST: Tom Conway, Barbara Hale—A very good detective story. These "Falcon" series are getting better as they go along. Film didn't get in the first night and business was only half the second night due to the deep snow. Played Friday, Saturday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GILDERSLEEVE'S GHOST: Harold Peary, Marion Martin—A hilarious comedy that did better than average at the box office. The negro brought out more laughs than the rest. This has two ghosts, a gorilla and an invisible woman. Play it. Played Friday, Saturday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MARINE RAIDERS: Pat O'Brien, Ruth Hussey—The trailer brought them in. Did good business for a war picture and competed against "Going My Way," too. Has the usual characteristics of a "good" war picture. A little love (be sure to exploit this if you want any women patronage during your showing), a couple of laughs, and plenty of fighting. Played Sunday, Monday, Jan. 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MASTER RACE: George Coulouris, Stanley Ridgers—A flop. No star power. People are tired of propaganda pictures. Played Wednesday, Thursday, March 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NIGHT OF ADVENTURE: Tom Conway, Audrey Long—Here is a very good picture, but it is very hard to sell to your public. Played Friday, Saturday, Jan. 19, 20.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SEVEN DAYS ASHORE: Wally Brown, Alan Carney—Nice little musical comedy. Wally Brown and Alan Carney are nutty as ever and I can't understand why RKO doesn't put them in bigger pictures. I see that RKO used several of their "Pin-Up" girls in this film. More companies should follow 20th Century-Fox's method of introducing lovelies and making it pay for both them and the exhibitors. Played Sunday, Monday.—Ralph Raspa, State Thetare, Rivesville, W. Va.

STEP LIVELY: Frank Sinatra, Gloria DeHaven—Here is a grand musical comedy. In fact, one of the best to

(Continued on following page)

(Continued from preceding page)

play here in a long while. Would have done great business with it if it wasn't for the big snow storm that struck the second day. The big snow we had in December cut our grosses for that month right in half. Played Sunday, Monday.—Ralph Raspa, State Theatre, Rivesville. W. Va.

UP IN ARMS: Danny Kaye, Dana Andrews—A very good musical comedy and I am sure that Danny Kaye made a hit with my patrons because of the many compliments received. Some say that he is better than Cantor and Brown. Plenty of leg art, plenty of laughs, and plenty of songs. Played Sunday, Monday, Jan. 7, 8.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

CALIFORNIA JOE: Don "Red" Barry, Helen Talbot—Good Western, but poor business. The deep snow kept everyone at home. Played Friday, Saturday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

COMING AROUND THE MOUNTAIN: Bob Burns, Una Merkel—A fair Western that did average business. Autry is on the decline and I would advise Republic to reissue some of his bigger Westerns. Several of the Autry fans have asked why they don't reissue the bigger ones like "Melody Ranch" or "Sierra Sue." Played Friday, Saturday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

END OF THE ROAD: Edward Norris, John Abbott—A very slow murder picture. Played Friday, Saturday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MY BUDDY: Donald Barry, Ruth Terry—Played with "Mystery Man," and nothing to brag about. Played Tuesday, Wednesday, March 20, 21.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

SONG OF NEVADA: Roy Rogers, Dale Evans—All Rogers' pictures are big hits and good for any box office. High type Western that pleases everyone. Played Friday, Saturday.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga.

YELLOW ROSE OF TEXAS: Roy Rogers, Dale Evans—Rogers gets better every time. This is the best he has made yet. Played Friday, Saturday, March 30, 31.—James L. Johnson, Pavo Theatre, Pavo, Ga. Rural and small town patronage.

THE GIRL WHO DARED: Lorna Gray, Peter Cookson—A very good feature. Comedy and murder usually mix well, especially when Willie Best provides the laughs. Played Friday, Saturday, Jan. 5, 6.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

BIG NOISE, THE: Laurel and Hardy—This gave us a nice gross for Friday and Saturday for all classes. It was O.K.—Harland Rankin, Plaza Theatre, Tilbury, Canada.

DANCING MASTERS: Laurel & Hardy, Mary Harlan—Laurel & Hardy are always good for a lot of laughs and patrons certainly want funny slapstick pictures nowadays. Played Sunday, Monday, March 25, 26.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

IN THE MEANTIME, DARLING: Jeanne Crain, Frank Latimore—"Meet Miss Bobby Socks." Played this double bill middle of week. Did mediocre business.—Harland Rankin, Plaza Theatre, Tilbury, Canada.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes—Here is a picture that is a picture. Being Irish, of course, I'd play it, but the box office grosses were behind me. Did weekend business Monday and Teusday.—Harland Rankin, Plaza Theatre, Tilbury, Canada.

IRISH EYES ARE SMILING: Monty Woolley, June Haver—This was not an outstanding production according to the high powered critics but it certainly went over swell for us and everyone went away happy. Good acting, cheerful theme, and music. Played Sunday, Monday, March 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LAURA: Gene Tierney, Dana Andrews—Laura is a swell picture, but I did not do enough business to pay my overhead.—Will J. Henry, Milan Theatre, Milan, Ind.

PURPLE HEART, THE: Dana Andrews, Richard Conte—Every exhibitor who is interested in pictures going further than the mercenary angle will back me in saying this is one of the films that should be reviewed by the delegates to the peace conference at the finish of the Jap part of the war. Business above average for midweek. Played Wednesday, Thursday, March 21, 22.—Johnnie Hynes, Community Theatre, Conde, So. Dak. Rural and small town patronage.

SOMETHING FOR THE BOYS: Carman Miranda, Michael O'Shea—Good musical show in Technicolor which did average business. Played Sunday, Monday, March 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWEET AND LOWDOWN: Lynn Bari, Benny Goodman—With "The Kansan" played this double bill weekend. Did very well. Had better weekends, though.—Harland Rankin, Plaza Theatre, Tilbury, Canada.

TAMPICO: Edward G. Robinson, Lynn Bari—Surprise ending fooled patrons and they stated that they wanted more like this. Played Wednesday, Thursday, March 28, 29.—James L. Johnson, Pavo Theatre, Pavo, Ga. Rural and small town patronage.

WINGED VICTORY: Lon McAllister, Edmund O'Brien—This is a very fine production, but rather too long for a house with a small seating capacity. My Friday and Saturday horse operas keep my house open. I do more business and I get to keep some of the money.—Will J. Henry, Milan Theatre, Milan, Ind.

United Artists

DEAD END: Joel McCrea, Sylvia Sidney—This one did good for one day and was liked by all. There are the names of Bogart, Dead End Kids, Joel McCrea and a few others to sell your public. Played Thursday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HAIRY APE: William Bendix, Susan Hayward—Business off; not a Sunday program; if run should run midweek. The title kills the picture and will keep patrons away. I found this out. Played Sunday-Tuesday, March 4-6.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn.

JACK LONDON: Michael O'Shea, Susan Hayward—Did O. K. Not as big a picture as we thought it could have been.—Harland Rankin, Plaza Theatre, Tilbury, Canada.

SINCE YOU WENT AWAY: Claudette Colbert, Jennifer Jones—Book it quick. It will do extra business and please everyone. The only fault is it could have been a little shorter. A little too long for what it tells. However, it was one of the best pictures last year. Played Sunday-Tuesday, April 1-3.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

STAR IS BORN, A: Fredric March, Janet Gaynor—A very good show in Technicolor. Print was in bad shape and no advertisement. Outside of that, it snowed, causing us to have a very low attendance. Played Tuesday, Wednesday, Jan. 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Universal

ALLERGIC TO LOVE: Noah Beery, Jr., Martha O'Driscoll—Universal is making several pictures with this team, Noah Beery, Jr., and Martha O'Driscoll, and from what I've seen in their last two pictures that isn't enough. This team is a riot, one of the best love teams in the films. Business was average. Played Friday, Saturday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CHRISTMAS HOLIDAY: Deanna Durbin, Gene Kelly—Worst Sunday night business in a long while. The Monday business brought it up to average. Please, Miss Durbin, keep out of dramas and stick to musical comedies. Can't understand why Universal didn't make a big musical with these two stars and double their grosses as well as the exhibitors'. Played Sunday, Monday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CLIMAX, THE: Boris Karloff, Susanna Foster—This was a good picture but not for small town houses. Pictures and operettas no good here.—Harland Rankin, Plaza Theatre, Tilbury, Canada.

THE CLIMAX: Susanna Foster, Turhan Bey—No more appropriate title was ever selected for a picture. A patron just before departing somewhere about half through the picture remarked: "Why don't you put in a bowling alley." Played Friday, Saturday, March 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FOLLOW THE BOYS: George Raft, Vera Zorina—This was really a surprise. It drew well, and was very well liked. In fact, many people came back the next night, which is very unusual. I feel safe in saying it is one of the best shows we've had and we intend to have a return engagement. Played Sunday, Monday, March 11, 12.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

GHOST CATCHERS: Olsen & Johnson—Here is a comedy that deserved "A" time. It's so nutty that you forget everything for a whole hour and relax to the sweet and hot music. That is unless you're in the aisles laughing. We had a little snow, which cut down our attendance, but it should do well in other situations. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HER LUCKY NIGHT: The Andrews Sisters, Martha O'Driscoll—Entertaining, small budget musical show. Business was good. Played Tuesday, March 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

ARSENIC AND OLD LACE: Cary Grant, Priscilla Lane—A very crazy show that did fair business. Would have done better, I am sure, if it wasn't for the snow and rain. If your patrons love comedy on the silly side this will more than satisfy them. Played Sunday, Monday, Dec. 31, Jan. 1.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ARSENIC AND OLD LACE: Cary Grant, Priscilla Lane—Personally, I thought this picture was O.K., but for a small town the natives could not see it at all. They walked out in droves. No small town should think of playing this feature.—Will J. Henry, Milan Theatre, Milan, Ind.

BROTHER RAT: Wayne Morris, Jane Wyman—An outstanding comedy that failed to do business, which unusual for the Warner Bros. reissues. It has a lar cast. It's about the boys in uniform and has plenty comedy. It has everything a picture needs to be a h and should do well elsewhere. Played Tuesday, Wedne day.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BROTHER RAT: Priscilla Lane, Wayne Morris—Go picture that everyone liked. Played Tuesday-Thursda March 13-15.—May H. Turner, Royal Theatre, Iowa Par Tex. Small town and rural patronage.

CONSPIRATORS, THE: Hedy Lamarr, Paul Henreid-Terrible business. Warners makes but a few pictures year due to a shortage of film, yet it wastes it on pi tures like this. I believe that I am right in saying th these pictures are the ones that have brought out the b complaints against pictures with a war background. Ho about more musicals and comedies, even Westerns Played Wednesday, Thursday, Jan. 21, 22.—Ralph Rasp State Theatre, Rivesville, W. Va.

EMPTY HOLSTERS: Dick Foran, Patricia Walthall These "Foran" Westerns are almost like epics; they ma be old but they rate high above the Westerns of toda Foran sings a lovely song, which should add more fa to his growing list. Played Friday, Saturday.—Ral Raspa, State Theatre, Rivesville, W. Va.

IN OUR TIME: Paul Henried, Ida Lupino—Paid t price for this slow moving drama and had one of the lowest attendances of the season. Paul Henried is a hea throb, but his parts are not good. Every picture he ha made to date has failed and so has every drama Wa ners made this year. Played Sunday, Monday.—Ral Raspa, State Theatre, Rivesville, W. Va.

JANIE: Joyce Reynolds, Robert Hutton—I wish the would make more of these. I wasn't surprised, thoug I haven't seen a Warner picture yet that wasn't a hi Played Wednesday, Thursday, March 28, 29.—James Johnson, Pavo Theatre, Pavo, Ga. Rural and small tow patronage.

MAKE YOUR OWN BED: Jack Carson, Jane Wyma —Jack Carson is tops here and I stood them up for tw days on Wednesday and Thursday along with a sma Cash Nite prize. The natives laughed long and loud.-Will J. Henry, Milan Theatre, Milan, Ind.

MAKE YOUR OWN BED: Jack Carson, Irene Manning—Good comedy. Small towns could use more comedies and less war and horror pictures. Played Frida Saturday, March 16, 17.—M. J. Swanson, Roxy Theatr Aslo, Minn. Small town patronage.

Short Features

Columbia

DOCTOR, FEEL MY PULSE: All Star Comedies-Good. If you need comedy, you can bank on this one.-Johnnie Hynes, Community Theatre, Conde, S. D.

SADIE HAWKIN'S DAY: Li'l Abner—Cartoon of average quality with good drawing power due to popula comic strip. Play it up.—Johnnie Hynes, Communit Theatre, Conde, S. D.

Metro-Goldwyn-Mayer

GROOVIE MOVIE: Pete Smith Specialties—The youngsters like this O. K., but the adults made no comment —James L. Johnson, Pavo Theatre, Pavo, Ga.

RKO

HOW TO PLAY FOOTBALL: Disney Cartoon—Goo Disney cartoon, as they usually all are. Lots of laugh —A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

CLOCK WATCHERS: Walt Disney Cartoon—Goo Disney cartoon in color.—E. M. Freiburger, Paramou Theatre, Dewey, Okla.

Vitaphone

BIKES AND SKIS: Sports Parade—Good sport reel.-E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BIRDS AND BEASTS WERE THERE: Sports Parade—This is in fine Technicolor and will satisfy.—Edwar H. Belz, Community Theatre, Athens, Wis.

CALIFORNIA, HERE WE ARE: Sports Parade— nice Technicolor short with enough material to make go for 20 minutes instead of 10.—Edward H. Belz, Community Theatre, Athens, Wis.

HERR MEETS HARE: "Bugs Bunny" Specials—Bug Bunny again. This one is fair.—Edward H. Belz, Community Theatre, Athens, Wis.

JAMMIN' THE BLUES: Melody Master Bands—Th is a weak one. Pass it up.—Edward H. Belz, Communit Theatre, Athens, Wis.

NAUTICAL BUT NICE: Featurettes—Here is a ver nice two-reel short that will fit in almost any spot. is entertaining all the way.—Edward H. Belz, Communit Theatre, Athens, Wis.

RHYTHM OF THE RHUMBA: Melody Master Band —Entertaining musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla

WARNER BROS.' TRADE SHOWINGS OF

"ESCAPE IN THE DESERT"

MONDAY, APRIL 23rd, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood St.	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	11:00 A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	2:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	2:00 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30A.M.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

A TREE GROWS IN BROOKLYN (20th-Fox)

Final Reports:

Total Gross Tabulated	$1,363,500
Comparative Average Gross	1,238,000
Over-all Performance	110.1%
BALTIMORE—New, 1st week	125.0%
BALTIMORE—New, 2nd week	105.7%
BALTIMORE—New, 3rd week	91.3%
BALTIMORE—New, 4th week	86.5%
BOSTON—Metropolitan, 1st week	120.4%
BOSTON—Metropolitan, 2nd week	128.5%
*BUFFALO—Great Lakes, 1st week	179.1%
*BUFFALO—Great Lakes, 2nd week	106.4%
*CHICAGO—United Artists, 1st week	133.3%
*CHICAGO—United Artists, 2nd week	133.3%
*CHICAGO—United Artists, 3rd week	131.1%
CINCINNATI—RKO Albee	148.1%
*CINCINNATI—RKO Capitol, MO 1st week	135.2%
*CINCINNATI—RKO Capitol, MO 2nd week	82.3%
CINCINNATI—Shubert, MO 3rd week	75.4%
DENVER—Denver	133.6%
DENVER—Esquire	165.5%
DENVER—Aladdin, MO 1st week	102.4%
DENVER—Rialto, MO 2nd week	50.7%
INDIANAPOLIS—Indiana, 1st week	119.0%
INDIANAPOLIS—Indiana, 2nd week	63.5%
KANSAS CITY—Esquire	141.3%
KANSAS CITY—Uptown	134.9%
LOS ANGELES—Chinese, 1st week	153.3%
LOS ANGELES—Chinese, 2nd week	130.0%
LOS ANGELES—Chinese, 3rd week	100.0%
LOS ANGELES—Chinese, 4th week	73.3%
LOS ANGELES—Loew's State, 1st week	107.7%
LOS ANGELES—Loew's State, 2nd week	89.2%
LOS ANGELES—Loew's State, 3rd week	73.3%
LOS ANGELES—Loew's State, 4th week	55.2%
LOS ANGELES—Uptown, 1st week	172.7%
LOS ANGELES—Uptown, 2nd week	127.2%
LOS ANGELES—Uptown, 3rd week	72.3%
LOS ANGELES—Uptown, 4th week	63.6%
*MILWAUKEE—Wisconsin	129.3%
MINNEAPOLIS—Radio City	148.1%
MINNEAPOLIS—State, MO 1st week	103.7%
MINNEAPOLIS—Century, MO 2nd week	122.8%
*NEW YORK—Roxy, 1st week	140.7%
(SA) Victor Borge, Joan Edwards, others	
*NEW YORK—Roxy, 2nd week	131.5%
(SA) Victor Borge, Joan Edwards, others	
*NEW YORK—Roxy, 3rd week	111.8%
(SA) Victor Borge, Joan Edwards, others	
*NEW YORK—Roxy, 4th week	101.3%
(SA) Victor Borge, Joan Edwards, others	
*NEW YORK—Roxy, 5th week	102.6%
(SA) Victor Borge, Joan Edwards, others	
PHILADELPHIA—Fox	142.8%
PITTSBURGH—Harris, 1st week	162.3%
PITTSBURGH—Harris, 2nd week	132.4%
PITTSBURGH—Harris, 3rd week	90.0%
PITTSBURGH—Senator, MO 1st week	121.4%
PITTSBURGH—Senator, MO 2nd week	127.0%
*SAN FRANCISCO—Warfield, 1st week	138.2%
*SAN FRANCISCO—Warfield, 2nd week	109.8%
*SAN FRANCISCO—Warfield, 3rd week	98.2%
*SAN FRANCISCO—Warfield, 4th week	68.1%
SEATTLE—Paramount, 1st week	169.6%
SEATTLE—Paramount, 2nd week	116.7%
ST. LOUIS—Fox, 1st week	130.6%
(DB) Ever Since Venus (Col.)	
ST. LOUIS—Fox, 2nd week	102.2%
(DB) Ever Since Venus (Col.)	

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MUSIC FOR MILLIONS (MGM)

Final Reports:

Total Gross Tabulated	$897,700
Comparative Average Gross	897,400
Over-all Performance	100.0%
BALTIMORE—Century, 1st week	110.7%
BALTIMORE—Century, 2nd week	96.5%
*BUFFALO—Buffalo	84.3%
*CINCINNATI—RKO Albee	111.1%
CINCINNATI—RKO Capitol	76.4%
CLEVELAND—Loew's State	115.9%
*CLEVELAND—Loew's Stillman, MO 1st week	119.4%
CLEVELAND—Loew's Ohio, MO 2nd week	118.6%
DENVER—Orpheum	105.2%
(DB) Nothing But Trouble (MGM)	
INDIANAPOLIS—Loew's	122.9%
*KANSAS CITY—Midland, 1st week	125.6%
*KANSAS CITY—Midland, 2nd week	81.9%
LOS ANGELES—Egyptian, 1st week	121.9%
LOS ANGELES—Egyptian, 2nd week	95.8%
LOS ANGELES—Egyptian, 3rd week	61.5%
LOS ANGELES—Los Angeles, 1st week	111.5%
LOS ANGELES—Los Angeles, 2nd week	78.5%
LOS ANGELES—Los Angeles, 3rd week	64.0%
LOS ANGELES—Ritz, 1st week	124.0%
LOS ANGELES—Ritz, 2nd week	104.0%
LOS ANGELES—Ritz, 3rd week	73.6%
NEW YORK—Capitol, 1st week	119.4%
(SA) Tommy Dorsey's Orchestra	
NEW YORK—Capitol, 2nd week	132.3%
(SA) Tommy Dorsey's Orchestra	
NEW YORK—Capitol, 3rd week	86.1%
(SA) Tommy Dorsey's Orchestra	
NEW YORK—Capitol, 4th week	81.7%
(SA) Tommy Dorsey's Orchestra	
NEW YORK—Capitol, 5th week	81.0%
(SA) Tommy Dorsey's Orchestra	
PHILADELPHIA—Stanley, 1st week	134.5%
PHILADELPHIA—Stanley, 2nd week	97.3%
PHILADELPHIA—Stanley, 3rd week	70.8%
PITTSBURGH—Stanley	102.0%
PROVIDENCE—State, 1st week	109.7%
(DB) Main Street After Dark (MGM)	
PROVIDENCE—State, 2nd week	79.3%
(DB) Main Street After Dark (MGM)	
SAN FRANCISCO—Orpheum	80.0%
(DB) Reckless Age (Univ.)	
ST. LOUIS—Loew's State, 1st week	124.3%
ST. LOUIS—Loew's State, 2nd week	86.4%
ST. LOUIS—Loew's Orpheum, MO 1st week	107.6%
TORONTO—Loew's	135.8%
WASHINGTON—Palace, 1st week	116.6%
WASHINGTON—Palace, 2nd week	91.6%
WASHINGTON—Columbia, MO 1st week	109.7%

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HOTEL BERLIN (WB)

Intermediate Reports:

Total Gross Tabulated	$529,300
Comparative Average Gross	490,700
Over-all Performance	107.8%
BALTIMORE—Stanley, 1st week	117.6%
BALTIMORE—Stanley, 2nd week	94.1%
*BUFFALO—Buffalo	116.2%
(DB) High Powered (Para.)	
CINCINNATI—RKO Palace	76.3%
*CLEVELAND—Warner's Hippodrome	108.8%
DENVER—Denver	103.6%
(DB) Dancing in Manhattan (Col.)	
DENVER—Esquire	109.8%
(DB) Dancing in Manhattan (Col.)	
KANSAS CITY—Orpheum	105.6%
*LOS ANGELES—Warner's Downtown, 1st week	147.8%
*LOS ANGELES—Warner's Downtown, 2nd week	114.1%
*LOS ANGELES—Warner's Downtown, 3rd week	84.2%
*LOS ANGELES—Warner's Hollywood, 1st week	153.3%
*LOS ANGELES—Warner's Hollywood, 2nd week	103.0%
*LOS ANGELES—Warner's Hollywood, 3rd week	55.3%
LOS ANGELES—Warner's Wiltern, 1st week	151.7%
LOS ANGELES—Warner's Wiltern, 2nd week	108.2%
LOS ANGELES—Warner's Wiltern, 3rd week	51.7%
*MILWAUKEE—Warner, 1st week	95.8%
(DB) Moonlight and Cactus (Univ.)	
*MILWAUKEE—Warner, 2nd week	95.8%
(DB) Moonlight and Cactus (Univ.)	
*NEW YORK—Strand, 1st week	142.8%
(SA) Carmen Cavallaro's Orch., Peter Lorre	
*NEW YORK—Strand, 2nd week	109.8%
(SA) Carmen Cavallaro's Orch., Peter Lorre	
*NEW YORK—Strand, 3rd week	96.7%
(SA) Carmen Cavallaro's Orch., Peter Lorre	
OMAHA—Brandeis	85.3%
(DB) A Guy, a Gal and a Pal (Col.)	
PHILADELPHIA—Mastbaum	112.3%
PITTSBURGH—Stanley	89.2%

***Post-midnight performances discontinued because of curfew.**

Goldberg Plans 1 Negro Features

Hollywood Pictures Corporation will produc 12 feature films for the 1945-46 season, to b released by a national distributing company, has been announced jointly by Jack and Be Goldberg, president and general sales manage respectively. According to the announcemen $600,000 already has been appropriated for th production of the 12 films.

Wherever possible, everyone employed in th production of the pictures will be a Negro. Thi not only includes the cast, but the technician as well.

It is also planned to establish a national committee of well known figures to act on the selection of story material.. At the same time th public will be asked to submit story material special appeal, which if accepted by the committe will be paid for at prevailing Hollywood rates.

The Goldberg pictures will be made in Hollywood and released at the rate of one a mont This does not include the release of such sho subjects as may be produced concurrent with th features.

The Goldberg brothers began operations in th Negro film field in 1925. Their activities in th past year have been in the field of Negro doc mentaries. The Goldberg studio in Coral Gable Fla., has been closed because of the war an shortage of material.

Laboratory Workers Plan Strike Vote in 30 Days

The executive board of the IATSE's Motio Picture Laboratory Technicians Local 702, Ne York, has been authorized by the union membe ship to file notice of intention to hold a strik vote in 30 days under the Smith-Connally Ac the union announced this week. The action fo lowed a rejection by 1,500 members of the unio of counter-proposals submitted by representative of the 20 film processing laboratories for a ne contract for the Local's 1,800 members.

The strike action was being taken in spite of th union's no-strike pledge in view of the companie counter-proposals, a union official said. He described the companies' offers as curtailing some the benefits currently enjoyed by the local, and a completely ignoring its demands for a doubling the number of job classifications, plus vacation sick-leave, job insurance and a guaranteed wor week.

The spokesman said the companies offered min wage adjustments but sought to put the worke on an hourly basis and also would remove certai workers from the union's jurisdiction. The contract between Local 702 and the companies expired March 10; negotiations on a new agreeme started February 15.

Grand Rapids Variety Club Inaugurated April 18

The newest Variety Club, Tent 27 of the National Variety Clubs of America, will be inaugurated next Wednesday, at Grand Rapids, Mich., a a banquet in the Pantlind Hotel there. Robert O'Donnell, national chief barker, and other national officers, will be guests. Major General Ralp Royce, AAF Personnel Distribution Comman will be chief speaker. Tent officers, who will b inducted that evening, are Jack Stewart, chie barker; Walter Norris, first assistant; G. Willer, second assistant; Frank Kleaver, propert master; and Lo Robinson, dough guy.

Soccer Syndicate Formed

A new syndicate, Soccer Associates, New Yor City, has been formed to handle radio, newspape and film requests for coverage of the sport. Th syndicate, headed by Milt Miller, is supplying special articles for news services, publications an films. Soccer Associates also has been name representative for the Brookhattan Soccer Clu champion of the American Soccer League, for advertising, radio and film tieups.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Sword of Damocles

Howard Elliot, manager of the Palace theatre, Verdun, in Quebec, was recently found guilty of violating a provincial statute which forbids managers and owners of theatres to admit children under 16 years of age.

The theatre license has been revoked and action instituted by the Quebec legislature to make penalties for violators even more severe than they are at present.

Attendance by children in the province was made illegal some years ago following a fire in which many children perished.

In answer to the charges made against him, Mr. Howard did not deny the violation, but said: "The children are being penalized for an incident for which they were not responsible."

There have been repeated warnings against overcrowding theatres during the past two years, with special emphasis on the consequences following any fire or accident causing injury to members of the audience.

There is an obvious moral. It is not the children of Quebec alone who are being penalized. Every exhibitor in that province is being penalized through the loss of children's patronage—"for an incident for which they, too, were not responsible".

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Promoting Goodwill

The upstate theatres in New York certainly went all-out to promote better relations with the churches during Easter, at the same time creating goodwill among the general public.

In Albany, through C. J. Latta, Warner theatres zone manager, the use of the Strand, Madison and Delaware theatres was made available for free showings of "King of Kings" on three days during Holy Week. Performances were held in the morning and afternoon under the joint sponsorship of the New York State Council of Churches and the Albany Federation of Churches.

The circuit also turned over the Avon theatre in Utica for the same purpose, an annual custom which has won the commendation of the state and local clergy.

In Oneonta, the Schine circuit turned over its house, and in Cooperstown the Smalley theatre was donated for special screenings of "King of Kings".

The Fabian theatres in Schenectady likewise cooperated through a tieup with the Protestant Council of Churches, Masonic orders and the Knights Templars. Through the efforts of Guy Graves, manager of the Proctor theatre, and Louis Rapp, manager of the circuit's Plaza theatre, special services were conducted at both houses throughout Holy Week from 11:45 to 12:45 daily. On Easter Sunday a procession, headed by the Knights Templars in uniform, made its way through the downtown section to the Plaza.

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Good Service—Good Results

Ralph G. Tiede, manager of the Community theatre, Welland, Ontario, Canada, has forwarded newspaper tearsheets on his recent theatre anniversary advertising campaign.

As is the case with a majority of theatremen who are lacking the services of an artist, Mr. Tiede availed himself of the free art service catalogue of his local newspaper for illustrations and cuts.

His selection of art and the skill he employed in creating ads which were professional both in appearance and appeal to the readers' eyes indicate that Mr. Tiede makes frequent use of this service and is thoroughly familiar with the excellent results obtainable through its application.

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Silence Requested

Charles Pincus, manager of the Paramount Utah theatre in Salt Lake City, reports that a recent wave of restlessness and noisy demeanor on the part of audiences has been effectively curbed through consistent use of trailers.

A different trailer was used every week for a two-months period. The public responded with enthusiastic approval.

Letters of commendation, addressed both to the theatre and the general manager of the circuit, in addition to scores of telephone calls, were received.

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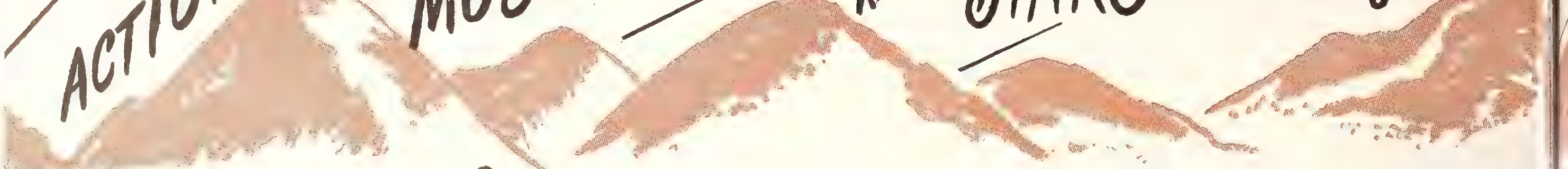
The Employees Suggestion Contest, readopted some months ago by the Famous Players Canadian theatres, is still bearing dividends for the circuit.

The current issue of the organization's house organ, "What's New?", lists 15 employees who were awarded cash for ideas and suggestions which were accepted during a two-months period.

Included in the winners' list are the names of six women, indicating that the men have no corner on the market of usable ideas.

—CHESTER FRIEDMAN

ACTION! MUSIC! RADIO STARS! SCREEN



YOUR SCREEN WILL ECHO WITH THE RIP-ROAR OF THIS ROLLICKIN', FROLICKI

OUTDOOR **ACTION MUSICA**

COLUMBIA PICTURES
presents

ROCKIN' in the ROCK

There's plenty of song hits in them thar hills: "MISS MOLLY"
"ROCKIN' IN THE ROCKIES"
"ONE O'CLOCK JUMP" · "WAH-HOO"
"WABASH BLUES" · *and many others!*

KEEP SELLING WAR BONDS!

RS !
RODEO STARS !
RECORDING STARS !
COMEDY STARS

IES'

THE THREE STOOGES

Their *first* BIG feature frolic!

MARY BETH HUGHES

Beautiful but *smart!*

THE HOOSIER HOTSHOTS

Hits of radio's National Barn Dance Show!

JAY KIRBY

Watch this new action star!

THE CAPPY BARRA BOYS

Sensational harmonica quartet!

GLADYS BLAKE

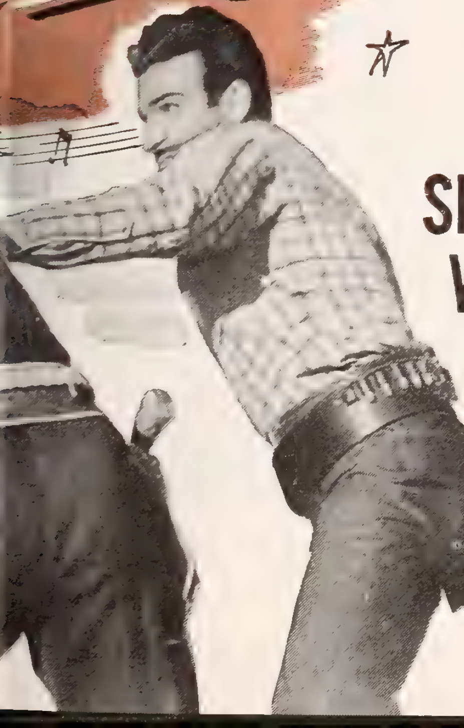
Laughter and song!

TIM RYAN

Fast and funny!

SPADE COOLEY, KING OF WESTERN SWING

Noted radio and recording artist!



Screen Play by J. Benton
Cheney and John Grey

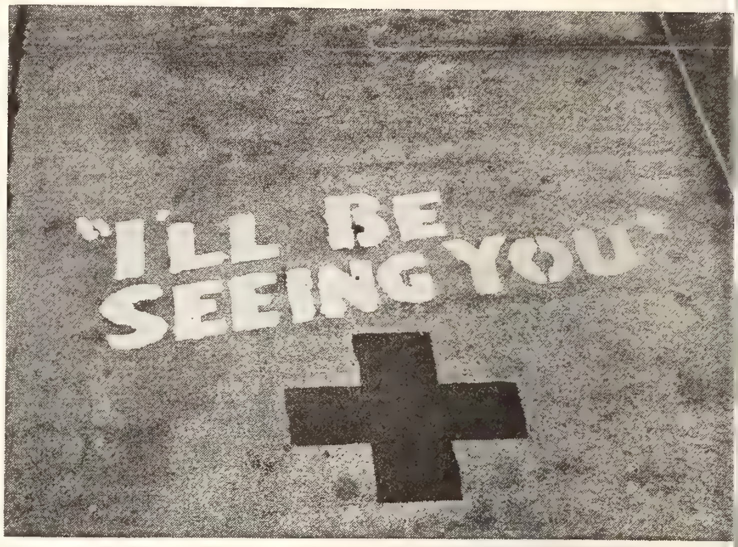
Produced by
COLBERT CLARK

Directed by
VERNON KEAYS

TIMELY THEATRE PROMOTIONS

"TROLLEY SONG"
TECHNICOLOR
MEET ME in ST. LOUIS
JUDY GARLAND
Margaret O'BRIEN
CLANG! CLANG! CLANG! WENT THE TROLLEY!
to Loew's PARK
NOW SHOWING
HI 5 SHEET MUSIC
VICTOR
RECOR

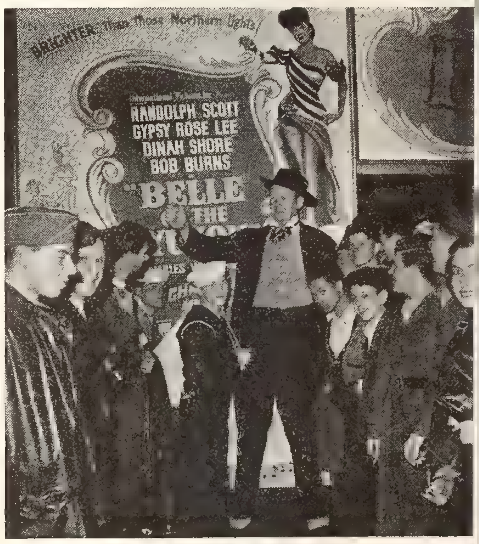
Right, although officials rarely delight in having city sidewalks marred with stencils, no objections were voiced against this plug for the Red Cross and "I'll Be Seeing You" which Jack Matlack used to plug current screen offering at the Broadway, Portland, Ore.


"I'LL BE SEEING YOU"

Left, patrons of this music shop just couldn't miss this plug on "Meet Me in St. Louis" promoted by manager Abe Ludacer of the Park, Cleveland.

To promote "Song to Remember," W. T. Murray, manager of the Rialto, Atlanta, Ga., arranged this still display at the local Carnegie Library.

Ray Conners, manager of the RKO Palace, New York, used a giant, seven ft. ballyhoo man as doorman to exploit "Belle of the Yukon" during current engagement of the film.


BRIGHTER than those Northern Lights
RANDOLPH SCOTT
GYPSY ROSE LEE
DINAH SHORE
BOB BURNS
BELLE OF THE

National Velvet
Mickey ROONEY
DONALD CRISP
ELIZABETH TAYLOR
ANN REVERE JACKIE JENKINS

Illuminated overhead display helped attract advance attention to manager Tom Delbridge's date on "National Velvet" at the Vendome theatre, Nashville, Tenn.

A TREE GROWS IN BROOKLYN

This novel window display was arranged with R. H. Mac & Co. to exploit "A Tree Grows in Brooklyn" during i showing at the Roxy theatre in New York.

PACKS A WALLOP POSSESSED BY NO FILM OF ITS KIND IN YEARS!" —MOTION PICTURE HERALD

A PREDICTION OF CEILING-CRACKING GROSSES IS UNAVOIDABLE!" —BOXOFFICE

BOOK IT HOT!

BEST PICTURE OF THE WEEK!

"...PACKED WITH EXCITEMENT!"
— JIMMIE FIDLER
BLUE NETWORK

MONOGRAM PICTURES

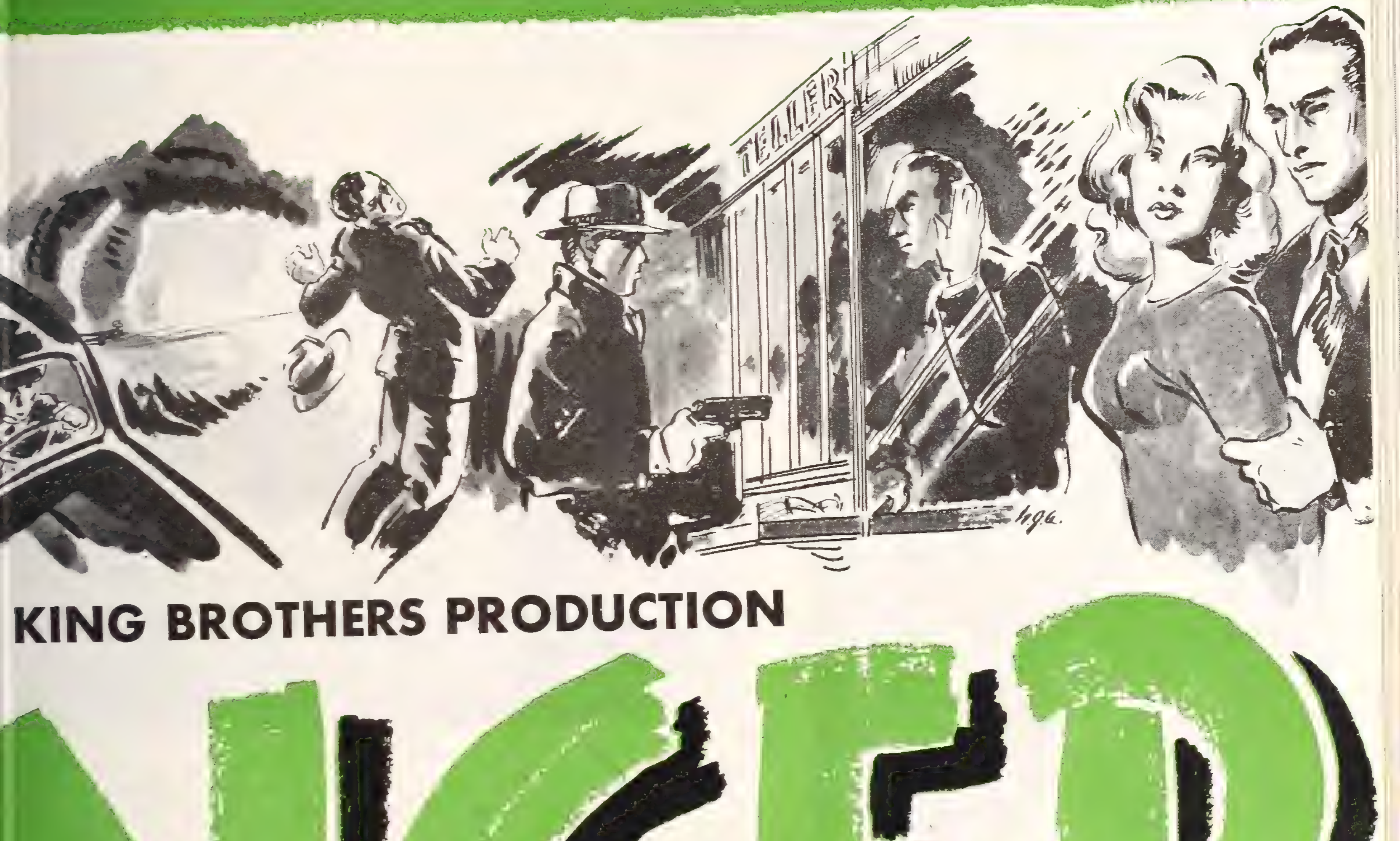
DILLI

with **EDMUND LOWE · ANNE JEFFREY**

EDUARDO CIANNELLI · MARC LAWRENCE · ELISHA COOK,

MONOGRAM

ELIVERS IT—AND DELIVERS IT GHT!...WITH ALL THE SHOCKS AND IRILLS THAT MADE DILLINGER THE MOST OTORIOUS OUTLAW OF OUR TIMES!



KING BROTHERS PRODUCTION

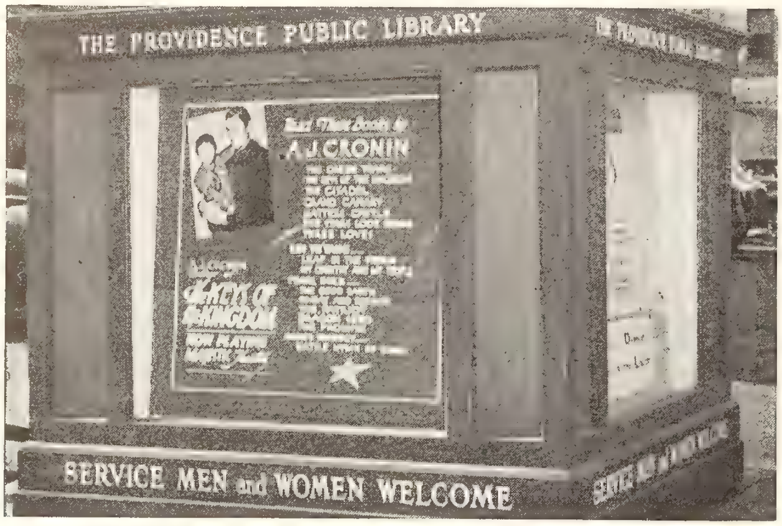
NGER.

d introducing **LAWRENCE TIERNEY** *as* **"DILLINGER"**

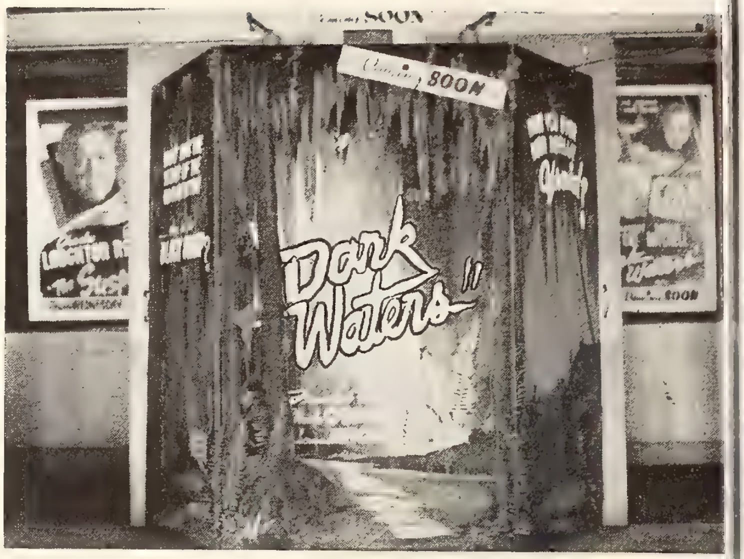
Produced by MAURICE and FRANKLIN KING

DIRECTED BY MAX NOSSECK . SCREENPLAY BY PHILIP YORDAN

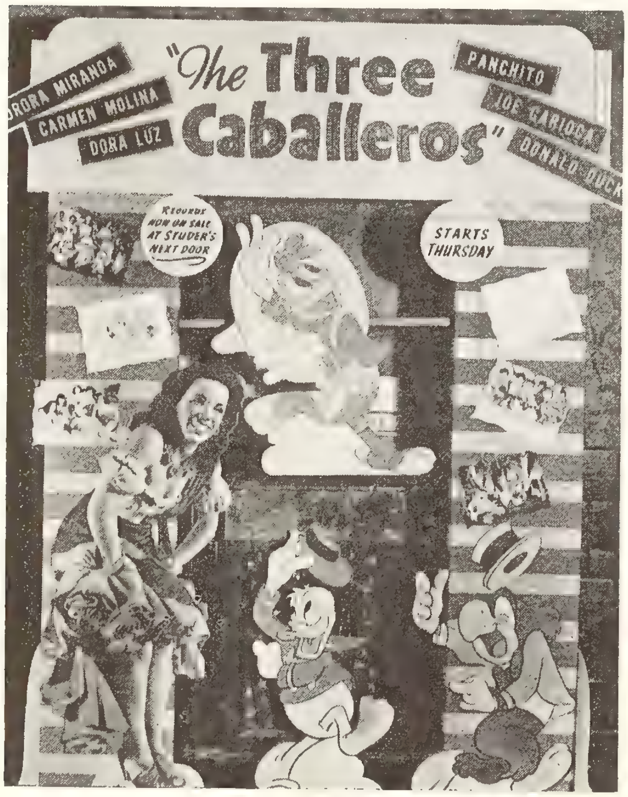
LOBBY DISPLAYS


THE PROVIDENCE PUBLIC LIBRARY
A.J. CRONIN
SERVICE MEN and WOMEN WELCOME

Al Clarke, advertising and publicity director for the Fay theatres in Providence, R. I., obtained this effective plug for "Keys to the Kingdom" on public library stand in downtown shopping section.


SOON
Dark Waters

This attractive lobby setpiece with novel lighting effect wa created by manager Bill Eagen to exploit "Dark Waters" at th Princess theatre, Sioux City, Iowa.


"The Three Caballeros"
AURORA MIRANDA
CARMEN MOLINA
DORA LUZ
PANCHITO
JOE CARIOCA
DONALD DUCK
RECORDS NOW ON SALE AT STUDER'S NEXT DOOR
STARTS THURSDAY

An automatic phonogragh, featuring song hits from "The Three Caballeros", was built into this lobby display at the Aztec theatre, San Antonio, by manager Henry Bergman.

DAVID BRUCE UNFAIR TO N.U. COED BEAUTIES' LOCAL No.2
DO WE LOOK HOMELY
DAVID BRUCE IS SLIGHT' LOOSE
HAS WON A B CONTES

Co-Eds from Northwestern University picketed the Varsity theatre, Evanston, Il to protest David Bruce's statement that they were the homeliest girls in t world before breakfast. Lee Eastman, manager of the theatre which was cu rently showing "Can't Help Singing", looks as if he swallowed the proverbi canary as he objects, above.

MONTGOMERY WARD
UTAH
ROY ROGERS
MONTGOMERY & WARD
LYRIC

Left, Montgomery Ward store in Salt Lake City tied in with display of outdoor togs to promote engagement of "Utah" at the Lyric theatre through the efforts of manager J. Rosenfield.

FREE!
I'LL BE SEEING YOU
Cards

Publicist Gertrude Bunchez landed this neat sidewa plug for "I'll Be Seeing You" engagement at th Century, Baltimore.

THEY WERE EXPENDABLE

THE PRODUCTION STARTS . . .

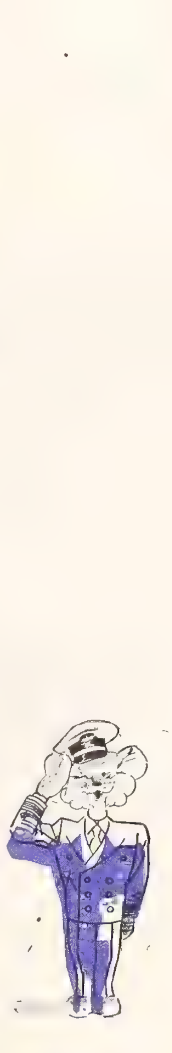
The motion picture industry is as good as its great pictures. On February 20, 1945, perhaps the most ambitious of all screen projects began.

THEY WERE EXPENDABLE

From William L. White's story of daring days that wrote history, a mammoth production is under way with the biggest budget of the year.

The saga of the gallant men of the PT boats who were there at the fall of the Philippines, made possible General MacArthur's escape, and came back with the glorious invasion he led. The greatest of all stories behind the headlines.

The facts of its progress are of industry-wide importance and from time to time in coming months, M-G-M will record them in the trade press.



Exploiting the New Films

How the recent pictures are being sold the first run and pre-release date showin

Fleet of Royal Crown Cola trucks, carrying banners to promote "It's A Pleasure" at Keith theatre in Boston, proved effective ballyhoo for J. J. King, publicity director for R theatres in that city.

EARL CARROLL VANITIES

Ralph R. Batschelet, manager of the Paramount theatre in Denver, Colorado, put over an excellent campaign which resulted in good business on his engagement of "Earl Carroll Vanities".

The campaign was highlighted by a special front, excellent window display tie-ups, and newspaper publicity, with particular emphasis on Tommy Ivo, a youngster born in Denver, and Woody Herman, both featured in the picture.

The front was done in pastel colors using corrugated paper, corrugated tubes, lots of flitter and relief letters. Special blowups were made of Denver's own Tommy Ivo and the dancing girls. The six song hits were listed on the boxoffice, and Woody Herman was played up big.

A special 40 x 60 in cut-out letters in flitter was used in the lobby in advance of the opening and later moved to the Knight-Campbell Music Company for an outstanding window display. Fourteen other window displays were secured, all of which utilized 11 x 14 stills, with playdates and theatre credit.

Lobby Display Attracts Coins For Red Cross Drive

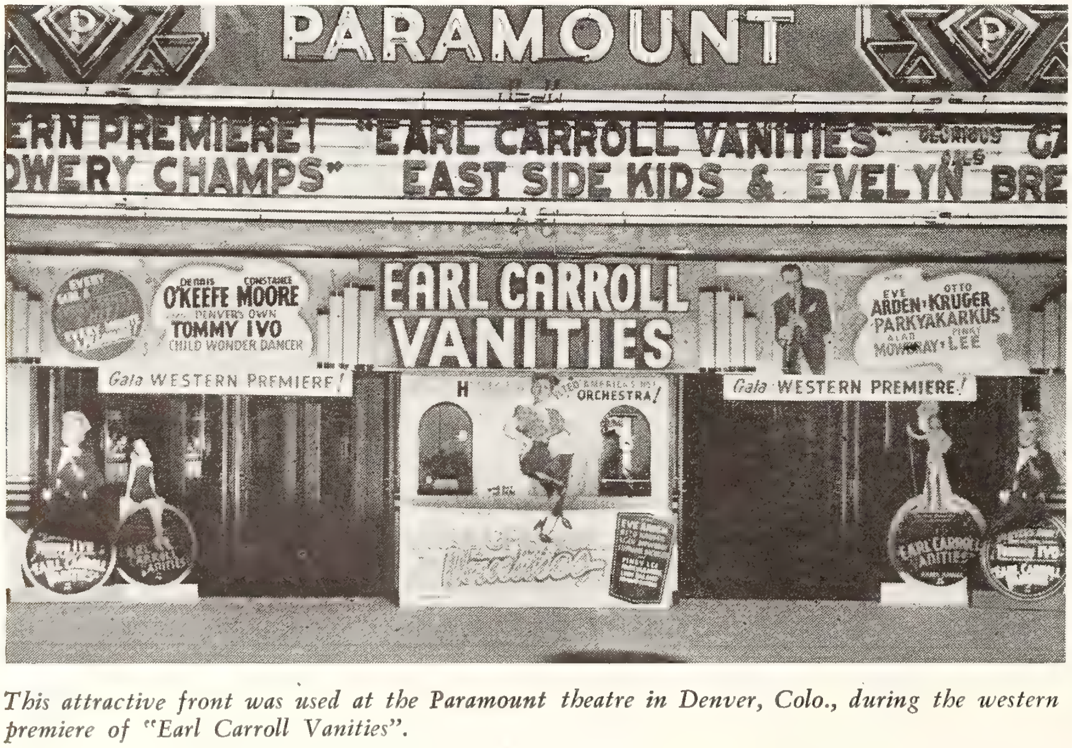
A special lobby display utilizing a Cupid's Wheel machine attracted attention to the picture, with receipts (in pennies) going to the Red Cross. Patrons were invited to "Test Your Love Life Here," the display including cut-outs of a "Vanities" beauty and Tommy Ivo. In addition, an overhead display in the lobby tied in the film and the Red Cross. The catch line used throughout the campaign was "Every Girl a Beauty, Every Song a Hit, Every Minute a Pleasure".

A special display was set up at the Jimmy Gallagher School of Dancing where Tommy Ivo received his dance instruction. More than 2,000 extra tickets were sold through this tie-in. The Tommy Ivo local angle was played up in advance stories and display ads, with excellent placement.

A review, with art, by *Denver Post* critic, Betty Craig, appeared in the March 15th issue. Newspaper advertisements highlighted the catchline as well as "Western Premiere".

Five-minute transcriptions were used on Stations KFEL, KMYR, KOA and KLZ, and these radio previews were heralded by newspaper advertisements featuring Woody Herman and His Band of the Year.

Other radio coverage included spot announcements, special plugs on Station KMYR in connection with Tommy Ivo, and a promotion stunt over Station KOA. The latter station announced various names which were taken fr the 'phone book at random and read over air. If a response was received within minutes, the callers received complimentary missions to the Paramount.



This attractive front was used at the Paramount theatre in Denver, Colo., during the western premiere of "Earl Carroll Vanities".

IT'S A PLEASURE

Every possible medium of advertising exploitation was engaged by James J. Ki publicity director for the RKO theatres in B ton to promote the engagement of "It's Pleasure" at the Keith's Memorial theatre that city.

The appearance of Michael O'Shea, star the film in Boston, coincident with the pictu engagement resulted in excellent newspa publicity and interviews over three major ra outlets.

Well in advance of the opening, King u a lobby setpiece and landed story and art bre in the Boston and suburban newspapers. employed teaser ads a week in advance, pos two-sheets on all subway and elevated stati and promoted free radio time on Stati WCOP, WORL and WMEX.

He obtained an advance break in the ro gravure section of the *Sunday Herald,* fash breaks in all the Boston dailies and secu picture listing in the weekly amusement gui furnished to hotels.

A tieup was effected with Royal Crown C resulting in a fleet of eighteen trucks carryi banners with tiein copy and theatre plug, t large co-op display ads and four radio nouncements spotted on network programs.

Special 14 by 22 insert cards were spot in leading music shops, cosmetic stores a department stores, and banners and valan were used on the theatre front during the c rent run of the picture.

Unusual publicity breaks were obtair through Michael O'Shea's appearance at Miles Standish camp hospital, his visit to mayor's office, which netted a two-column bre in the *Daily Record,* and interviews with pr representatives and radio commentators.

King also obtained a neat plug for the attr tion by tying in with Lux soap ads curren running in the Boston papers, featuring So Henie, star of the film.

The Passing Fad that refuses to pass!

SOUND PICTURES

WHEN sound pictures were first made possible by Western Electric, a lot of people thought this new development was just an interesting novelty—too imperfect and too expensive to last. A passing fad.

It took real vision to see what that early sound might one day become.

Vision on the part of scientists who knew how much better sound could and *must* be made.

Vision on the part of producers and exhibitors who realized that sound meant greater realism which was bound to build greater than ever box office.

Continuation of that same brand of vision and incentive will be needed after the war. The scientist and the engineer have learned much in these last few years of accelerated war research. They possess the knowledge and the desire to have sound contribute even more to making the motion picture one of the world's greatest forms of entertainment.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
233 BROADWAY, NEW YORK 7, N. Y.

★ SPEED THE DAY OF VICTORY BY BUYING WAR BONDS — MORE WAR BONDS — AND STILL MORE! ★

Serial Gets Big Build-up By Phil Katz

Reported as proving highly gratifying was the campaign put on by Phil Katz at the Warner Kenyon, Pittsburgh, which was built solely around the inauguration of a Saturday serial "Brenda Starr, Reporter." This was hinged to a series of Saturday serial-cartoon afternoons and got underway with an especially appealing advance trailer put on the screen three weeks in advance of the opening. The trailer carried the following information:

1. The Kenyon Theatre's New Kiddie Klub. 2. The fact that four cartoons, a chapter, News, two features and short subjects would be shown weekly. 3. 25 special gifts to be given away each week by four cooperating merchants and 4. The Grand Award a two-wheel bicycle to be given at the end of the serial's run.

Other steps, which brought close to 800 members the previous week and 600 additional the following, included distribution of 1,000 "Who is She" circulars promoted costless. Three teaser stunts were used in the lobby, theatre front and street: A "lift the lid and see" box; an appropriately labelled print can with "Not to be opened until Brenda Starr comes to the Kenyon" etc. was utilized and a youngster paraded the sidewalks with individually lettered blocks with the name "Brenda Starr." He'd stop frequently and put the blocks in the right order, as crowds assembled, he'd place all the blocks in order and then turn over a card with appropriate tieup copy.

Distributes Membership Cards; Gets Fountain Plug

The creation of a special fountain treat "The Brenda Starr Sundae" was promoted: 1,000 "How many words can you spell from Brenda Starr" circulars were promoted for distribution and passes were awarded to the originators of the longest lists taken or mailed to the cooperating stores.

On the opening day, Katz presented each kiddie with a special membership card. Every member attending all showings of the serial receive a three by five Silvertone Mounted Miniature photo through the courtesy of the Kenyon Photo Studios. Various other merchants came through with birthday awards and the opening was tied in to the inauguration of the Red Cross campaign and on the first Saturday members were asked to aid the collections through the audience and distribute special Red Cross booklets.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of
of the distributors' exploiteers about the selling points and special merit of these pictures.]

THE UNSEEN (Paramount): Title of this mystery drama is the cue for various co-op ads with dealers of products which give "unseen" service, such as: "Sherwin-Williams Paint gives you Unseen guardian against the elements", "The Automatic Fireman is your Unseen protector against coal waste", etc.

With prominent theatre mention, this form of advertising will help to sell your attraction. Local merchants can use this adaptation: "The vitamins in our salads are Unseen, but you'll know they're there", etc. Insurance and bank advertisers may also tie in with this angle on blotters, booklets, displays or newspaper co-ops.

A novel teaser ad away from the regular display page could read: "Does your skin break out in Goose Pimples? Experts warn of a citywide epidemic caused by the new screen thriller . . . ", etc.

Book tieups are a good possibility, since the picture is an adaptation of the novel, "Her Heart in Her Throat", by Ethel Lina White. Line up the window and counter displays and use bookmarks for library and school distribution.

An attractive lobby display can be built economically, using a compoboard house lettered: "This is the house of fear where an evil spirit is hidden." Display a blow-up still in each window with the stars of the film and tie-in copy.

Another effective display can be arranged with clues to the solution of the murder mystery. The exhibit should include a toy elephant, doll's house, a half-dollar, a watch and a 'phone instrument. Card will read: "Unseen by his victims, these items bring death as the invisible killer strikes agai
"Unseen".

MOLLY AND ME (Twentieth Century-F
Advertising will of course stress the th
star names, Gracie Fields, Monte Woo
and Roddy McDowall.

Music tieups are in line with the explo
tion campaign. Miss Fields has made a spe
Decca Album to head your promotions. V
dow and counter displays can be arranc
and there is a chance to land a Gracie Fi
Salute broadcast featuring her records in c
nection with your playdate. Contact l
defense plants which have a public add
system to utilize records during lunch
recreation periods.

The Woolley beard has long been a to
of humor with movie fans. Work up inte
through a newspaper sponsored contest
find the localite with the most luxurious be
The inquiring reporter might cover the tov
bearded celebrities and get stories on
they grew their beards. Servicemen can
tied in with this device, since there are m
youngsters who have not shaved since j
ing the Service.

Roddy McDowall's presence is a tip
arrange for still displays and notices on
letin boards of Youth Centers, and you mi
set up radio spot announcements and co
promotions on local programs aimed
juvenile listeners.

The antics of a trained puppy in the
suggest a street ballyhoo that will draw at
tion. Use comical-looking dog with a s
reading: "Gracie Fields and Monte Woo
are making me lead a man's life. See 'M
and Me'," etc., etc.

Co-op Tieups Herald Taylor's Date on "St. Louis"

Charles P. Taylor, ad head for Shea's Theatres in Buffalo, N. Y., for the engagement of "Meet Me in St. Louis" at the Great Lakes theatre, really went to town on his promotion of cooperative ad pages. A four-column of was promoted from the J. N. Adams store; while a double truck was landed from Sattler's, which featured various cuts of Judy Garland, Tom Drake and Margaret O'Brien along with picture copy and playdates. The Jahraus-Braun Company also came through with a full page ad and Whiteman's, Denton, Cottier & Daniels, and Howard's used two-column ads.

Numerous window displays were also promoted from the cooperating merchants with profuse use of stills and picture copy. Newsstands used tinted cards calling attention to the opening; five and dime imprinted paper napkins for use at lunch counters and A. S. Beck also used an imprint with cuts on paper bags distributed to customers.

Press Interview with Iturbi Arranged for "Millions"

George Freeman at the Poli theatre, Springfield, Mass., reports on a campaign put over by his assistant Sam Horwitz in connection with the date on "Music For Millions." A press interview was held at the theatre tieing in Iturbi's concert at the Springfield Auditorium with the showing of the film. Pictures were taken back stage at the Auditorium of the maestro looking at the press book, these good for breaks in the local papers. The front page of the Auditorium program carried the following plug: "Mr. Iturbi stars in 'Music for Millions' opening at" etc.

Special art was planted in all local papers before the concert, on the day of the concert, before the film opening and during the run. Three-inch circle cards were used in all music stores on the outside of all packages plugging the concert and film. Numerous stores came through with window and counter displays plugging the attraction.

Girls Have Pictures Taken With Crosby and Tufts

In conjunction with the showing of "H
Come the Waves" at Loew's Park thea
Cleveland, Abe Ludacer arranged to hav
photo-machine available in connection wit
snapshot stunt. A sign carried this infor
tion: "Girls, have your picture taken v
Bing Crosby or Sunny Tufts." Cutouts of
stars were used.

Window displays were promoted and mu
recordings and sheet music featured toget
with playdates, cast, etc.

Sparrow Promotes Radio Statio For Newscasts Direct from Sta

Boyd Sparrow at Loew's theatre, Indi
apolis, Ind., recently made an effective ti
with Radio Station WIBC, Mutual Outlet,
that city for a direct wire bringing the la
news to his patrons each evening.

At the finish of the newsreel each night,
local announcer gives two minutes of the ho
news from the WIBC newsroom. Since
Indianapolis *News* owns the station, Boyd p
suaded the newspaper to run a gratis ad pl
ging the news broadcast. The result wa
three-column ad.

IN THE STUDIO . . .
ON LOCATION . . .

Photographs courtesy of RKO Radio Pictures

High Fidelity Sound Recordings

where and when you want them

RCA PM 45 FILM RECORDER UNIT

Dimensions: 21 inches high, 22 inches wide, 11 inches deep. For use with 35 mm. or 16 mm. film.

SURF OR SONG . . . machine gun or minuet . . . whirlwind or whisper . . . the RCA PM 45 will record it with high fidelity.

The RCA PM 45 is a new film sound recording system that alert producers have long wanted. It is high-quality, lightweight, portable equipment that can be put into action quickly indoors or outdoors as script scenes change.

In the studio, RCA PM 45 matches studio production schedules with performance that is close to that of more elaborate systems. On location, it can be mounted in a small truck to bring perfected recording technique to scenes or sets outside the studio. This new RCA sound film recording system brings new efficiency and mobility to motion picture producers. It helps them keep their medium responsive to the needs of the future as well as those of today.

PM 45 is the result of RCA's research and experience in manufacturing sound film recording equipment, for the major studios in all the leading film producing centers of the world. The PM 45 is made by leaders . . . for leaders.

For complete information about the RCA PM 45, write for the booklet, "Song or Surf"

Address your request to:

RCA International Division
Camden, N. J., U. S. A.

or to any one of the following RCA subsidiaries

ARGENTINA	RCA Victor Argentina, S. A. Buenos Aires, Argentina
AUSTRALIA	RCA Photophone of Australia, Pty. Ltd. Sydney, N.S.W., Australia
BRAZIL	RCA Victor Radio, S. A. Rio de Janeiro, Brazil
CANADA . . .	RCA Victor Company Limited Montreal, Canada
CHILE	Corporacion de Radio de Chile, S. A. Santiago, Chile
ENGLAND . .	RCA Photophone Limited 43 Berkeley Sq., London W.1, England
INDIA	Photophone Equipments Limited Bombay, India
MEXICO . . .	RCA Victor Mexicana, S. A. Mexico, D. F., Mexico

RCA

RADIO CORPORATION OF AMERICA

RCA INTERNATIONAL DIVISION, CAMDEN, N. J., U. S. A.

RCA leads the way *in Radio..Television..Tubes..Phonographs..Records..Electronics*

In Spring the Manager's Fanc Turns to Special Exploitation

Seymour Morris, director of advertising and publicity for the Schine circuit, Gloversville, N. Y., recently compiled a number of suggestions which are set forth in the company's house organ, intended as a guide in promoting and institutionalizing the theatre during the spring months.

The information is here passed on to the readers of the Round Table, for study and adaptation during the coming season when patrons might normally be expected to seek outdoor activities rather than the films for diversion.

WE KNOW as well as you do how hard it is to get skilled mechanics to do work these days, but you will agree with us that when it comes to freshening up the theatre front, or the lobby, or the marquee ceiling, you don't have to get a painter who is an artisan in order to do a freshening-up job. There always has been and always will be, somebody in the theatre who is pretty handy at these odd jobs.

The first thing you should do is thoroughly inspect your entire theatre and see what work is necessary. Then lay out your plans accordingly. Maybe the woodwork just needs some washing, and a new background will make it look like a new frame or a new lobby. Those theatres that have sign shops and can make up their own artistic-looking backgrounds, should do so. Give it that snap that will appeal to every eye. Make the theatre front so flirtatious-looking that the temptation will be too great to resist.

Check over the arrangements of your lobby. Maybe you can convert from 40 x 60's to 30 x 40's, or from 30 x 40's to lithographs, or maybe you can take a single 40 x 60 frame and make a unit display out of it. Whatever you do, the idea is to get away from stereotyped-looking lobby displays that you have had for so long. You want your displays to command new attention. Therefore, they must be different from what you have had before.

Give the Lobby a Personal Survey for Changes

What we suggest you do is get out in the middle of that lobby floor, all by yourself, sometime, and just start turning around. Observe the displays carefully, and hold a conference with yourself as to what's wrong with them, and what improvements can be made. We will make a wager with you that if you stand in that lobby long enough, looking at those displays . . . you will see more changes to make than you ever conceived. That is probably just the way your steady patron feels when he comes into your lobby, change after change, and continually sees the same type of displays.

Remember, the theatre front and the theatre lobby are your show windows. Take care of them . . . keep them neat. Keep them attractive . . . don't clutter them up. Dress up your windows with the same care and study that your department store down the street gives to their windows.

ANNIVERSARY WEEK

According to our files, many theatres will have anniversaries coming up between now and September 1. This is a swell time of the year to put on an Anniversary Week, because you can really dress your theatre up in gala costume.

After you have your definite date set up, go out and make this a real civic affair. Work up double page trucks, souvenir programs with merchants' ads defraying the cost. . . . Decorate the theatre with flags and bunting. . . . Get newspaper stories, giving the history of the theatre, and be sure to have your papers emphasize the important contribution that your theatre is making to the war effort.

Please be sure to let us know when you contemplate running Anniversary Week so that the booking department will be sure to set in the finest attractions that are available.

VICTORY GARDENS

Those of you who went out last year and took advantage of the Victory Garden tie-up which we had with the Beech-Nut Co. know what this idea did for us.

We enjoyed some very fine promotions with the various Victory Garden Committees, 4-H Clubs, Granges, feed stores, Garden Clubs, etc. Some of the managers went out and promoted full page co-op ads with the various merchants cooperating who were also awarding merchandise for giveaways.

The first thing to do is contact your merchants and get them set up for a certain giveaway, such as implements, to be awarded as grand prizes. Then contact your other organizations for a speaker who will just give a short discourse on Victory Gardening. The newspaper publicity and ads come after this.

We don't know whether or not we will be able to obtain copies of the Beech-Nut Factory's Garden Booklets, but we are contacting this source. Don't wait too long to make your Victory Garden tie-up, because if you do, somebody's going to beat you to it, as was the case in some situations last year where some of the retail merchants put on their own Victory Garden promotion. Remember that you can fol up on a good Victory Garden promotion having a miniature fair at the end of the y with the various people exhibiting the prod which were grown from the seeds that w given to them at your theatre. This was carried out last year in many spots, and found that the 4-H clubs were especially in ested in this promotion, and took an active in it, increasing our Saturday business t great extent.

Spring brings forth the flowers and so sho your lobby. Promote your leading florist put floral decorations in the lobby, box-of and around the theatre. Give him credit ca

There are several dates coming along wh offer special opportunity to give away c sages: Mother's Day, Memorial Day and specific time you can tie a promotion in w Navy Mothers, Soldiers' wives, etc. Attacl card to the corsage or flower with theatre florist tieins.

DON'T FORGET THE KIDDIE MATINEES

Children are great show boosters. Here are some proved formulas for attracting juvenile patronage for special morning shows.

1. Merchant sponsored contests. Pet shows, plane building contests, etc., doll contests, stage quizzes and the like.
2. Comic book giveaways, candy or toy giveaways.
3. Free admission to the first 10 or 20 kiddies on the ticket line.
4. Cartoon shows and Sing Fests.
5. Chapter Plays.
6. Western Feature as added attraction.
7. Kiddie stage revues (tie up with local dancing schools).
8. Special stage attractions; puppet shows, magicians, clowns, animal acts, etc.

Rogues' Gallery Angle Stresse On "Murder, My Sweet"

In connection with her opening of "Murc My Sweet" at the RKO Albee, Provider R. I., Rita Morton's campaign included spec teaser ads four days in advance using "rogues' gallery" angle, which was also u for principal ads the day before and day opening.

The entire trolley and bus system, 520 c riers, used the theatre card on the picture; f leading downtown restaurants used theatre i print for the picture on their menus; a spec radio campaign was placed with three lo stations, using the discs furnished by RK and Liggett's Drug Store devoted part of book window to a display of stills on picture, etc.

Matlack Ties "Seeing You" To Red Cross Blood Bank

A stunt which created considerable comm and brought forth a letter of thanks from Public Relations Chairman of the Red Cr was that arranged by Jack Matlack in conn tion with the engagement of "I'll Be Seei You" at the J. J. Parker Broadway theat Portland, Oregon.

Jack had small cards printed up with co reading: " 'I'll Be Seeing You' ten wee from today for your next donor appointme American Red Cross Blood Donor Servi P. S. 'I'll Be Seeing You' (starring Ging Rogers, Joseph Cotten and Shirley Temple) the Broadway theatre this week." The ca were made available to Donors at the Bank

For . . . SPECIAL TRAILERS
As You Want Them
. . . And When You Want Them
Send Your Next Order To
FILMACK
1327 S. WABASH AVE. CHICAGO 5, ILL.

SHOWMEN PERSONALS

In New Posts: Charles Shaw, RKO Exploiteer, Memphis and New Orleans. C. A. Matthews, district manager, Blumenthal theatres, Charlotte, N. C. Harold Lyon, Des Moines theatre, Des Moines. Eddie Forester, former manager of the Des Moines, has purchased theatres in Cumberland and Massena, Iowa.

George Lawson, Strand; Betty Hensler, Roosevelt; George Shannon to the Hiland; Helen Davey, Uptown; Arthur Lane, Ingersoll theatre, all in Des Moines. Dick Darling, Wade theatre, Dallas, Tex.

Happy Birthday: Howaed Schuster, Richard M. Phillips, Pearce Parkhurst, Kenneth M. Lund, Joe Kannon, Pierce C. O'Donnell, Walter D. Stevens, Kenneth B. Parker, Joseph Bronson, Harry L. Levine, Willis Parady, Tom F. McDonald.

Mrs. D. B. White, George C. Lewis, Leonard Camarata, Jack Rubin, Walter League, Juanita K. Heaton, M. L. Silverman, Ned Gerber, Charles W. Felter, Vincent Gulli, R. F. Hotz, John A. Schwalm, Jack M. Scherzer, Henry Dorsey, L. Joseph Finkboner.

Don G. Dugan, Leo W. Shuppert, Al Liebman, Morris Hatoff, Robert Todd-Robertson, L. W. Carroll, Roscoe Jones, Seth Field, Herbert James, John S. Davies, William A. Agnew, Maurice W. Lathrop, Joel C. Webb.

Varied Tieups In Tulsa Spark "Song To Remember"

A well rounded campaign that covered department stores, radio, newspapers and the local library and high schools was put on by manager Robert Dykes and publicity manager Tom Herrick of the Ritz theatre, Tulsa, Okla., for the recent showing of "A Song to Remember."

Two sets of the Sigmund Spaeth records were given to George Oscar Bowen, director of music appreciation for the Board of Education, who arranged to have them played for the students of all of the city's high schools. The records also were played twice during the showing of the picture over station KTUL, without charge.

Through a tie-up arranged with Clarke's Store, the Jo Copeland fashions were given complete coverage in the store, in addition to a full page ad in the local newspaper. Publicity stories on the fashions, giving full credit to the picture were supplied to the papers by the store.

Seidenbach's Store featured the "George Sand Hat" both in the store itself and in its newspaper ads.

The "George Sand Memorial Talent Search" was conducted in Tulsa during the run of the picture, with full cooperation from station KTUL. The trailer announcing the contest was run for a full week before the opening of the picture, with auditions and judging held in the radio station.

Boyle Lands Publicity on "Tree Grows in Brooklyn"

When Joseph Boyle, Loew's Poli-Broadway theatre, Norwich, Conn., discovered that a "cousin" of the "Tree That Grows in Brooklyn," which botanical authorities have termed an Ailanthus glandulosa, a Tree of Heaven, is growing right in the midst of Norwich, a few blocks from the theatre, he landed a feature story in the *Norwich Record,* with full theatre and film credits to publicize the opening of "A Tree Grows in Brooklyn." He described how the research department of Twentieth Century-Fox Studios had conducted a search for a replica of the tree on the Coast for the filming of the picture.

In addition, Boyle planted plugs for the film by describing in the local press the gala reception tendered for author Betty Smith and actor James Dunn at the Psi Chi Lodge in New Haven on March 5 by the Loew's Poli organization of New England.

Tieup in Milwaukee On "Song to Remember"

For the Milwaukee showing of "A Song to Remember" at the Palace theatre, manager H. G. Boesel and publicity manager Carol Campbell arranged with the local Victor record distributor to make up window displays, using a one-sheet poster as a background, for use in 30 windows throughout the city.

Part of the display consisted of 11 x 14 stills from the production, and the Taylor Company, Victor distributors, also purchased 1,000 heralds, which were imprinted with the playdate and sent to a select mailing list.

In addition, the Taylor Company planted the Spaeth recordings in all high schools.

By Staff Photographer

VISITORS to New York and the Round Table, recently, were Flying Officer Jack Campbell and Mrs. Campbell. Jack, in service with the RCAF for three years, was former manager of the Capitol theatre, Brampton, Ontario, in Canada.

Klein New General Manager For J. J. Theatre Circuit

Lou Klein has been appointed general manager of the J. J. Joelson theatre circuit in the Bronx, N. Y. Mr. Klein assumes supervision of the thirteen theatres in that borough which are operated by the circuit.

Mr. Klein is 34 years old and was born in Atlantic City, behind the old Liberty theatre, now known as the Astor. He has been a theatre manager for the past 19 years, starting with the Skouras circuit and was associated with Interboro and Five Boro theatres before joining J. J., which was formerly the Consolidated circuit.

Theatres which are included in his jurisdiction include: the Earl, Kent, Surrey, Casino, Forum, Luxor, Fleetwood, Mt. Eden, Jerome, Avalon, Oxford, Ascot and Kingsbridge. For the past three years he has been manager of the Luxor.

Bunchez Ties "Guest in the House" To American Legion Post

One of the highlights of Gertrude Bunchez' campaign on "Guest in the House" at Loew's Century, Baltimore, was a tieup with the American Legion on the idea of sponsoring a "welcome to the members of the Armed Forces as your favorite 'Guest in the House'." They immediately went for the idea and 10,000 gummed stickers were made up so that every member of the Legion could place them on their cars, windows at home, businesses and they were also made available to non-Legion members.

Special cards with attraction mention were placed in leading hotels, apartment houses and restaurants for distribution. Announcements were placed on the bulletin boards of war plants. Radio coverage was had on stations WITH, WCAO and WFBR and since Marie McDonald was scheduled for a personal appearance on behalf of the March of Dimes, the papers were hit with large two-column art on her appearance.

Pearce With Fox West Coast

William C. Pearce is now managing his second theatre for the Fox West Coast Agency. He was born in Virginia City, Nevada, on June 10, 1904, and started his managerial career at the Fox Franklin theatre in Oakland, California. His present post, manager of the Fox Senator theatre, is also in Oakland.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

3 BERNDT MAURER 16MM. RECORDING SYSTEMS with latest variable intensity galvanometers, $1995; Akeley Newsreel sound Camera, modernized with variable intensity galvanometer; Portable Amplifier; Magazines; 3 Lenses with matched finders; friction tripod cables; represents $13,000 value. Special at $6,995; Duplex 35/16 Reduction Printer, $2,250. Send for list of recording and laboratory equipment. S. O. S. CINEMA SUPPLY CORP., New York 18.

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SEVEN SOLD LAST MONTH—COMPLETE SIMplex Booth outfits consisting of Projectors, Lamphouses, Lens, Soundheads, Motors, Amplifiers, Speakers and sound screen. Rebuilt and guaranteed one year—$1500.—why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

ARMY SURPLUS GENERATORS, GOOD FOR years, 40/80A 220V, worth $500, now $95.; Arc Spotlamp 100A with pedestal, $125.; Simplex E-7 Intermittents, $75.; Water Cooler, DC only, $77.50; Brenkert F2 combination Slide Effect Machine, cost new $750., closing out $265.; Roth Actodector Suprex Generators rebuilt, $397.50; Low-Intensity Arc Lamps, $75. Spring bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

575 HEYWOOD-WAKEFIELD HEAVY PANEL back, squab cushion chairs, steel tubular standards, excellent condition, as is, $4.35; 500 Heywood-Wakefield heavy panel back, box spring cushion Chairs, excellent condition, $5.95; 200 Irwin heavy panel back squab cushion Chairs, excellent, as is, $4.75; 900 Irwin Chairs, heavy panel back, box spring cushions, newly reupholstered, rebuilt, $7.50; 700 American veneer Chairs, 3-ply backs and seats, reconditioned, $4.50; Aislelites, $2.97. Wire us now. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE TWO MOTIOGRAPH MODEL H MAchines with Motiograph Lamps, price $250. Also one Advance profit-King popcorn machine $100. LIBERTY THEATRE, Franklin, Ky.

HELP WANTED

WANTED: MANAGER FOR MODERN THEATRE in coal mining camp. Also two operators for other towns. These positions permanent, with excellent opportunity for advancement. State age, draft and family status, experience, references, salary expected. Drunkards, drifters and chasers need not apply. CHEROKEE AMUSEMENTS, INC., Erwin, Tenn.

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FIRE EXTINGUISHER AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

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WILL LEASE MOTION PICTURE THEATRE ANYwhere in Florida. Give complete details. CONRAD A. HETZEL, 319 Evernia St., West Palm Beach, Fla.

THEATRE BUILDING, CORNER, BRICK, 25 x 75, Main Street, County seat; 2500; girls' college; rich community; prosperous city. MRS. TYLER, care of Glen View Hotel, Mt. Carroll, Ill.

WANTED TO BUY

WANTED—LOW-INTENSITY ARC LAMPS, RECtifiers, 30 amperes. YEO THEATRE, Prince Edward Island, Canada.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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Distribution Contract Renewed For RKO Pathe Short Subject

A renewal contract has been signed with RKO Radio Pictures by Pictorial Films, Inc., New York, for the distribution in 16mm of RKO Pathe's series of two-reel documentary films, "This Is America." Offering material for educational film libraries, schools and colleges, the the new program consists of 13 subjects on various phases of American life. The subjects are: "Sailors All," "Letter to a Hero," "New Prisons—New Men," "Mail Call," "News Front," "Aircraft Carrier," "Viva Mexico," "Hot Money," "They Fight Again," "Rockefeller Center," "Brazil Today," "That They May Live" and "Navy Yard."

OBITUARIES

Alfred Tate, Film Pioneer, Dies in New York at 81

Alfred O. Tate, 81, secretary to Thomas A Edison for several years during his association with the inventor, 1883 to 1894, died last Tuesday evening at the Brooklyn Hospital, Brooklyn.

Mr. Tate helped to install the machines in the Kinetoscope Parlor at 1155 Broadway, New York, the official opening of which on April 14, 1894 marked the beginning of motion picture exhibition

The evening before the official opening, Mr Tate and two other young men from the West Orange laboratories, having finished their installation, conceived the idea of admitting a few passersby to collect supper money. They did, but supper was late. So many passersby wanted to look that the gross for the evening was $120—which has not yet appeared on the Edison books. It was in the days of the lobster palaces.

Born in Ontario, Mr. Tate was a secretary to Samuel Insull, then associated with Mr. Edison and later secretary to the inventor when he moved his laboratories to West Orange in 1887. Mr. Tate is survived by a daughter, Mrs. Anne Duffield who lives in England.

Pryor L. Watts

Pryor Lindsay Watts, an RCA theatre service engineer in the New York metropolitan area before the war, and more recently an airborne radar specialist in the Government Group of the RCA Service Company, was killed March 5 in a plane crash at the U. S. Army Base at Orlando, Fla., where he was preparing for an overseas assignment in connection with highly important military equipment. His wife, Clara Udey Watts; his mother Mrs. H. B. Watts; two sisters and a brother survive.

Lieut. L. A. R. Innerarity, Jr.

First Lieutenant Lewis A. R. Innerarity, Jr., 27 member of a mechanized cavalry reconnaissance squad of the 7th Army, was killed in action in Germany March 20, according to a War Department message received by his parents, Mr. and Mrs. Lewis A. R. Innerarity of Bronxville, N. Y Lt. Innerarity's father was counsel for Pathe Exchanges, Inc., and is widely known in the film industry. He is now a member of the law firm of Coudert Brothers, New York.

Percy Moore

Percy Moore, 67, veteran actor, who had been executive secretary of the Episcopal Actors Guild since 1927, died in the Guild's headquarters in New York April 8, of a heart attack. Soon after his graduation from McGill University, Mr. Moore made his professional stage debut, appearing in numerous shows down the years. Surviving are a widow. Helen Stewart Moore, and a sister.

George H. Nicolai

George H. Nicolai, 80, for many years general manager of the Stair and Havlin circuit, New York, from which were booked 80 theatrical houses, many of them the property of the circuit, died at Palm Beach April 5.

Ned Edris

Ned Edris, 55, Tacoma, Wash., theatre operator and associate of John Hamrick in the operation of the Blue Mouse, Music Box and Temple theatres, died April 4 after a 10-day illness.

"Dear Ruth" a Plagiary, Columbia Suit Charges

A suit was filed in New York Supreme Court by Columbia last Friday against Norman Krasna, Joseph Hyman and Bernard Hart, author and producers, respectively, of the play, "Dear Ruth." The complaint, filed by Schwartz and Frohlich, attorneys for Columbia, charges that "Dear Ruth" plagiarizes and infringes upon a drama, "Mr. Private," which Columbia purchased from Joseph Hoffman in 1942 for $4,000. The suit asks an injunction, accounting of profits and damages.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Medal for Benny

ramount—Democracy Dramatized

Showmen can sell their customers tickets to this bw with the same confidence they sell them war ıds. It's backed by the same thing—American mocracy—and it is made of the same plain, dendable material. It's money in the bank, on inrest.

The property comes equipped with the names Dorothy Lamour and Arturo de Cordova for ling purposes, and the two excel their previous rks in the paradoxically secondary assignments ven them, but it's by no means a property to be asured by the signatures it bears. Its strength in the story it tells and in the quiet simplicity the telling. It's got impact.

The story is from the not always popular pen of hn Steinbeck, plus Jack Wagner, and it should good news in anti-Steinbeck circles, where the ntleman's skill in fashioning a story was never estioned, that this time the writer's craftsmanip has been turned to the task of proving, very sitively; that good Americans are to be found both sides of any railroad tracks. Ditto bad mericans.

In simple, "A Medal for Benny" concerns some or people, descendants of early California Span-, whose modest and most impeccable routine is set when the son of one of them, previously n out of town, becomes a hero in the Pacific. hen he's awarded a Congressional medal, postmously, the governor comes to the town to prent it to the boy's father, and the townsfolk move m out of his shack into a fine house for the cereony. When the father learns why, he goes back his shack, the governor and his party follow, d the democracy of democracy is established. It as simple as that, fundamentally, but it packs a llop for any and all comers.

To Frank Butler for the screenplay, to Paul nes as associate producer, and to Irving Pichel director, "A Medal for Benny" is a credit that ll stand long and high on their lists.

J. Carrol Naish and Mikail Rasumny, whose rformances overshadow all others, should be owing up on next year's list of Academy nominans.

Previewed at the studio. Reviewer's Rating: ccellent.—William R. Weaver.

Release date, Block 5. Running time, 79 min. PCA . 10249. General audience classification.

lito ....Dorothy Lamour
e Morales ....Arturo de Cordova
Carrol Naish, Mikail Rasumny, Fernando Ivarado, arles Dingle, Frank McHugh, Rosita Moreno, Grant tchell, Douglass Dumbrille.

he Valley of Decision

GM—Greer Garson and Company

Greer Garson and company—and a most distinished company it is, too—give full meaning and rpose to the two hours of running time allocated the picturization of Marcia Davenport's novel out a family of Pittsburgh steel-mill owners 870 and thereafter) and their employees and connctions. It is a long story, possessed also of eadth and depth, and it affords opportunities for e expert cast to achieve moments of emotional ensity which capture and hold the observer. As produced on the grand scale by Edwin H. Knopf, and directed with perception and judgment by Tay Garnett, the film appears certain to fulfill the commercial expectations inherent in the presence of Miss Garson.

Miss Garson's role, that of an Irish girl who becomes house maid of the mill-owning family and falls in love with the eldest son, displays to complete advantage her personality and talent. But it is not Miss Garson's performance alone that the showman is given to sell his customers, for those of Lionel Barrymore, Gregory Peck, Donald Crisp, Gladys Cooper, Reginald Owen and Marsha Hunt are lengths from the same bolt.

Mr. Crisp portrays the head of the mill-owning family, a rugged individualist with a heart of gold, and Mr. Barrymore, in a gratifying switch from the sweetness and light in which he's specialized in recent years, enacts an embittered employee who, as a strike is on the point of being settled, kills his employer and is killed, in turn, by the mill guards. Scenarists John Meehan and Sonya Levien have handled this labor-capital sector of the story in such a manner as to give both laborites and capitalists dialogue lines to remember with satisfaction.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 120 min. PCA No. 10866. General audience classification.

Mary Rafftery ....Greer Garson
Paul Scott ....Gregory Peck
Donald Crisp, Lionel Barymore, Preston Foster, Marsha Hunt, Gladys Cooper, Reginald Owen, Dan Duryea, Jessica Tandy, Barbara Everest, Marshall Thompson, Geraldine Hall, Evelyn Dickson, Russell Blake, Mary Lord, Arthur Shields, Dean Stockwell, Mary Currier.

BRITISH WAR FILM RELEASED BY PRC

"The Silver Fleet", a drama of Nazi-occupied Holland produced by Michael Powell and Emeric Pressburger who made "The Invaders", is being released in this country by PRC Pictures. The film stars Ralph Richardson, Googie Withers and Esmond Knight in a story of underground sabotage in the guise of collaboration. The review from London in Motion Picture Herald, issue of March 20, 1943, said in part: "A sympathetically handled film, with a basically strong story, some arresting characterizations and a realistic flavour. The dialogue is dull at times, but the action takes the edge off. A film to be considered seriously."

PRC has given the film a national release date of June 15, 1945. It is currently playing pre-release engagements. The running time has been cut to 62 minutes.

Diamond Horseshoe

20th Century-Fox—Betty Grable Again

Twentieth Century-Fox signalizes the return of Betty Grable with appropriate fanfare, luxurious costumes and trappings, an elaborate production in Technicolor and a flock of good, new tunes. The bright vivacity of Miss Grable herself makes it a happy occasion all around. She is much in evidence and up to her previous best form singing, dancing and even acting a little, while Phil Silvers flashes his individual brand of harassed comedy and Dick Haymes and Beatrice Kay sing in their familiar styles.

The setting, adapted from Billy Rose's famous New York night club, promises and produces an array of dazzling showgirls to grace the production numbers. All that's needed is a simple story to hold the show together. For this George Seaton has dressed up a John Kenyon Nicholson play about the son of an old trouper who wants to try show business instead of medicine and falls for a pretty singer. The father's attractive partner wants to marry him and the singer wants a mink coat. A little applied psychology solves the conflict without much trouble.

Production numbers, however, take the spotlight. One in rhumba rhythm features a breezy dance by the star and a catchy tune by Mack Gordon and Harry Warren called "Acapulco." Another gives Miss Kay a chance to sing some old songs in the metallic turn-of-the-century manner which brought her radio fame, while Miss Grable counters with jive. Two ballads, right in the groove for Haymes, should be favorites before long, "I Wish I Knew" and "The More I See You."

William Perlberg integrates the show with a practiced hand, and George Seaton, who has been writing screenplays heretofore, finds himself quite at home directing the troupe.

Seen in a New York projection room. Reviewer's Rating: Good.—E. A. Cunningham.

Release date, May, 1945. Running time, 104 min. PCA No. 10421. General audience classification.

Bonnie Collins ....Betty Grable
Joe Davis, Jr.................................Dick Haymes
Blinky Walker ....Phil Silvers
Joe Davis, Sr..............................William Gaxton
Beatrice Kay, Margaret Dumont, Roy Benson, George Melford, Hal K. Dawson, Kenny Williams, Reed Hadley, Eddie Acuff, Willie Solar, Carmen Cavallaro.

Murder, He Says

Paramount—Polling the Mountaineers

Anyone who has ever bridled at the impertinence of polls and poll-taking will get a chuckle from the original idea of this unusual farce. A representative of the Trotter Poll—it's a little slower than the others—arrives in a purely mythical mountain fastness to investigate "how they live in the rural areas." He finds a family combining the most outlandish characteristics of "Tobacco Road," "You Can't Take It with You" and "Arsenic and Old Lace," and winds up neatly trussed in a bundle of hay.

The poll-taker is Fred MacMurray, a dapper young diplomat who played the saxophone in the home office band and was noted more for his tact than his brains. His is the strongest name in the cast, while Marjorie Main and Helen Walker offer considerable support.

Miss Main plays Maw, the gun-toting matriarch of a dim-witted family consisting of her third husband, who reads, writes and invents; Grandma, on her deathbed; twin morons, Bert and Mert, who keep a close watch for snoopers; a "teched" youngster who carols nonsense rhymes, and the absent Bonnie serving a prison term for robbery. Miss Walker turns up about half way through, posing as Bonnie in the hope of recovering the loot.

After Grandma dies, of unnatural causes which leave her body glowing like a neon sign, the scramble for the money is on and the film relapses into straight slapstick. Script writer, producer, and director may have started off in satire but they get so involved in the brawl they never cut loose again.

There may be times when audiences will laugh from bewilderment and others when they will just sit silent and open-mouthed. Those who look for reality in the film will probably have a hard time of it. But most of the others should get their quota of chuckles and guffaws.

E. D. Leshin was associate producer and George Marshall directed. Lou Breslow wrote the screenplay from a story by Jack Moffitt. They have combined their talents in a unique comedy which showmen would do well to see before they play.

Seen in a New York projection room. Reviewer's Rating: *Good.*—E. A. C.

Release date, Block 5. Running time, 94 min. PCA No. 10126. General audience classification.
Pete Marshall ....Fred MacMurray
Claire Matthews ....Helen Walker
Mrs. Johnson ....Marjorie Main
Jean Heather, Porter Hall, Peter Whitney, Mabel Paige, Barbara Pepper.

Salome, Where She Danced

Universal-Wanger—This and That

This is a curious, and often incredible, film. It ranges from international intrigue involving a Prusso-Austrian war, to the American West, to San Francisco in post-Civil War lush times, to attempted piracy on the high seas by cowboys—all because of a beautiful woman.

She is Yvonne De Carlo, ballet dancer who also dances "Salome." Rod Cameron, American newspaper man, loves her. An Austrian archduke, loves her. Albert Dekker, Prussian staff officer, goes for her. Walter Slezak, Russian diplomat, is a conquest and so, too, is simple David Bruce, Virginia lad. Only he makes the permanent grade.

Michael J. Phillips is credited with the original story and Laurence Stallings, who once wrote "What Price Glory?", with the script. They, or some other helping hand, have wrapped into it all possible stock ingredients, tried and true down through the years but now very tired, and have added a few. One of the most fantastic is a Chinese philosopher who speaks with a Scottish brogue. It was enough to make a projection room audience titter audibly.

Miss De Carlo, in her debut, looks better than she acts. She is inexperienced, requires training and greater camera ease. But she is undoubtedly attractive and can dance. Performances at large fail to surmount hodge-podge story material while some of the goings-on remind of Corse Payton. Production values are important, with vivid Technicolor photography giving evidence of the fact money was not spared. It is regrettable the cause was not worthier. Walter Wanger produced with Alexander Golitzen as associate. Charles Lamont directed.

Seen at home office projection room. Reviewer's Rating: *Fair.*—Red Kann.

Release date, April 27, 1945. Running time, 90 min. PCA No. 10675. General audience classification.
Salome................................Yvonne De Carlo
Jim................................Rod Cameron
Cleve................................David Bruce
Dimitrioff................................Walter Slezak
Von Bohlen................................Albert Dekker
Marjorie Rambeau, J. Edward Bromberg, Abner Biberman, John Litel, Kurt Katch, Arthur Hohl.

The Bullfighters

20th Century-Fox—Comedy-Drama

Currently celebrating their 20th year as film partners, this marks the 177th picture together of those hardy madcaps, Laurel and Hardy. Those who go in for the team's familiar brand of slapstick and tomfoolery will find this one of their better vehicles.

As two detectives from Peoria, the trail of a slippery, law-breaking blonde takes them south of the border, down Mexico way, where Stan Laurel is mistaken for a famous Spanish toreador. They are dined and entertained in a manner befitting visiting celebrities, but somehow the joy of living loses its zest for Laurel when he learns he is expected to do some fancy jousting with a horned monster inside a bull-ring. The only hitch preventing Laurel and Hardy from resolving their dilemma by disclosing their real identity is the fact that an inflammable local sports promoter suspects the pair of being the same blundering detectives who several years back had him convicted of a crime he never committed.

An entertaining medley of song and dance streams through the film, which also has some actual bull-fighting scenes. Particularly praiseworthy is the clever and inventive musical accompaniment to the comedians' antics. The film also has to its credit the introduction of Diosa Costello, a dynamic little night club performer whose bumpy Latin dance number may be designated as "terrific."

W. Scott Darling's original screenplay reaches its climax when Laurel is compelled to carry on his impersonation to the point of entering the arena amid frantic calls for blood. Mal St. Clair's direction is fast. William Girard produced.

Previewed at the home office projection room. Reviewer's Rating: *Fair.*—Mandel Herbstman.

Release date, May, 1945. Running time, 61 min. PCA No. 10615. General audience classification.
Themselves ....Laurel & Hardy
Tangerine ....Margo Woode
Hot Shot Coleman ....Richard Lane
Carol Andrews, Diosa Costello, Frank McCown, Ralph Sanford, Irving Gump, Ed Gargan, Lorraine De Woods.

Song of the Sarong

Universal—Romantic Melodrama

A pleasant succession of exotic songs and dances in a South Sea setting, coupled with a steady flow of slang and slapstick in the unmistakable American fashion, make this comedy melodrama from Universal an entertaining little escape film. The story, while not always believable or altogether original, moves smoothly, never demanding too much concentration from the audience.

A professional adventurer, William Gargan is sent by an eccentric millionaire on a mission to the South Seas in an attempt to steal a hoard of pearls cached in the natives' temple. In his company are two stowaways, Eddie Quillan and Fuzzy Knight, who provide most of the film's lighter side by their conflicts with local customs. Gargan comes close to realizing the objective of his mission when he falls in love with Nancy Kelly, a native princess, and soon his larcenous impulses go glimmering. A jealous rival suitor, however betrays his original purpose on the island to the natives and rage mounts murderously. Gargan is just beginning to get roasted in the "fire ritual" when the "miracle" of rain comes, extinguishes the flames and cools off native anger.

Harold Young directed with Gene Lewis as associate producer.

Seen at Loew's Metropolitan in Brooklyn, where the audience reacted with mild approval. Reviewer's Rating: *Fair.*—M. H.

Release date, April 20, 1945. Running time, 65 min PCA No. 10671. General audience classification.
Sharon ....Nancy Kelly
Drew ....William Gargan
George Dolenz, Eddie Quillan, Fuzzy Knight, George Cleveland, Robert Burron, Maritza Aldridge.

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

THE RETURNING VETERAN (20th-Fox)

March of Time (VII-9)

The editors of March of Time have made a timely but cautious survey of the national plans for rehabilitation of the returning serviceman. They make no pretense of complete knowledge, for full plans have not yet been announced, but they do take up the principal features of the steps so far taken and present them with clarity and skill. There is emphasis on the increased awareness of Government agencies and officials and their desire to take such further steps as are deemed necessary. But the film stresses, too, the factor of the man himself and his ability to readjust to a peaceful world.

Release date, April 20, 1945 17 *minutes*

POPULAR SCIENCE, NO. 4 (Para.)

J4-4

The first two sequences in this release are largely for the ladies. One relates to the kitchen and the other to wearing apparel. Hints for the housewife include dipping bacon in cold water before frying and salvaging soap. Equally helpful are the promised processes for improving the wear of fabrics. The last subject gives a view of the activities of the Army's Chemical Warfare Service. New explosives with terrifying effects are shown being tested in and out of the laboratory.

Release date, April 6, 1945 10 *minutes*

UNUSUAL OCCUPATIONS, NO. 4 (Para.)

L4-4

In San Gabriel, Calif., a man with an old model locomotive operates it on his own two-acre tract Fish scale ornaments are designed by a New Orleans housewife. South of the border, the shepherds of the llama ply their trade 15,000 feet high in the Peruvian Andes. In Mexico a youngster earns his way diving for coins off a 300-foot cliff near Acapulco into turbulent waters below.

Release date, May 11, 1945 10 *minutes*

MAGICA-LULU (Para.)

Little Lulu (D4-4)

Lulu has her own ways of getting into magic shows and being seated for free in the very first row. But even she couldn't have engineered her way into the act without the help of the magician. And he's sorry when it's all over, too. She tangles with his rabbits, refuses to fall into his trap doors and finally spoils his elephant finish by an appearing act of her own.

Release date, March 2, 1945 8 *minutes*

WHEN G.I. JOHNNY COMES HOME (Para.)

Noveltoon (P4-3)

This is a combination of cartoon and audience participation song short. The tune is a modernized version of "When Johnny Comes Marching Home" dressed up with new lyrics but still including the bouncing ball to mark the words and rhythm. The cartoon figures offer a preview of the homecoming.

Release date, February 2, 1945 8 *minutes*

PISTOL PACKIN' NITWITS (Col.)

El Brendel (6433)

Teaming up with Harry Langdon again, Brendel tries soap peddling in the wild west and gets roped into dishwashing in a saloon. There is a small matter of a mortgage dangling over the head of the luscious proprietress, and a hero who needs time to gather the money. The boys put on their stalling act, and all ends well.

Release date, April 4, 1945 17½ *minutes*

RAIDING THE RAIDERS (20th-Fox)

Terrytoons (5512)

Old Doc Owl delivers a baby to the Rabbit family with the help of the stork, but a couple of bad actors try to break up the happy household. Mighty Mouse gets word of the impending tragedy and soars over to the rescue.

Release date, March 9, 1945 7 *minutes*

ADVANCE SYNOPSES

and information

AMA LOVES PAPA

RKO Radio)

RODUCER: Benjamin Stoloff. DIRECTOR: ordon Douglas. PLAYERS: Leon Errol, lisabeth Risdon, Paul Harvey, Edwin Maxell, Emory Parnell, Charlotte Wynters, Ruth ee.

COMEDY. A well-meaning wife, worried bout her timid husband, persuades him to call on s boss, dressed in morning-clothes and a top hat, ask for a raise. Instead, the husband runs into group of people who mistake him for one of the ty commissioners. A political boss persuades m to continue with the role which he does until e discovers the politician is planning to sell inerior playground equipment to the city. The mid man exposes the politician.

LONDE FROM BROOKLYN

Columbia)

RODUCER: Ted Richmond. DIRECTOR: el Lord. PLAYERS: Robert Stanton, Lynn errick, Mary Treen, Thurston Hall.

COMEDY-DRAMA. A song-and-dance team omposed of a young man and a young woman perorm in a night-club, where they are seen by a outhern colonel who gets them a job on a comercial radio program. He persuades the girl to hange her name and adopt a southern accent. Complications develop when it turns out that the ame she has taken is the same as that of an heirss. Matters are eventually straightened out.

RAGONWYCK

20th Century-Fox)

RODUCER: Ernst Lubitsch. DIRECTOR: oseph Mankiewicz. PLAYERS: Gene Tierey, Vincent Price, Anne Revere, Walter Huson, Michael Francis, Spring Byington, Jane igh, Vivienne Osborne, Henry Morgan, Boyd rwin, Reinhold Schunzel, Connie Marshall.

PERIOD DRAMA. A young girl goes to uptate New York to take a position as governess the household of her wealthy cousin. He runs is estate along feudal lines and is opposed by is tenant farmers, who want to become freehold andowners. His wife dies under mysterious cirumstances and he marries the governess. Later, ne family doctor discovers that the first wife was oisoned and that the landowner is attempting to oison his second wife as well. Finding himself rapped the landowner burns down his baronial nansion, Dragonwyck, and dies in the flames.

UNIOR MISS

20th Century-Fox)

RODUCER: William Perlberg. DIRECTOR: eorge Seaton. PLAYERS: Peggy Ann Garer, Allyn Joslyn, Faye Marlowe, Michael rancis, Mona Freeman, Sylvia Field, Stanley rager, Connie Gilchrist, John Alexander, Barara Whiting, Scotty Beckett.

COMEDY-DRAMA. An attorney is seeking partnership in the law firm where he is emloyed. He has two teen-age daughters; his boss as one daughter who is some years older. The ttorney's brother, the black sheep of the family, eturns and the attorney's young daughter gets the lea that her uncle is a jail bird. Under this mispprehension, she nearly ruins the romance which as developed between her uncle and the boss' aughter, as well as jeopardizing her father's hances for a partnership in the firm. Eventually, natters are cleared up to the satisfaction of all.

TELL IT TO A STAR

(Republic)

ASSOCIATE PRODUCER: Walter Goetz. DIRECTOR: Frank McDonald. PLAYERS: Robert Livingston, Ruth Terry, Aurora Miranda, Alan Mowbray, Lorna Gray, Isabel Randolph, Franklin Pangborn, Tom Dugan.

COMEDY-DRAMA. An elderly gentleman who lives by his wits is determined to help his niece get a job on a radio show. He tries to get it for her by trickery, and is exposed. However, the producer of the radio show has been so impressed by the girl's talents that he gives her the job anyway.

GANGS OF THE WATERFRONT

(Republic)

ASSOCIATE PRODUCER - DIRECTOR: George Blair. PLAYERS: Robert Armstrong, Stephanie Bachelor, Martin Kosleck, Marion Martin, Wilton Graff, Richard Elliott, William Forrest.

MELODRAMA. When the leader of a gang of law-evading ruffians is injured in an automobile accident, a taxidermist who resembles him agrees to impersonate the gangster and thus aid the police. The taxidermist is further motivated by the fact that the father of the girl he loves has been murdered by the gang. His ruse enables the police to round up the criminals and punish them.

THE WOMAN IN GREEN

(Universal)

PRODUCER - DIRECTOR: Roy William Neill. PLAYERS: Basil Rathbone, Nigel Bruce, Hillary Brooke, Henry Daniell, Sally Shepherd, Mathew Bolton, Eve Amber.

MELODRAMA. A series of murders takes place in London. In each case, the victim is a young woman whose right thumb has been hacked off. Sherlock Holmes and his friend, Dr. Watson, expose the murderers and bring them to justice.

BOTH BARRELS BLAZING

(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Derwin Abrahams. PLAYERS: Charles Starrett, Tex Harding, "Dub" Taylor, Pat Parrish, Three Jesters, Emmett Lynn, Charles King.

WESTERN. This story is laid in the old Southwest of the 1880s, a time when the country still harbored train robbers. A band of them steal $100,000 which has been raised for the relief of flood victims and get away over the border. Charles Starrett, as a Texas Ranger, pursues them and brings the gang to justice.

LADY ON A TRAIN

(Universal)

PRODUCER: Felix Jackson. DIRECTOR: Charles David. PLAYERS: Deanna Durbin, Ralph Bellamy, David Bruce, Edward Everett Horton, Allen Jenkins, Dan Duryea, Jacqueline De Wit.

MELODRAMA. A young woman who is an avid reader of mystery stories sees a murder committed outside her train window as she is arriving in New York. Since the police refuse to believe her tale, she enlists the aid of a writer of detective novels to help her solve the crime. Despite threats by the two nephews of the murdered man, she continues her sleuthing until she finally exposes the killer.

SWINGIN' ON A RAINBOW

(Republic)

ASSOCIATE PRODUCER: Eddy White. DIRECTOR: William Beaudine. PLAYERS: Brad Taylor, Jane Frazee, Harry Langdon, Minna Gombell, Amelita Ward, Thurston Hall, Richard Davies.

MUSICAL COMEDY. A girl submits a song to a bandleader who conducts a weekly contest. Although she is notified the song has been rejected, she hears it played over the air as the winner. She goes to New York to investigate the matter, meets a lyric writer with whom she falls in love and makes a hit with songs on which the two collaborate.

LONE TEXAS RANGER

(Republic)

ASSOCIATE PRODUCER: Lou Gray. DIRECTOR: Spencer Bennet. PLAYERS: Bill Elliott, Alice Fleming, Bobby Blake, Helen Talbot.

WESTERN. The sheriff of Silver City, while pretending to be an enemy of outlaws, is actually a killer and the leader of the gang of criminals. Red Ryder is forced to kill the sheriff. After many adventures, Red is cleared of a murder charge, and the sheriff's true nature is revealed.

A SPORTING CHANCE

(Republic)

ASSOCIATE PRODUCER: Rudy Abel. DIRECTOR: George Blair. PLAYERS: Jane Randolph, John O'Malley, Robert Middlemass, Selmer Jackson, George Carleton, William Austin.

COMEDY-DRAMA. A shipbuilding tycoon dies and leaves his estate to his daughter on condition that she prove herself worthy of it. She gets a job in the shipyard as a janitress. A romance develops between the girl and the trustee of the estate. Eventually she proves her ability, comes into her inheritance and marries the trustee.

CAPTAIN TUGBOAT ANNIE

(Republic - James S. Burkett)

PRODUCER: James S. Burkett. DIRECTOR: Phil Rosen. PLAYERS: Jane Darwell, Edgar Kennedy, Anthony Warde, Barton Yarborough, H. B. Warner, Victor Potel, Fritz Feld, Sandra Berkova.

COMEDY-DRAMA. Tugboat Annie attempts to adopt a little girl, a talented violinist, but her boss convinces her that the child's career will not be advanced by such a step. Annie next tries to adopt a delinquent boy, a lad of twenty who is on probation. Her kindness rehabilitates him, and he proves his change of heart by risking his life to tow a flaming tanker filled with explosives out to sea, where its explosion will cause no damage.

BELLS OF ROSARITA

(Republic)

ASSOCIATE PRODUCER: Eddy White. DIRECTOR: Frank McDonald. PLAYERS: Roy Rogers, George "Gabby" Hayes, Dale Evans, Sons of the Pioneers, Robert Mitchell Boy Choir.

WESTERN. While on location, Roy Rogers meets a girl who is about to lose her ranch and circus through the machinations of an unscrupulous scoundrel. Roy, however, outwits the villain and helps the girl to recover her ranch and circus.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, see pages 2068 and 2069.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents Without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	2183
6427	Open Season for Saps (Howard)	10-27-44	2206
6428	Design for Loving (R. Sinatra)	11-3-44	2183
6409	A Knight and a Blonde (Herbert)	11-17-44	2206
6402	No Dough, Boys (Stooges)	11-24-44	2215
6429	Heather and Yon (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (V. Vague)	12-29-44	2298
6410	Woo, Woo! (Herbert)	1-5-45	2338
6403	Three Pests in a Mess (Stooges)	1-19-45	2330
6430	Snooper Service (Brendel)	2-2-45	2382
6431	Off Again, On Again (Howard)	2-16-45	2382
6432	Two Local Yokels (Clyde)	3-23-45	....
6404	Booby Dupes (Stooges)	3-17-45	....
6433	Pistol Packin' Nitwits (Brendel)	5-4-45	2402
6411	Wife Decoy (Herbert)	5-18-45	....
6423	The Jury Goes Round 'n' Round (V. Vague)	6-1-45	....
6405	Idiots Deluxe (Stooges)	7-20-45	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6501	Dog, Cat and Canary	1-5-45	2298
6502	Rippling Romance	5-18-45	....
6503	Fiesta Time	6-1-45	....

PHANTASIES CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6701	Mutt'n Bones	8-25-44	2139
6702	As the Fly Flies	11-17-44	2215
6703	Goofy News Views	4-27-45	....

FOX & CROW (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6751	Be Patient, Patient	11-30-44	2240
6752	The Egg Yegg	5-4-45	2382
6753	Kukunuts	5-25-45	....

FILM VODVIL
(Average 11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6951	Kehoe's Marimba Band	9-1-44	2130
6952	Al Trace's Comedy Band	10-27-44	2206
6953	Rootin' Tootin Band	12-8-44	2206
6954	Korn Kobblers	2-2-45	2382
6955	Feat. Lowe, Hite & Stanley	5-11-45	....

COMMUNITY SING (Series 9)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6651	No. 1 Love, Love, Love	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo	10-12-44	2183
6653	No. 3 Swinging on a Star	11-10-44	2206
6654	No. 4 Hot Time in Berlin	12-1-44	2330
6655	No. 5 Tico, Tico	1-1-45	2338
5657	Christmas Carols (R)	12-8-44	2206
6656	No. 6 Very Thought of You	2-9-45	2351
6657	No. 7 I'll Walk Alone	3-15-45	....
6658	No. 8 Sweet and Lovely	4-27-45	....
6659	No. 9 Confessin'	5-25-45	....

SCREEN SNAPSHOTS (Series 24)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	2215
6855	No. 5	12-28-45	2298
6856	No. 6	1-26-45	2338
6857	No. 7	2-25-45	2382
6858	No. 8	3-29-45	....

SPORT REELS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6801	K-9 Kadets	9-8-44	2130
6802	Hedge Hoppers	10-20-44	2206
6803	Aqua-Maids	11-24-44	2215
6804	Striking Champions	12-22-44	2298
6805	Kings of the Fairway	2-2-45	2338
6806	Rough and Tumble	3-2-45	2382
6807	The Iron Masters	4-27-45	2394
6808	Hi Ho Rodeo	5-25-45	....

LI'L ABNER (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6601	Porkuliar Piggy	10-13-44	2167
6602	Kickapoo Juice	2-23-45	2382

M-G-M

TWO-REEL SPECIALS
(22 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-501	Dark Shadows	12-18-44	2258
A-502	Fall Guy	4-14-45	....
A-503	The Last Installment	5-5-45	....

FITZPATRICK TRAVELTALKS (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-522	Wandering Here and There	12-9-44	2240
	1944-45		
T-611	Shrines of Yucutan	2-24-25	2258
T-612	Seeing El Salvador	3-31-45	2258

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-556	Sports Quiz	9-2-44	2114
S-557	Football Thrills of 1943	9-23-44	2139
S-558	Safety Sleuth	11-25-44	2215
S-559	Track & Field Quiz	3-3-45	2351
S-560	Hollywood Scout	4-14-45	....

PASSING PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-573	Return from Nowhere	10-28-44	2139
K-574	A Lady Fights Back	11-11-44	2206
K-575	It Looks Like Rain	3-3-45	2351

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-589	Nostradamus IV	9-30-44	2139
M-590	Little White Lie	3-3-45	2351

TECHNICOLOR CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-538	Bear Raid Warden	9-9-44	2114
W-539	Big Heel Watha	10-21-44	2122
W-540	Puttin' on the Dog	10-28-44	2139
W-541	Mouse Trouble	12-23-44	2258
W-542	Barney Bear's Polar Pest	12-30-44	2258
W-543	Screwy Truant	1-13-45	2290
W-544	Unwelcome Guest	2-17-45	2351
W-545	Shooting of Dan McGoo	3-3-45	2351

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L4-1	No. 1	11-3-44	2139
L4-2	No. 2	1-2-45	2240
L4-3	No. 3	3-9-45	2351
L4-4	No. 4	5-11-45	2402

GEORGE PAL PUPPETOONS (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139
U4-3	Hot Lips Jasper	1-5-45	2240
U4-4	Jasper Tell	3-23-45	2258
U4-5	Jasper's Minstrels	5-25-45	2363
U4-6	Hatful of Dreams		2382

POPEYE THE SAILOR (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E4-1	She-Sick Sailors	12-3-44	2363
E4-2	Pop-Pie-Ala Mode	1-26-45	....
E4-3	Tops in the Big Top	3-16-45	....
E4-4	Shape Ahoy	4-27-45	....
E4-5	For Better or Nurse	6-8-45	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-22-44	2182
J4-3	No. 3	2-16-45	2282
J4-4	No. 4	4-6-45	2402
J4-5	No. 5	6-1-45	....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y3-6	Monkey Business	9-15-44	2114
	1944-45		
Y4-1	As Babies	11-24-44	2183
Y4-2	Who's Who in Animal Land	1-19-45	2240
Y4-3	In the Public Eye	3-16-45	2351
Y4-4	Talk of the Town	5-18-45	....

SPORTLIGHTS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R4-1	Rhythm on Wheels	10-6-44	2122
R4-2	Broncs and Brands	11-3-44	2183
R4-3	Long Shots or Favorites	12-8-44	2227
R4-4	Out Fishin'	1-26-45	2298
R4-5	Blue Winners	2-23-45	2282
R4-6	Game Bag	3-30-45	2363

MUSICAL PARADE (Color)
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-5-44	2182
FF4-3	Bombalera	2-9-45	2240
FF4-4	Isle of Tabu	4-13-45	2351
FF4-5	Boogie Woogie	6-15-45	....

LITTLE LULU (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D4-1	At the Zoo	11-17-44	2258
D4-2	Birthday Party	12-29-44	2338
D4-3	Magica-Lulu	3-2-45	2402

NOVELTOON (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P4-1	Yankee Doodle Donkey	10-27-44	2174
P4-2	Gabriel Churchkitten	12-15-44	2338
P4-3	When G.I. Johnny Comes Home	2-2-45	2402
P4-4	Scrappily Married	3-30-45	2363

COLOR CLASSICS CARTOONS (Color)
(Reissues)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger		2351
C4-8	Snubbed by a Snob		2351
C4-9	Kids in the Shoe		2351
C4-10	Hunky & Spunky		2351

RKO

WALT DISNEY CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114
54,105	Donald's Off Day	12-8-44	2215
54,106	Tiger Trouble	1-5-45	2258
54,107	Clock Watcher	1-26-45	2258
54,108	Dog Watch	3-16-45	2258
54,109	The Eyes Have It	3-30-45	2394

SPORTSCOPE
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,301	Harness Racers	9-8-44	2114
54,302	School for Dogs	10-6-44	2183
54,303	Saddle Starlets	11-3-44	2194
54,304	Parallel Skiing	12-1-44	2240
54,305	Five Star Bowlers	12-29-44	2319
54,306	Court Craft	1-26-45	2362
54,307	Ski Gulls	2-23-45	2382
54,308	Athlete of the Year	3-23-45	2394

HEADLINER REVIVALS
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,201	Songs of the Colleges	9-8-44	2114
53,202	Swing It	10-20-44	2183
53,203	Swing Vacation	12-1-44	2240
53,204	Swing Fever	3-16-45	2382

EDGAR KENNEDY

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,401	Feather Your Nest	10-23-44	2183
53,402	Alibi Baby	1-5-45	2258
53,403	Sleepless Tuesday	2-23-45	2363

LEON ERROL

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,701	Triple Trouble	9-1-44	2130
53,702	He Forgot to Remember	10-27-44	2206
63,703	Birthday Blues	2-16-45	2319

FLICKER FLASH BACKS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
52.201	No. 1	9-15-44	2122
52,202	No. 2	10-27-44	2174
52.203	No. 3	12-8-44	2258
52.204	No. 4	1-26-45	2298
52,205	No. 5	3-2-45	2363

THIS IS AMERICA

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,113	Navy Yard	10-20-44	2167

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
53.101	West Point	11-17-44	2194
53,102	New Americans	12-15-44	2227
53,103	Power Unlimited	1-19-45	2298
53,104	On Guard	2-9-45	2330
53,105	Honorable Discharge	3-9-45	2363

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mystic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	2183
5255	City of Paradox	3-2-45	2240
5256	Alaskan Granduer	3-16-45	2282
5257	Canyons of the Sun	1-5-45	2282
5258	Land of 10,000 Lakes	4-27-45	2282
5259	Isle of Romance	6-22-45	....
5260	Sikhs of Patala	7-8-45	....
5261	Glimpses of New York	7-27-45	....

SPORTS REVIEWS

(Average 8 Minutes)

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
5351	Blue Grass Gentlemen	9-15-44	2139
5352	Trolling for Strikes	12-15-44	2282
5353	Nova Scotia	2-9-45	2282
5354	Down the Fairways	6-1-45	....

(Black and White)

Prod. No.	Title	Rel. Date	P.D. Page
5301	Girls Preferred		2258
5302	Steppin' Pretty	1-19-45	....

TERRYTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	2206
5506	At the Circus	11-17-44	2227
5507	Gandy's Dream Girl	12-8-44	2240
5508	Dear Old Switzerland	12-22-44	2240
5509	Mighty Mouse and the Pirate	1-12-45	2258
5510	Port of Missing Mice	2-2-45	2338
5511	Ants in Your Pantry	2-16-45	2351
5512	Raiding the Raiders	3-9-45	2402
5513	Post War Inventions	3-23-45	....
5514	Fisherman's Luck	3-30-45	....
5515	Mighty Mouse and the Kilkenny Cats	4-13-45	....
5516	Mother Goose Nightmare	5-4-45	....
5517	Smoky Joe	5-25-45	....
5518	The Silver Streak	6-8-45	....
5519	Aesops Fable—The Mosquito	6-29-45	....
5520	Mighty Mouse and the Wolf	7-20-45	....

MARCH OF TIME

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
VII-1	Post-War Farms	9-8-44	2083
VII-2	What to Do With Germany	10-6-44	2122
VII-3	Uncle Sam, Mariner?	11-3-44	2167
VII-4	Inside China Today	12-1-44	2194
VII-5	The Unknown Battle	12-28-44	2240
VII-6	Report on Italy	1-26-45	2290
VII-7	The West Coast Question	2-23-45	2330
VII-8	Memo from Britain	3-23-45	2374
VII-9	The Returning Veteran	4-20-45	2402

DRIBBLE PUSS PARADE

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5901	Sea Food Mamas	10-20-44	2183

2-REEL SPECIAL

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5601	Three Sisters of the Moors	9-8-44	2114

UNITED ARTISTS

WORLD IN ACTION

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	Zero Hour	7-7-44	1970
....	Fortress Japan	8-11-44	2042
....	Inside France	10-15-44	2122
....	When Asia Speaks	11-17-44	2182
....	Balkan Powder Keg		2282

DAFFY DITTIES (Color)

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	The Cross-Eyed Bull		2167
....	The Flying Jeep		....
....	The Lady Says No		....
....	Pepito's Serenade		....
....	Choo Choo Amigo		....

UNIVERSAL

LANTZ COLOR CARTUNES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9232	The Beach Nut	10-16-44	2139
9233	Ski for Two	11-13-44	2183
9235	Painter and Pointer	12-18-44	2240
9236	Chew Chew Baby	2-5-45	2338
9238	Woody Dines Out	5-14-45	....

SWING SYMPHONIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9231	Abou Ben Boogie	9-18-44	1970
9234	Pied Piper of Basin Street	1-15-45	2258
9237	Sliphorn King of Polaroo	3-19-45	2351

PERSON—ODDITIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9371	Idol of the Crowd	9-18-44	2114
9372	One Man Newspaper	12-18-44	2227
9373	ABC Pin-Up	1-15-45	2282
9374	Pigtail Pilot	1-22-45	2282

VARIETY VIEWS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9351	From Spruce to Bomber	9-25-44	2122
9352	Dogs for Show	11-6-44	2183
9353	Mr. Chimp at Coney Island	12-11-44	2227
9354	White Treasure	1-29-45	2282
9355	Your National Gallery		2258
9356	Wingmen of Tomorrow		2394

NAME-BAND MUSICALS

(Average 15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
9123	On the Mellow Side	12-6-44	2183
9124	Jive Busters	1-17-45	2257
9125	Melody Parade	2-14-45	2338
9126	Swing Serenade	2-23-45	2363

TWO-REEL SPECIAL

(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9112	Lili Marlene	12-13-44	1946

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8110	World Without Borders	1-17-45	2269

VITAPHONE

TECHNICOLOR SPECIALS

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1001	Let's Go Fishing	10-21-44	2167
1002	Beachhead to Berlin	1-6-45	2227
1003	Pledge to Bataan	2-3-45	2290
1004	Coney Island Honeymoon	5-12-45	....

FEATURETTES

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1101	I Am an American	12-26-44	2206
1102	Proudly We Serve	9-23-44	2130
1103	Once Over Lightly	10-14-44	2167
1104	I Won't Play	11-11-44	2174
1105	Nautical but Nice	12-2-44	2227
1106	Congo	2-17-45	2338
1107	Navy Nurse	3-3-45	2351
1108	It Happened in Springfield	3-31-45	2382
1109	Are Animals Actors?	3-31-45	2363
1110	Law of the Badlands	4-14-45	2394

SPORTS PARADE (Color)

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9512	Champions of the Future	11-18-44	2174

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1501	California Here We Are	12-16-44	2227
1502	Birds and Beasts Were There	12-30-44	2240
1503	Glamour in Sports	1-13-45	2282
1504	Bikes and Skis	2-10-45	2298
1505	Cuba Calling	3-10-45	2351
1506	Swimcapades	4-7-45	2394

MELODY MASTER BANDS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians	11-4-44	2174
1604	Sonny Dunham & Orchestra	11-25-44	2183
1605	Jammin' the Blues	12-16-44	2167
1606	Rhythm of the Rhumba	1-27-45	2282
1607	Musical Mexico	3-24-45	2363

BLUE RIBBON HIT PARADE (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	2167
1304	I Love to Singa	11-18-44	2174
1305	Plenty of Money and You	12-9-44	2183
1306	Fella With a Fiddle	1-20-45	2183
1307	When I Yoo Hoo	2-24-45	2298
1308	I Only Have Eyes for You	3-17-45	2363
1309	Ain't We Got Fun	4-21-45	2394

MERRIE MELODIES CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9717	Booby Hatched	10-14-44	2167
9718	The Stupid Cupid	11-25-44	2183
9719	Stage Door Cartoon	12-30-44	2240
9720	Odor-able Kitty	1-6-45	2240

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1701	Draftee Daffy	1-27-45	2282
1702	Trap Happy Porky	2-24-45	2208
1703	Life with Feathers	3-24-45	2363
1704	Behind the Meatball	4-7-45	....

"BUGS BUNNY" SPECIALS (Color)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9726	The Old Grey Hare	10-28-44	2174

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1721	Herr Meets Hare	1-13-45	2282
1722	Unruly Hare	2-10-45	2298
1723	Hare Trigger	4-21-45	2394

VITAPHONE VARIETIES

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	2167
1403	Outdoor Living	11-4-44	2174
1404	Overseas Roundup	3-17-45	2363

OFFICIAL U. S. VICTORY FILMS

Title	P.D. Page
The War Speeds Up	2000
It's Murder	2139
Target Japan	2167
V.I—Robot Bomb	2183
Brought to Action	2269
What's Your Name	2282
Seeing Them Through	2351
A Story With Two Endings	2363
The Enemy Strikes	2374
Fury in the Pacific	2394
Watchtower Over Tomorrow	2394

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Naples at War	1946
The Volunteer	2258

CANADIAN NATIONAL FILM BOARD

Title	P.D. Page
Canadian Landscape	1982
Hen Hop	1982
UNRRA	1982
A Friend for Supper	2206

MISCELLANEOUS

Title	P.D. Page
Cameramen at War (Astor)	1946
Iran (Artkino)	1982
Moscow Circus (Artkino)	2139
Cossacks on the Danube (Artkino)	2139
Before They Are Six (Pictorial Films)	2139
Labor Front (Brandon Films)	2206
57,000 Nazis in Moscow (Artkino)	2206
Jobs After the War (Newsreel Dist.)	2206
Stars of Tomorrow (Artkino)	2351
San Pietro	2351

WAR ACTIVITIES COMMITTEE

Prod. No.	Title	Rel. Date	P.D. Page
....	Battle for the Marianas		2114

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282
6160	The Monster and the Ape (15 episodes)	4-20-45	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-8-45	2363

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9881	The Master Key (13 episodes)	4-25-45	....

SERVICE DATA
on features

Service Data appearing in this issue of Pr uct Digest includes the overall performan percentage figure from final reports previou published in PICTURE GROSSES. References Round Table Exploitation and Legion of Decen ratings with audience classification are al listed. Index to Service Data may be found the Release Chart starting on page 2407.

Alaska (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 10, '45, p. 64.

Belle of the Yukon (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 20, '45, p. 56; March 3, '45, p. 50; March 17, '45, p. 54; Apr. 7, '45, p. 52.

Between Two Women (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 7, '45, p. 50.

Dark Waters (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—101.9%

Delightfully Dangerous (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 7, '45, p. 50.

Earl Carroll Vanities (Rep.)
Audience Classification—General
Legion of Decency Rating—Class
Round Table Exploitation—March 10, '45, p. 70

Experiment Perilous (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—106.9%
Round Table Exploitation—Feb. 10, '45, p. 58.

The Falcon in Hollywood (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 10, '45, p. 70.

The Fighting Lady (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 17, '45, p. 42; March 3, '45, p. 45; March 10, '45, p. 62; March 17, '45, p. 58; March 31, '45, p. 64.

God Is My Co-Pilot (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 3, '45, p. 48; March 10, '45, p. 62; March 24, '45, p. 70.

Guest in the House (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—94.9%
Round Table Exploitation—March 3, '45, p. 44; March 10, '45, p. 62; March 31, '45, p. 66, 71.

Hangover Square (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 3, '45, p. 49.

Here Come the Co-Eds (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 3, '45, p. 44; March 10, '45, p. 64.

Here Come the Waves (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—119%
Round Table Exploitation—Feb. 10, '45, p. 58; March 10, '45, p. 64; March 17, '45, p. 52, 57; March 31, '45, p. 77.

Hotel Berlin (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 7, '45, p. 52.

I'll Be Seeing You (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 3, '45, p. 50; Feb. 10, '45, p. 54; March 3, '45, p. 49; March 10, '45, p. 71.

Keep Your Powder Dry (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 10, '45, p. 69.

The Man in Half Moon Street (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 3, '45, p. 45.

Meet Me in St. Louis (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—130.1%
Round Table Exploitation—Dec. 9 '44, p. 50; Feb. 3, '45; p. 48; March 3, '45, p. 44, 50, 51; March 10, '45; p. 64; March 17, '45, p. 52, 57; March 24, '45, p. 64, 75; March 31, '45, p. 64.

Mr. Emmanuel (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 17, '45, p. 54.

Murder, My Sweet (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 17, '45, p. 39; March 10, '45, p. 69; March 24, '45, p. 64, 72; March 31, '45, p. 71.

Music for Millions (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—100%
Round Table Exploitation—March 10, '45, p. 62, 74.

National Velvet (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 24, '45, p. 68, 72; March 10, '45, p. 62; April 7, '45, p. 56.

None But the Lonely Heart (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—105.5%
Round Table Exploitation—Dec. 2, '44, p. 43, 44; March 10, '45, p. 62.

Objective, Burma (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—106%
Round Table Exploitation—March 3, '45, p. 49; March 17, '45, p. 56; March 31, '45, p. 66, 71.

Roughly Speaking (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—March 24, '45, p. 69.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

A Song to Remember (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 3, '45, p. 50; F
24, '45, p. 45; March 17, '45, p. 54; March
45, p. 78.

Strange Illusion (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 7, '45, p. 52.

Sunday Dinner for a Soldier (20th-Fo
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—109.6%
Round Table Exploitation—Dec. 23, '44, p. 3
Mar 10, '45, p. 71.

Tall in the Saddle (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 25, '44, p. 5
Feb. 17, '45, p. 70; March 17, '45, p. 57; Mar
31, '45, p. 64.

The Thin Man Goes Home (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—102.9%

Thirty Seconds Over Tokyo (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—114.4%
Round Table Exploitation—Feb. 3, '45, p. 48; F
10, '45, p. 59; Feb. 17, '45, p. 70; March 3, '
p. 50; March 10, '45, p. 74; March 17, '45, p. 5
March 24, '45, p. 2; Apr. 7, '45, p. 50.

This Man's Navy (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 3, '45, p. 48.

The Three Caballeros (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 17, '45, p. 52.

To Have and Have Not (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—119.5%
Round Table Exploitation—Feb. 3, '45, p. 4
March 3, '45, p. 44, 51; March 31, '45, p. 77; A
7, '45, p. 48.

Tomorrow the World (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 10, '45, p. 5
March 10, '45, p. 70.

Tonight and Every Night (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—93.1%
Round Table Exploitation—Feb. 17, '45, p. 4
March 10, '45, p. 70; March 24, '45, p. 64; Mar
31, '45, p. 64.

A Tree Grows in Brooklyn (20th-Fox
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—110.1%
Round Table Exploitation—March 10, '45, p. 7
March 31, '45, p. 67.

Utah (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 24, '45, p. 6
March 31, '45, p. 66.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating. Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2404-2405, issue of Apr. 14, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2383, issue of Mar. 31, 1945.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Block 5	108m	Mar. 31,'45	2381	2242	....
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Came Jones	Not Determined	....	Gary Cooper-Loretta Young	Not Set	....	....	....	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Amorous Ghost, The	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	....	....	2384	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
BABES on Swing Street	Univ	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Back to Bataan	RKO	....	John Wayne-Philip Ahn	Not Set	....	....	....	2242	....
(formerly Invisible Army)									
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The	Univ.	....	Noah Beery, Jr.-Bonita Granville	Not Set	....	....	....	2384	....
(formerly It's Never Too Late)									
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Aug.,'45	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	....	Roy Rogers-Gabby Hayes	Not Set	....	....	....	2403	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2406
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Not Set	....	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	2342
Blonde from Brooklyn	Col.	....	Robert Stanton-Lynn Merrick	Not Set	....	....	....	2403	....
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	June 1,'45	....	....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	....	....	2230	....
Bluebeard	PRC	...	John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	....	Chester Morris-Lynn Merrick	May 10,'45	....	....	....	2366	....
Both Barrels Blazing	Col.	....	Charles Starrett	May 17,'45	....	....	....	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	....
Bulldog Drummond (R.)	Film Classics	...	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
CAN'T Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Oct.,'45	....	....	....	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	....	....	2403	....
Caribbean Mystery	20th-Fox	....	James Dunn-Sheila Ryan	Not Set	....	....	....	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	....	....	....	2216	....
China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	May 27,'45	....	....	....	1994	....
(formerly Little Devils)									
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	....	....	....	2242	....

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Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	90m	Mar. 24,'45	2374	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	June,'45	....	....	....	2259	....
Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	....	....	2366	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	....	Allan Lane-Helen Talbot	Not Set	....	....	....	2353	....
Counter-Attack	Col.	....	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	....
Cowboy and the Lady (Re-issue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	...
Crime of Joan Ellis (formerly Alter Ego)	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	....	....	2310	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	..
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2406
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2406
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Diamond Horseshoe	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	....
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 1,'45	....	....	....	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The	20th-Fox	....	Betty Grable-John Payne	Sept.,'45	....	....	....	2384	....
Don Juan Quilligan	20th-Fox	....	William Bendix-Joan Blondell	July,'45	....	....	....	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Nov.,'45	....	....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	91m	Mar. 10,'45	2349	2242	2406
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2366	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2092	....
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	....	....	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	....	....	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	...
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	May 24,'45	...	... ...	...	2278	...
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan., '45	61m	Dec. 23,'44	2237	....	2406
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	....	2366	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 4,'45	....	....	....	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
●For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	....	....	2259	....
GANGS of the Waterfront	Rep.	....	Robert Armstrong-Stephanie Bachelor	Not Set	....	....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Geo. White's Scandals of 1945	RKO	....	Joan Davis-Jack Haley	Not Set	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	.
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	89m	Mar. 3,'45	2338	2203	2406
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....

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Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan.. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	May 25,'45	96m	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2406
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	9021	The Andrew Sisters-Martha O'Driscoll	Feb.. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Berry, Jr.	Dec.. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	May 18,'45	....	....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead (formerly Romance, Inc.)	Univ.	....	Allan Jones-Grace McDonald	May 11,'45	....	....	....	2278	....
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	80m	Apr. 7,'45	2393	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2406
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2406
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Apr. 13,'45	....	....	....	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	Not Set	....	....	....	2310	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	Aug. 3,'45	....	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	....	....	2259	....
Jubilee (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	....	....	2259	....
Junior Miss	20th-Fox	....	Peggy Ann Garner-Allyn Joslyn	Dec.,'45	....	....	....	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2406
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2342
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADY Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Not Set	....	....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Lone Texas Ranger	Rep.	....	Bill Elliott-Alice Fleming	Not Set	....	....	....	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	....	....	2403	....
Man from Morocco, The (British)	A.B.P.C.-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	...	.
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Block 5	79m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2406
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The (formerly Stranger in the Family)	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	....	....	....	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Most Dangerous Game, The	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 8,'45	....	....	....	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Block 5	94m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2406
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2406
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2406
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Naughty Nineties, The	Univ.	....	Abbott and Costello	Not Set	....	....	....	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fov	....	Joan Bennett-George Raft	July,'45	....	....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	..
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2406
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Exciting Night	Para.	....	William Gargan-Ann Savage	Not Set	....	....	....	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	May 4,'45	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	Not Set	....	....	....	2279	....
Phantom Speaks, The	Rep.	....	Richard Arlen-Lynn Roberts	Not Set	....	....	....	2354	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	111m	Mar. 3,'45	2337	1899	....
Pillow to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	....	....	2216	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2342
Pride of the Marines (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	....	....	....	....
Return of the Durango Kid	Col.	....	Charles Starrett-Jean Stevens	Apr. 19,'45	58m	....	....	2366	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....

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Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	....	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	....	....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2406
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (color)	Univ.	....	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scared Stiff	Para.	....	Jack Haley-Ann Savage	Block 5	64m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 11,'45	....	....	....	2354	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	2354	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2406
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2319	....	....
Sporting Chance, A	Rep.	....	Jane Randolph-John O'Malley	Not Set	....	....	....	2403	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	....	....	2278	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Strawberry Roan (British)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	....	....	2403	....
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	May 18,'45	....	....	....	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-Johnny Sheffield	Block 4	76m	Mar. 24,'45	2374	2250	....
Tell It to a Star	Rep.	....	Robert Livingston-Ruth Terry	Not Set	....	....	....	2403	....
Ten Cents a Dance	Col.	....	Jane Frazee-Jimmy Lloyd	Not Set	....	....	....	2366	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 15,'45	....	....	....	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Come to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	....	....	2384	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2406
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
This Happy Bread (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909		
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2406
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27,'45	2290	2203	....

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Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	....	....	....	2310	....
Thousand and One Nights, A (col.)	Col.	6002	Cornel Wilde-Evelyn Keyes	Not Set	....	....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2406
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	....	....	2366	....
Three's a Crowd	Rep.	....	Gertrude Michael-Charles Gordon	Not Set	....	....	....	2353	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	....	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know	WB	....	Faye Emerson-Zachary Scott	Not Set	....	....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2290	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2406
Twice Blessed	MGM	....	Lee&Lyn Wilde-James Craig	Not Set	....	....	....	2354	....
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2406
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	120m	Apr. 14,'45	2401	2230	....
Vampire's Ghost, The	Rep.	....	John Abbott-Peggy Stewart	Not Set	....	....	....	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Wait for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
West of the Pecos	RKO	....	Bob Mitchum-Barbara Hale	Not Set	....	....	....	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
What Every Woman Wants (formerly Guest Wife)	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
● When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	June,'45	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,44	55m	....	....	2186	....
Why Girls Leave Home	PRC	....	Lola Lane-Sheldon Leonard	Not Set	....	....	....	2366	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	111m	Mar. 24,'45	2373	2242	....
Woman in Green, The	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	....	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	....	Robert Cummings-Lizabeth Scott	Not Set	....	....	....	2343	....
Youth On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown	Block 4	....	....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2383.

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2★★ Pitch
3★★★ Rows per inch
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"Traffic-Tred"
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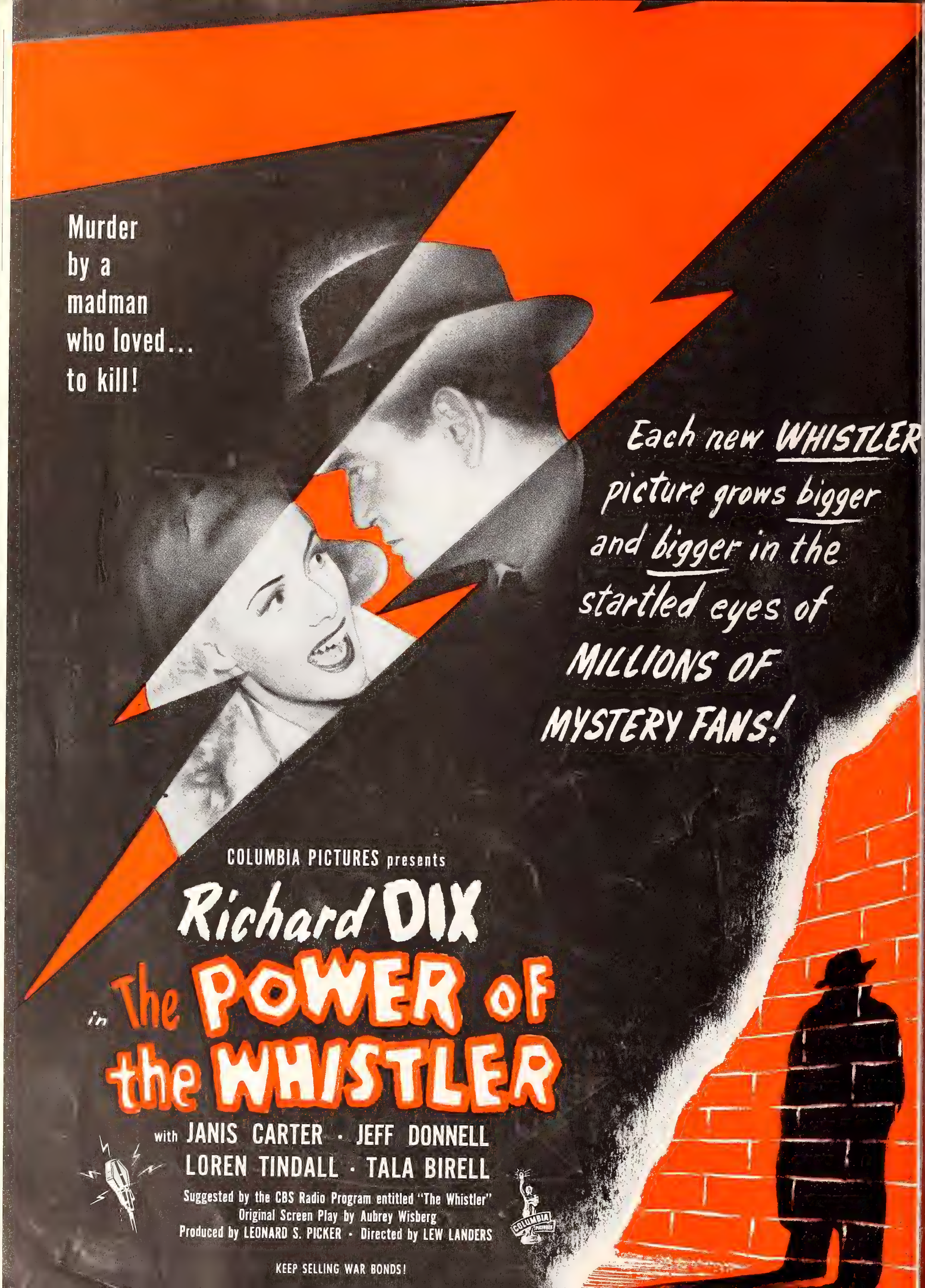
BALANCED CONSTRUCTION FOR LONGER WEAR



Murder
by a
madman
who loved...
to kill!

Each new WHISTLER picture grows bigger and bigger in the startled eyes of MILLIONS OF MYSTERY FANS!

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The POWER of the WHISTLER

with JANIS CARTER · JEFF DONNELL
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Suggested by the CBS Radio Program entitled "The Whistler"
Original Screen Play by Aubrey Wisberg
Produced by LEONARD S. PICKER · Directed by LEW LANDERS

COLUMBIA PICTURES

KEEP SELLING WAR BONDS!

MOTION PICTURE HERALD

VOL. 159, NO. 3, APRIL 21, 1945

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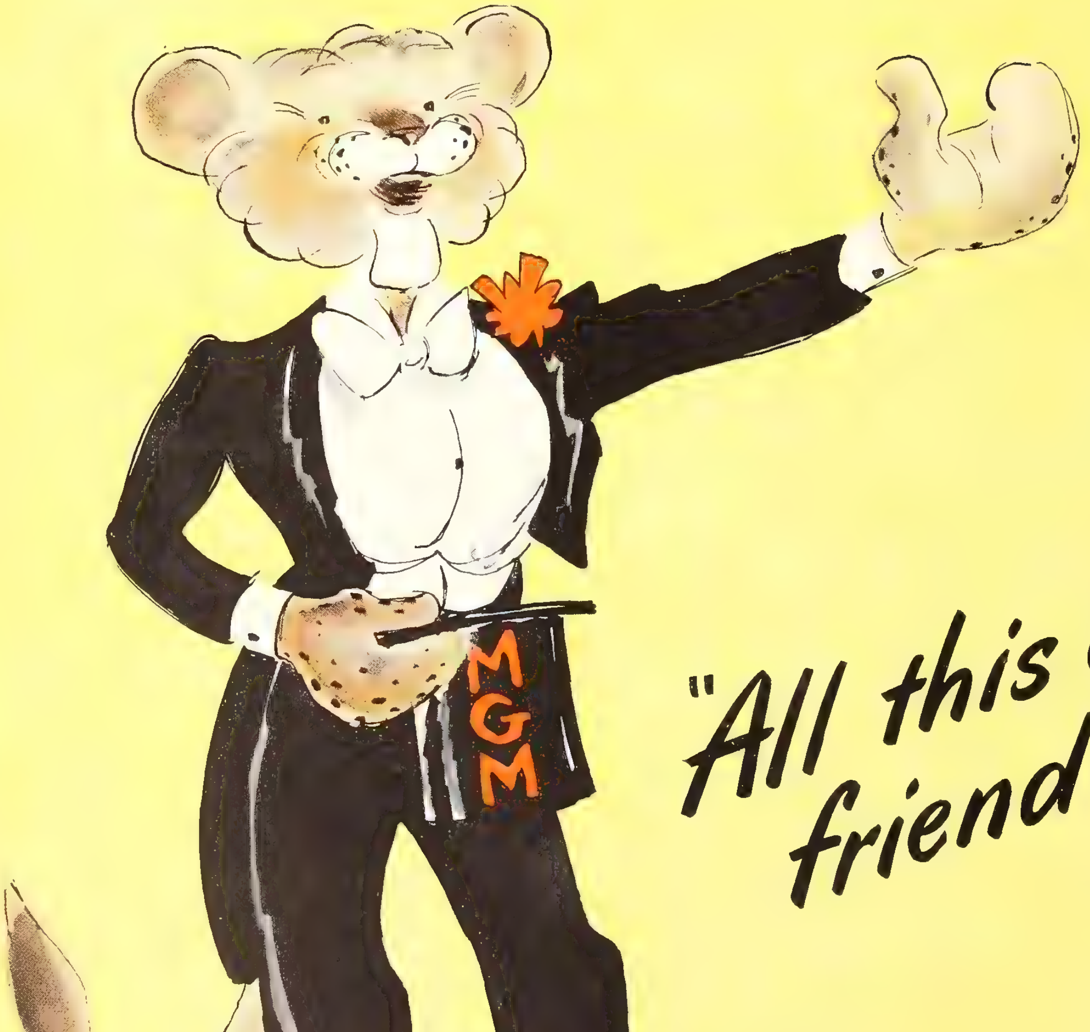
A GOOD GUY TO KNOW!

Spencer Tracy and Katharine Hepbu
delight Radio City Music Hall crowds
"Without Love."

More stars than there are in Heaven
M-G-M's Technicolossal "Ziegfeld Follie
—the last word!



"All this and friendliness too!

21st YEAR OF LEADERSHIP
MGM

Keep Selling Bond

"Son of Lassie" Technicolor sequel is even greater than the first beloved hit.

Tempestuous romance between Greer Garson and Gregory Peck in "Valley of Decision." Great!

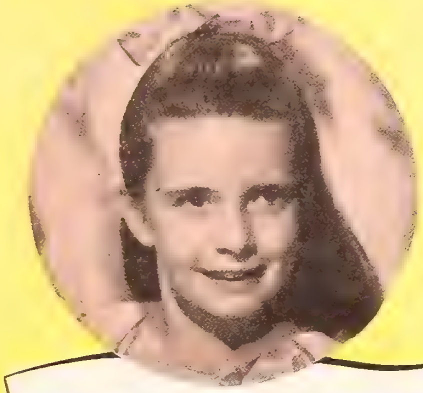
Watch Capitol World Premiere Judy Garland - Robert Walker in "The Clock" —a glorious hit!

Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson in "Week-End at the Waldorf." Another "Grand Hotel"!

It's box-office! Hedy Lamarr, Robert Walker, June Allyson in "Her Highness and the Bellboy."

That romantic Van Johnson and Esther Williams in "Thrill of A Romance" with Technicolor and plenty more!

A Big One! Frank Sinatra, Kathryn Grayson, Gene Kelly in the Technicolor Musicalulu, "Anchors Aweigh."

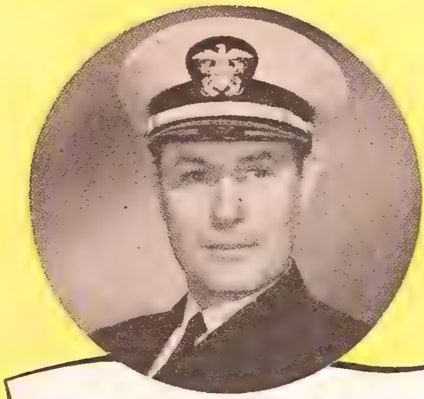


"Our Vines Have Tender Grapes" co-stars Edward G. Robinson and America's darling, Margaret O'Brien. Terrific!

Judy Garland tops her "St. Louis" fame in "The Harvey Girls." Big cast. Technicolor too!

"Hold High the Torch" brings Elizabeth Taylor to her "National Velvet" millions. Lassie too and Technicolor.

"Yolanda and the Thief" another Big M-G-M Technicolor romance with Fred Astaire, Lucille Bremer and more.



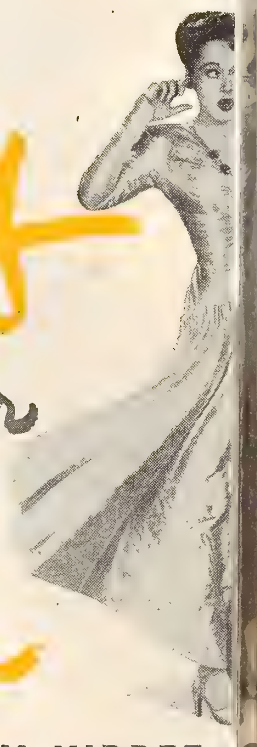
Watch "They Were Expendable," the greatest production project of our time! Robert Montgomery and Big Cast!

This one is
his bigges

Jack Benny

is blowing his brains out over

Alexis Smith



with

DOLORES MORAN · ALLYN JOSLYN · REGINALD GARDINER · GUY KIBBEE ·

Screen Play by Sam Hellman & James V. Kern • Based on an Idea by Aubrey Wisberg • Music by Franz Waxman

"THE HORN BLOWS AT MIDNIGHT"
It's the big noise at the N.Y. STRAND NOW!

ALEXANDER

Directed by **RAOUL WALSH** Produced by **MARK HELLINGER**

EXTENDED ENGAGEMENTS

"THUNDERHEAD" TOPS HOLD-OVER TOTALS OF "HOME IN INDIANA"

20th's Technicolor hit, "Thunderhead, Son of Flicka," has swept past the company's biggest hold-over attractions! Extended runs already far outnumber "Home in Indiana," have doubled those of " Friend Flick

Keep extra dates open! Billy Rose's "DIAMOND HORSESHOE" in Technicolor

20th 30th ANNIVERSARY
CENTURY-FOX

KEEP SELLING BONDS!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 159, No. 3

April 21, 1945

TOMORROW IS NOW

A TIME of casting up has come. It is to be seen, in days ahead, if the passing of Franklin Delano Roosevelt is a *memento mori* incident in the life of a great man in great days, or if it is also a tide mark in the evolution of the republic. Tomorrow is another day and it is here.

For the motion picture there may be important concern. In the period of the Roosevelt administration there has been a driving pursuit of what he called objectives. It has deeply affected all industry through these years, and may for years to come.

There has been a continuous trending toward an official state of mind that would make the motion picture a public utility. Part of this may have been a design, apparently manifest in the days of the NRA and the attentions of the Temporary National Economic Administration, to make the motion picture a demonstration field for a national policy. The preoccupations of the war may have delayed the process, legislatively, and may have accelerated it administratively. The screen has been told a lot about what to do since Pearl Harbor, and it has done it, with zeal and patriotic cheerfulness.

The motion picture as an industry, as recorded by dollar figures, has, for the while, been doing well because it lives by the payroll dollar, from day to day. In terms of taxation, in a period of taxation extraordinary, it has been fortunate in being able to pass to the ultimate consumer the special war levy upon amusement. The screen has enjoyed the position of being proclaimed a public necessity for morale, and for messages of the war cause, and of being concurrently treated with a luxury excise. It has enjoyed the interested approval of the Department of State as an element of international relations and trade promotion, and the interested regulative attention, from the National Recovery Administration to the Department of Justice, all the while.

ROOSEVELT

The passing of President Roosevelt at this high moment in the tide of destiny is an abrupt and tragic fact to all the world. It is to be realized now that through his long administration the motion picture has become a factor of national and international expression of more import than through all the rest of its fifty years. He was aware of, more interested in the screen as a medium than any chief of state before him, or contemporary with him. He saw more pictures, and saw pictures more often, than any other President of the United States. It was by no coincidence that immediately upon his first election he chose for his secretariat two Washington representatives of the newsreel. It is to be recalled that he alone among world statesmen took special spoken cognizance of the service of the screen to the causes of the great war, that he alone among them made declaration for freedom of the screen in the face of world trends toward censorships under provocation of war. This industry can with pride now remember that it has these years been President Roosevelt's friend.

Martin Quigley.

HOLLYWOOD and the screen have been praised for labours in the causes from the shows of pictures and people at the war fronts to the drives on war loans, Red Cross campaigns and endless causes at home, by the Department of the Treasury and by the Chief Executive. Concurrently the bureaus and planners of economy and the Department of Justice, too, have been vocal with criticism not only of the trade practices of the industry but of the whole of its production structure and inter-corporate relations.

The other night on the air Mr. Raymond Moley, who was a member of the original Roosevelt "brain trust", remarked that "we are surrounded by big government, big business and big labour". Business is no bigger, but Government and Labour are vastly bigger, and the motion picture has been having experience aplenty with both.

What comes now will perhaps tend for awhile to follow the inertia of the movement so long under way. President Harry S. Truman will be busy mostly with the big concerns of war and peace. It seems to be the general measure and forecast that he will be found a "little to the right of center"—that being inspired, of course, by Mr. Roosevelt's line about being "a little left of center".

What President Truman thinks about the motion picture may be conjectured to be what may be the state of mind of a typical middle class citizen of Jackson County, Missouri. It is unlikely that to him the motion picture at this time will be a very special subject or special object of attention.

The new President comes of those plain people of the great Mississippi basin of the mid-continent. They are counted big among the millions who cast their vote for the motion picture, as is, at the box office every day. In their service and by their patronage the screen has grown great.

There is that about President Truman which indicates that he is not one to forget the yesterdays and not one to consider that progress can only be had by ignoring its foundation in what has been wrought before.

It is to be hoped now the motion picture may be entrusted to the people, the customers who exert the final controls by their patronage, and to the organized industry with its processes of self-regulation, definite and broadly effective for the art.

The screen can do with less of those pressures, direct and indirect, emanating from persons and groups engaged in political designs and economic theory.

The exhibitors' experience with pictures of studied political import, of which there have been a few, is not calculated to encourage their production.

It is the American Way to have and enjoy a free screen, along with a free press. President Roosevelt saw and affirmed and declared for that—despite patterns of some of his contemporaries and followers.

It will perhaps be just as well if events support the forecast of Mr. Moley that in the new administration at hand "experts will be experts, but not law givers".

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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HOME folks see Truman take oath in newsreel pictures Page 14

LONG pictures under fire by circuit executives; want 90 minutes maximum Page 16

RAW stock granted to Argentina; distributors and WPB confer on June 7 Page 17

ON THE MARCH—Red Kann discusses threat to industry in state legislation Page 20

CANADA'S best Bond salesman, film indus try prepares new drive Page 2

SHOWMEN map Seventh War Loan strateg in two major conferences Page 2

THE Box Office Champions for the month o March Page 2

BRITAIN'S war board withholds Frank Capr film on Burma campaign Page 2

BRITISH short subject producers seek bette position in home market Page 3

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Invisible Asset

THE film industry, long a beneficiary of the public desire to buy articles blessed with the appearance of its movie idols, looks with some amazement lately at the New York stage, which has at last produced a hit with commercial byproducts. The hit is "Harvey," the stars of which are Frank Fay, and the non-existent but nonetheless lovable six foot, one and one-half inch rabbit, "Harvey."

George Kamen, Harvey's business manager (might as well drop the quotes now), said this week in New York that the public had accepted the character, in the fashion it has accepted the reality of Mickey Mouse, Donald Duck, Bugs Bunny, and others too lovable to deny. He produced "official" photographs of Harvey, used as a basis for manufacturers and publishers.

Mr. Kamen, a nephew of Kay Kamen, represented the latter in Europe at one time. Kay Kamen is marketer of the Disney commercial assignments.

Cut Price

HOW much revenue theatres have lost by admitting service men and women without charge or at reduced prices has never been adequately calculated. But a statistic significant of the importance of the policy was released last week by the Loew circuit in New York. There, between September 1, 1943, and January 18 of this year the circuit issued 4,800,359 cut-price tickets. This is five per cent of the circuit's New York total attendance. In the Times Square hub, the percentage is 18½ per cent.

Victory

ARGENTINES at long last will see American films which criticize or ridicule or expose the Nazis. Such pictures, of which a few have been "The Dictator," "The Hitler Gang," "Confessions of a Nazi Spy," "For Whom the Bell Tolls" and "Mission to Moscow," were held by Argentina on shipment; neither accepted nor rejected. The country is now at war with Germany; and the release of the films was announced last week in Buenos Aires by Alfredo Bolognesi, director general of the Argentine Theatre and Film Board, according to the *Associated Press*. The first to be shown was "The Hitler Gang."

Killed in Action

ERNIE PYLE, 44, war correspondent for the Scripps Howard syndicate, this week met the end he expected. He was killed instantly by a Japanese machine gun bullet while talking to an officer in a command post on the island of Ie, off Okinawa. The Navy Department announced his death Wednesday.

Mr. Pyle's unique and personalized reporting of Army life was the main topic of the Lester Cowan picture for UA release, "The Story of G.I. Joe." Burgess Meredith was released by the Army to play Mr. Pyle in this film. The columnist stopped in Hollywood last winter on his way to the Pacific, to advise in its making.

The picture is a documentation of the war correspondent's role in reporting adequately the story of the little man in the war, the "G.I. Joe." Since 1942 that has been Mr. Pyle's story in Africa, Italy, Normandy, and, for the last several months, in the Pacific theatre.

Indianapolis, this summer, was to be the premiere site of the picture; chosen because Mr. Pyle was born in a small town nearby, and was educated, and worked as a reporter, in Indianapolis.

"There will be no changes in the picture or in the distribution plans. Ernie Pyle's 'Story of G.I. Joe' will be a monument to a great soldier, and a great war correspondent," George J. Schaefer, chairman of the board of Lester Cowan Productions, said in New York Wednesday afternoon.

Fraternization

THE unwed men and maidens of Clones, northern Ireland, for two years were separated; that is, in the town's only theatre. That was the rule. The men sat on one side, the maidens on the other. For two weeks recently, they were allowed to sit together; but only for two weeks. The rule recently was reimposed suddenly. It's called a "no-fraternization" rule, and the city fathers make it stick.

Dead Pan

JAPAN must also be having her film production delays. The country's news agency, Domei, last week announced that the Government there had awarded 5,000 yen to that film "masterpiece" of 1944, "Rip Down the Stars and Stripes." It being some long time now since the Nipponese have been ripping, it may be possible that in 1946 or so, the Government, from some cave, may award 5,000 yen to a masterpiece titled, "Banzai in House of U. S. President."

Hollywood Policy

A HOLLYWOOD producer declines the rol of public opinion leader. Dore Schary told th Advertising Club, at luncheon in New Yor last week, that "motion pictures do not initiat —they only articulate the public consciousnes

"No motion picture ever started a trend c public thinking or opinion," he added. "In th future as in the past, what the public buys wi be those pictures that it will want to see. Wha it wants to see is entertainment."

Mr. Schary also let out with an "inside" o Hollywood. He told the advertising men tha "honestly, nobody in Hollywood tries to mak a bad picture.

"Honestly, I have never been in any con ference with writers, producers, or director and heard anyone say with great enthusiasm 'Fellows, let's make this one a stinker.'"

First Pictures

SOME of the films which delegates to th United Nations conference in San Francisco beginning next Wednesday, are expected to see were disclosed this week. They are "Goin My Way," and "Gaslight," both American "The Silver Fleet," British; and "Harvest" an "The Baker's Wife," French.

The pictures will be at the United Nation Theatre, in pre- and post-conference life th Alcazar. They are the best from the industry and are chosen by an industry committee, chair man of which is Howard Dietz, MGM directo of advertising and publicity, who left New Yor this week for San Francisco.

Other pictures expected to be shown at th house, whose 1,100 seats are reserved for th delegates, are "Song of Bernadette" in Spanish and "Wilson." Documentary films are to b shown in a Conference Theatre reserved espe cially for the delegates.

ESTA SEMANA

ROOSEVELT—La industria cinematográfica de América, ahora de duelo con el fallecimiento de FRANKLIN D. ROOSEVELT, recuerda cómo durante los doce años de su administración el cine estableció nuevos lazos con el Gobierno y alcanzó mayor grandeza. Paginas 10-14

NOVENTA MINUTOS es la duración ideal de una película larga, dicen los dueños de circuítos a los productores de Hollywood, insistiendo en que los films más largos desorganizan los programas y fastidian al público. Pagina 16

ARGENTINA—La película virgen solicitada por la ARGENTINA será concedida por los Estados Unidos, según informes de Washington. Pagina 17

JEFES DE LA INDUSTRIA de EE. UU. proyectan el lanzamiento de la poderosa Séptima Campaña de Venta de Bonos de Guerra, en Denver y Chicago. Pagina 27

CAMPEONES DE TAQUILLA durante el mes de marzo: "I'll Be Seeing You", "Meet Me in St. Louis", "Music for Millions", "Objective Burma", "Tonight and Every Night" y "A Tree Grows in Brooklyn". Pagina 28

PRODUCTORES BRITANICOS de cortos apelan a la Ley de Cuotas para mejorar su posición en el mercado. Pagina 30

MGM Alert

THE PUBLIC will be "alerted," to use World War II jargon, on V-E Day, in the theatres, by film; it will be made aware of its responsibilities, and made to renew its memories, and made to realize the war continues.

And it will be "alerted" not only by the Office of War Information, through a film requested by the Army, and now awaiting The Day, but also by MGM, which has produced a short subject, "Victory in Europe," prints of which are now locked in safes of the national Loew circuit.

The MGM picture stars Margaret O'Brien, was produced by Carey Wilson, and reminds that the Japanese are still unbeaten.

That's That

THE CURFEW remains. We'll wait until V-E Day, and then discuss it. The brownout also remains. And so does the ban on horse racing. In fact, these restrictions of American activity are good for American morale.

So declared our new President, Harry S. Truman, at his first press interview, Tuesday, at the White House.

He thus immediately and with finality disposed of numerous rumors, born of "inside" Washington contacts, that this or that restriction was to be lifted.

Mr. Truman Tuesday announced the appointment of Leonard Reinsch, manager of radio stations, as his aide in press and radio relations; and of Matthew J. Connelly as his confidential secretary.

Stephen T. Early, William D. Hasset, and Jonathan Daniels, secretaries to the late President, have been asked to stay a while so that Mr. Truman's new aides may be oriented.

Cinematic Passports

ITS PERENNIAL "good will ambassadors" balked by refusal of the United States and England to issue visas, the Italian Government in Rome is planning to send the shadows and voices of its opera singers into these countries via a series of motion pictures. The films, most of which will have anti-fascist backgrounds, ostensibly will star such singers as Beniamino Gigli, Guiseppe Lugo, Galliano Masini, Ferrucio Tagliarini, Mafalda Favero, Alessandro Ziliani, Maria Caniglia, Gina Cigna, Guiseppe De Lucca and Giacomo Lauri-Volpi. The report goes that the motion pictures will be produced and submitted to American distributors with a petition to the governments to use their good offices in getting them into theatres in the United States and England.

Post-War

THE RUSSIANS plan replacements of motion picture equipment in large volume and hope to obtain much of it in this country, the Soviet Union's All Union Film Committee has indicated to the Bureau of Foreign and Domestic Commerce, whose motion picture section supervisor, Nathan D. Golden, Wednesday reported post-war possibilities in Russia, Gibraltar, Spain and Turkey.

Mr. Golden said Germany had supplied Turkey with projectors which are now almost all more than five years old, but he said there was practically no market there for screens, automatic ticket issuers, or other accessories.

Of Gibraltar, he remarked that the equipment, U. S. manufacture, was in good condition. In Spain, equipment is of European origin and may be replaced because U. S. equipment is preferred.

German equipment is not expected to be available soon.

Congestion

ALLIED'S BOARD will not meet this spring, as it always has done. Directors voted unanimously to waive the meeting, because of congestion in hotels and on railroads. However, the Caravan Committee met in Chicago Wednesday, Thursday and Friday. National officials present were Martin Smith, president, and Abram F. Myers, general counsel.

Grateful

THE NAVY appreciates the benefits granted, in the contract between it and the motion picture industry, for the supply of features and shorts for showings on board ship, and at bases.

Testifying at House Appropriations Committee hearings the other day on the new naval supply bill, Captain S. L. Drum, of the Bureau of Naval Personnel, said the contract, in effect since 1919, was very favorable, and that "it would be ill-advised for us to complain because the costs on any comparable basis are very, very, low."

The contract provides pictures at five and one-half cents a foot for black-and-white, and nine and one-half cents a foot for those in Technicolor.

The new bill provides $7,023,750 for film rentals. These, it is expected, will comprise 30 prints each of 300 pictures, and many short subjects.

No Hope?

"IF IT were possible to burn in a giant, mass marquee all the 10 to 1,000-watt standard light bulbs used in America, the light produced would cover less than two square miles with the equivalent of noontime sunshine," according to the Westinghouse Editorial Service, which credits this depressing statistic to Samuel G. Hibben, director of applied lighting for the Westinghouse Lamp Division. Exhibitors with 60-watt bulbs under their marquees probably would welcome a more conservative experiment.

The Cover

HERE is symbolism of a militant nation in mourning and in the ordeals of a great war—memory of a great warrior, passing with victory in sight—symbol, too, of the spirit of a determined people, grim in the cause for which they fight, earnest in the shadow of tragedy and boldly facing the hard and trying days to come, difficult in battle and difficult in peace. The eagle on the cover is a reproduction of photogravure presentation in *Architecture* of May, 1933, from its "Portfolio of the Eagle in Sculpture". The eagle in stone was executed, with power and grace, by Lee Lawrie for the Farmington School at Farmington in Connecticut. It records and stands for these United States of America, and proclaims in graven stone the nation's stand before the world.

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Franklin D. Roosevelt

By TERRY RAMSAYE

INP - Paramount News

ATLANTIC CHARTER

INP - Movietone News

CASABLANCA

FREEDOM OF THE SCREEN

On December 18, 1941, *eleven days after Pearl Harbor, President Roosevelt appointed Lowell Mellett Coordinator of Government Films, under the power given him by the Emergency Act. The President's instructions to Mr. Mellett read in part:*

"The American motion picture is one of the most effective means of informing and entertaining our citizens. The motion picture must remain free insofar as national security will permit. I want no censorship of the motion picture; I want no restrictions placed thereon which will impair the usefulness of the film other than those very necessary restrictions which the dictates of safety make imperative.

"The motion picture, especially as used by the Federal Government, has a very useful contribution to make during the war emergency. In order that the Federal Government's efforts in the field of motion picture production and distribution may serve most effectively and efficiently, it is desirable that all activities of the Federal Government be coordinated under the direction of one central office."

IN THE BASEMENT of the east wing of the White House in Washington is the world's most exclusive and most important motion picture theatre. It was established by and for President Franklin D. Roosevelt.

If this theatre had a name it would be "The Old Hat Box," because that was the name for the room when the pictures moved in: The projection room seats a hundred when all the chairs are in place, but it rarely has played to capacity.

The audiences have been made up of the great of the world in politics, at home and from the diplomatic rosters of all nations. In that room too there have been intimate family screenings for the Roosevelt family and their friends.

The Old Hat Box has had less publicity and promotion than any other theatre and no word has ever come out of the historic showings there of pictures which have been making, helping to make and recording the living history of the world.

¶ There the President could at his easy convenience see what the propagandists of Germany and Japan were putting on their screens, how Germany recorded her invasion of Poland, pulling the world into the debacle of war that was to be our war, too. There he could examine the British documentaries of preparation and battle. That screen was soon to report on Pearl Harbor and its stirring sequels, the epic of the American war machine and the bloody heroic conflicts from the Pacific to the fronts in France, Italy and Germany.

The motion picture became a large fact in the life and experience of Mr. Roosevelt.

Through the twelve years of the Roosevelt administration the motion picture has come into a new high status, around the world. It has found both experience and opportunities of service beyond the anticipations of its prior years.

The most important of Mr. Roosevelt's expressions concerning the screen, to be remembered especially today, is his emphatic declaration that: "The motion picture must remain free . . . I want no censorship. . . ."

In the Roosevelt days the American motion picture has had its most important contacts with and impacts from government. The industry has made more trips to Washington in the period than in all its prior forty years.

¶ The film has given more theatre time and manhours to the national causes than any other medium before it or contemporary with it. Also it has spent more time before Washington hearings and in court on issues of processes of business, than at any time except perhaps in the days of the patent wars. It has also given more of its substance in film and personalities than has ever been given before in all the annals of the generous show business. And it has paid more taxes into the national treasury than its statisticians could have dreamed a decade ago.

The Administration and the Industry have in these strenuous years become most conscious of each other.

Mr. Roosevelt got his first indoctrination on the motion picture as a medium a long, long time ago. In 1919 when the famous old N-C planes of the Navy were new and making their historic flight across the Atlantic, the aggressive young editor of Kinograms, a young newsreel, sitting in New York, called up Josephus Daniels, Secretary of the Navy.

"Mr. Secretary, we'd like to borrow a battleship," he said. "Our cameraman in the Azores has a grand picture of the N-C 4's arrival and the wreck of the N-C 3. We need the picture in New York right away."

Mr. Secretary Daniels deliberated a moment. Then he saw the light of publicity opportunity for the Navy. "We might spare a destroyer," he decided. "I'll turn you over to my assistant."

The assistant was Mr. Roosevelt. Within the hour the cameraman, Al Wetzel, found himself swept off the end of a dock and taken aboard a destroyer, which put about and headed for New York under forced draft through a wild sea.

A call from the Assistant Secretary advised that the newsreel would be kept informed of progress. It may have been his little joke, for then repeatedly through a day and a night Naval Intelligence got the editor—now your editor—away from dinner, out of bed in wee hours, away from breakfast, out of the theatre, to receive relayed radio reports on the racing destroyer.

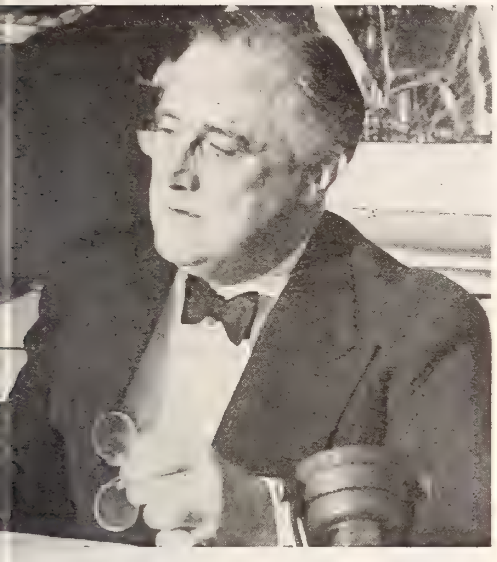
In incredibly little time a gob walked into the newsreel office in New York's Twenty-third street and set down the film can. The great N-C flight picture was delivered by arrangement with Franklin D. Roosevelt. The young man was minded to get things done. He learned that week that the movies could borrow a battleship—for a Navy story. The editor sent the Secretary a print, and thanks for the ride.

In time Mr. Roosevelt was to become a collector of motion picture prints for himself. Many the picture in which he was fancied to have an interest had been those years sent to him for screening at the White House and, it is said, the prints have thereafter been sent to Hyde Park and the Franklin Delano Roosevelt Library, on the ancestral estate there, to become in time a property of the nation.

It was an inevitable consequence, back then that the young Mr. Roosevelt, assistant secretary of the Navy, should, in view of the publicity policy meet with Marvin McIntyre, contributor to the *Army and Navy Journal* and destined to be a special Assistant Secretary o the Navy in behalf of getting the Navy in print and keeping the appropriation bills up and moving. Mr. McIntyre favored a big navy.

When Mr. Roosevelt became Governor o the State of New York, Mr. McIntyre, astut

and the Motion Picture



RESIDE CHAT

INP - News of the Day

TEHERAN

INP - Pathe News

YALTA

ntuckian, discerned potentialities. He had while become Washington contact for Pathe ews. A new editor of Pathe News, coming ng about then, found that there were often usual delays on calls to Pathe's Washington ice. That proved to be because they had to be ayed to Albany.

When Mr. Roosevelt became President Mr. cIntyre became a White House secretary and ng with him Stephen Early, who had been, idently, Washington representative of ramount News. They were of course assist secretaries because the title of secretary onged in fee simple to Louis McHenry we. Mr. Roosevelt had, however, turned to vieland for his public relations staff. They ew their way around, and who.

The nation, and this industry, too, became rkedly aware of Mr. Roosevelt when the ancial crisis that resulted in the closings of banks arrived in the dire year of 1933. That s the first big decision.

The Administration was quickly heard from th the National Industrial Recovery Act and functioning instrument the National Recov- Administration, with General Hugh John- the administrator.

The NIRA and its program was addressed at all American industry, but the motion ture was inclined to take it personally. It was great impingement. The general approach the Act and its program was that, in behalf certain social gains, such as the abolition of ild labor, the establishment of minimum ges and maximum hours, industries would a degree of tolerance under the anti-trust s and would be encouraged to draw up for mselves codes of "fair practise." It was in ashion a sale of indulgences.

The motion picture had no child labor, no urs and wages problems but it did seem to e trade practises, the same of which had had deral Trade Commission attention a while ore. Anyway there was a new awareness of Roosevelt administration in the film business.

Sol. A. Rosenblatt, New York lawyer, was pointed deputy administrator of NRA and signed to the motion picture. A code was drawn, accepted and set to functioning. It had hardly begun when the famed "chicken case" went up to the Supreme Court and the NIRA was killed. Legalistically the expedient had failed, but practically it left deep impress upon all industry, including the motion picture.

That was all, however, only a delay in the Administration program. In turn came the now all but forgotten St. Louis anti-trust case, which failed for the Government, but which was again, in a manner, a postponement of program.

There developed a conviction among observers that the motion picture had been elected, among other industries, to special attentions as a demonstration, because of its publicity position, for the application of regulative principles.

Along came the Temporary National Economic Committee with its industry studies, and conspicuous among them an exhaustive examination into the motion picture. Much of what appeared in the reports to and by that organization, published in ponderous documents in 1937, was to appear again in the bill of complaint in the now still pending over-all anti-

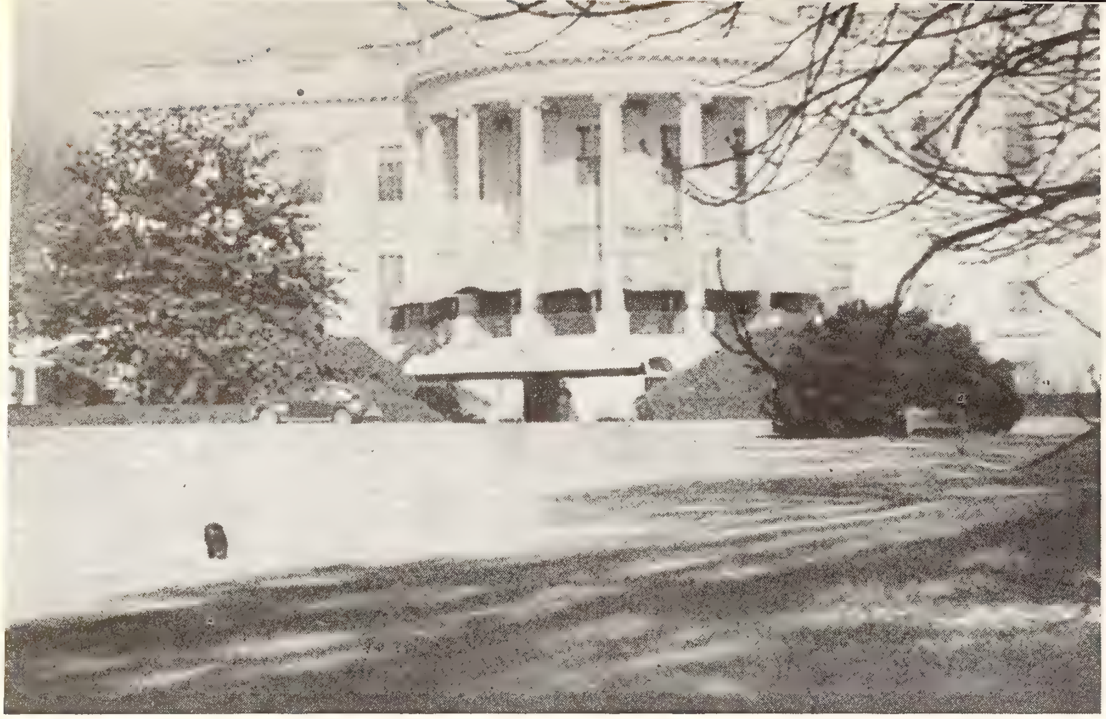
(Continued on following page)

Universal Newsreel

PRESIDENT Harry S. Truman takes the oath of office, administered by Chief Justice Harlan F. Stone of the Supreme Court, as recorded by the newsreels.

Acme

CHECK, representing theatres' March of Dimes collections, presented to President Roosevelt by Nicholas M. Schenck.



LONELY. Fala, the little black dog, and the big white house, in a still from the Pete Smith-MGM short subject released in April, 1943.

Wide World

AT a March of Dimes conference in the White House in October, 1938: the late President, Keith Morgan, George Allen, Joseph M. Schenck and Basil O'Connor.

(*Continued from preceding page*)

trust case, the United States of America vs. Paramount, et. al., filed in 1938. That complaint embodies questioning and charges involving every operation of the organized industry from production, through distribution and into exhibition. It was begun under the attentions of Thurman Arnold, a Yale law professor, put into an assistant attorney generalship by President Roosevelt. Mr. Arnold, since promoted out to a judgeship, was notable for his social theories and such works as his "Folklore of Capitalism."

The keynote of approach for the motion picture as an industry among industries had been sounded in NRA and continued, as it does yet today. The semi-truce of the Consent Decree is an interlude.

While his attorneys general were proceeding in the courts, President Roosevelt was building and continuing a cordial relation with the motion picture as a medium. He enjoyed a highly cooperative attention from the newsreels and on occasion motion picture personages were received at the White House.

Will H. Hays, as president of the industry's trade association, had established relations early and Mr. Roosevelt was in touch with the screen.

Many of the more articulate figures in Hollywood began to find themselves in growing alignment with the administration and approving the social designs of the President.

The highly important industry-Government relations of the War Activities Committee were originated considerably under Roosevelt auspices, when as the committee was organizing, just after the Pearl Habor attack, its chairman, George Schaefer, sent a resolution to the President asking for a coordinator of Government films and film projects. The appointment of Lowell Mellett followed. Some of Mr. Mellett's assistants became militants in behalf of their ideologies, with results more annoying than effective.

Washington became well dotted with film making departments of bureaus and in behalf of bureaucrats, each with his interpretation of the New Deal and its philosophies, often at cross purposes. The most effective product came from Pare Lorenz, of the short-lived U. S. Film Service, with his "The Plough that Broke the Plains," dustbowl message, and "The River," which was calculated to support the policy put into execution with the vast Tennessee Valley Authority. Congress did not care for U. S. Film Service and cut off the money.

The president's son James had rather a career in the pictures. In 1938 he resigned as a White House secretary and went to Holly-

(*Continued on page 14, column 3*)

Tributes . . .

WILL H. HAYS: *"The industry salutes th memory of President Roosevelt . . . rededicate its all for winning the war . . . and peace.*

FRANK C. WALKER: *"A tragic thing. . . He was my chief and my friend."*

N. PETER RATHVON: *"Our leader knew vi tory . . . is assured."*

NICHOLAS M. SCHENCK: *"The greate shock of my life. . . . "*

BARNEY BALABAN: *"A world bereaved. . .*

HARRY M. WARNER: *"I share the feeling personal grief of all Americans."*

NATE J. BLUMBERG: *" . . . such a loss ca not be expressed in words."*

JACK COHN: *" . . . staggering blow . . irretrievable loss."*

EDWARD RAFTERY: *"Real international loss*

WILLIAM C. MICHEL: *"Overwhelming grief*

GEORGE J. SCHAEFER: *" . . . too early appreciate fully the significance. . . . "*

Cosmo & S

SPYROS SKOURAS, president of 20th Centu Fox, escorts Mrs. Eleanor Roosevelt at an exhib

Brigadier General Elliott Roosevelt and bride, Faye Emerson Roosevelt, Warner st

'ndustry Pauses to Mourn Roosevelt

'T FIRST in shocked disbelief and then in the smay of comprehension, the motion picture custry received the news of the death of resident Franklin Delano Roosevelt as the isiness day neared its close on Thursday, pril 12. Work was suspended at the home fices in New York and at the studios. Thea- es throughout the land cut into their pro- ams as the people of the motion picture orld mourned the passing of the best friend ey had ever had in the exalted position.

New York offices and the studios in Hollyood were closed all day Saturday, and thea- es darkened their screens until 6 o'clock the ening of the day of funeral services at the 'hite House in Washington, where the body the President reposed en route from the eathbed at Warm Springs, Ga., to the ances- al home along the Hudson River in Dutchess ounty, at Hyde Park, N. Y. Many theatres mained closed throughout that day and eve- ng.

All studios in Hollywood, acting indepen- ently, had stopped production within an hour ter the news of President Roosevelt's death as received. Quiet descended upon the long- awn strife of the studio strike as picket lines ere withdrawn.

Most of the film exchanges that normally main open on Saturday were closed for the ty.

Attendance at theatres over the tragic week- d, aside from the closing period, was the nallest in years as the grieving populace can- lled its social and entertainment activities.

Stars of the screen and radio joined in a oadcast program to the nation April 15, the y of the funeral at Hyde Park.

Beginning Monday, the public slowly re- rned to the theatres, and the wheels of the dustry began to pick up speed as the people the trade turned to the future and pledged ll support to Harry S. Truman, new Presi- ent of the United States, and intensified their rticipation in the war effort on the eve of e Seventh War Loan campaign.

Acme

STARS who appeared in the RKO release, "Forever and a Day", present a scroll to President Roosevelt pledging the profits of the picture to the National Foundation for Infantile Paralysis. At the White House in March, 1943: C. Aubrey Smith, Roland Young, Brian Aherne, Mrs. C. Aubrey Smith, Ruth Warwick, Lady Hardwicke, Victor Saville, associate producer, Sir Cedric Hardwicke, Basil O'Connor and N. Peter Rathvon, president of RKO Radio Pictures.

JAMES ROOSEVELT, in 1939, visiting exhibitors of the country in behalf of his Globe Productions, a United Artists production company, chats with John Danz and Frank Newman in Seattle.

Harris & Ewing

FRANK COMERFORD WALKER, head of the Comerford circuit, receives his commission as Postmaster General from President Roosevelt at the White House.

'ewsreel Special Spans Nation

At 4:35 P.M., Eastern War Time, Thursday, pril 12, 1945, President Franklin Delano oosevelt died in a small cottage at Warm prings, Ga.

At 5:49 P.M. that day, the news was broad- ıst to a shocked nation.

At 1:15 P.M., Friday, April 13, a span of hours, a special newsreel release, one full eel in length, was thrown upon the screens of eatres in New York, Washington, Boston, Buf- lo and Albany at about the same time. Hours efore, planes were winging across the face of e nation, carrying prints of the newsreels' pecial release to all the theatres of the coun- y under the highest Government priorities. ationwide coverage was achieved by Sunday, pril 15.

Thus did the five newsreels fulfill their mis- on, in presenting the graphic record of per- aps the most dramatic news event in 80 years, nce President Abraham Lincoln was assas- nated in Ford's Theatre in Washington, April 5, 1865.

The newsreel companies were just making up their releases for the following Tuesday when they received the flash on April 12. Work on the regular copy was suspended and the staffs swung into an all-night and into-Friday endeavor which produced the film record of the President's public career from 1910 to his last speech in Congress less than a month ago.

The five newsreels, Pathe News, Movietone News, Paramount News, Universal News and News of the Day, compressed their screen biographies into some 700 feet of film each.

All reels Tuesday were devoted to the funeral services at Washington and Hyde Park and to the first message of President Truman to the joint session of Congress Monday.

From 5:49 P.M., Eastern War Time, April 12, to the close of the Sunday broadcasts, April 15, commercial advertising was erased from the air as the radio networks told the story of the life and death of President Franklin Delano Roosevelt. In news bulletins, commentaries, dramatic presentations and addresses by prominent people from the capitals of the United Nations, the radio bombarded the populace for three and a half days with information about the first man to hold the office of the Presidency for more than two terms. Minimum sponsor identifications were permitted on those shows which could be presented in keeping with the tragic occasion. All light entertainment and comedy shows were cancelled.

Normal activities of the networks were resumed Monday morning with salutes to Harry S. Truman, new President of the United States, and pledges of support for the successful prosecution of the war.

The motion picture industry entered completely into the radio observance of the occasion. The National Broadcasing Company paid a two-hour tribute to the late President on the night of April 15, with the Hollywood Victory Committee and the Association of Motion Picture Producers in Hollywood participating.

The nation's press devoted its huge newsgathering and writing facilities to complete coverage, dropping much display advertising.

HOME FOLKS WATCH TRUMAN TAKE OATH

Newsreels Take Ceremony to Missouri; New Chief Friendly to Industry

by WILLIAM G. FORMBY

A motion picture business journal editor in Kansas City, Mo., for 12 years, Mr. Formby observed Harry Truman's career from presiding judge of the Jackson County Court to the Presidency.—Ed.

The newsreels played their most important first runs this week in the valleys of the Missouri and the Mississippi as the home folks saw neighbor Harry Truman become President of the United States.

They watched quietly in the dark of big theatres and tiny ones as the Missouri farm boy stood resolute and solemn while Chief Justice Harlan Fiske Stone intoned the words that made him the first Chief Executive from the state of Missouri. They heard him respond in his flat, sincere farm voice. He promised to uphold the Constitution of the United States.

Then the Folks Went Home

Then the folks went back home to the upland tables of the north, to the foothills of the Ozarks in the southwest and to the low-lying river bottoms of the extreme southeast; back to homes in St. Louis and Hannibal, in Kansas City and Joplin and Booneville, in Doniphan and Chillicothe and Lamar and Independence.

The new President pertains to a life that is still of the land, black river bottom loam where the lush corn grows so fast you can hear the opening blades whispering through the sweltering summer nights, and the heat rays dance at the top of every rise in the pastures. It is where people are folks and the motto "God Bless Our Home" that hangs on the wall is not an antique but a treasured, honored avowal. It is where the cities are close to the country and the towns are country.

Out in Jefferson City, some of the official folks pointed to the state motto and said that it had been his Golden Rule through his political life: *Salus Populi Suprema Lex Esto*—Let the Welfare of the People be the Supreme Law.

There Were Many Who Agreed

And many were those in this business of the motion picture who agreed. There was Elmer Rhoden and Arthur Cole, greying representative of the industry in Kansas City, who had encountered Mr. Truman's interest in the motion picture industry in campaigns of philanthropic enterprise. There were those who in business had occasion to know him and to know of his work, such as Ward Scott and Ralph LiBeau and Clarence Schultz and Bob Withers and Bill Truog; such as H. J. Griffith and Tom Edwards and Dick Biechele and Frank Hensler, and many, many others.

They could testify that kindness and consideration and graciousness were not suddenly acquired when Mr. Truman took the oath

That attitude of understanding cooperation was displayed toward the news cameramen when they photographed the new President as he took the oath of office at 7:08 P.M., April 12, 1945, in the Cabinet Room of the White House in Washington. The room is oblong in shape, and it had been prepared so that the ceremony was to take place on one of the long sides. With his usual thoughtfulness, when discussing the arrangements with Anthony Muto, who makes newsreel arrangements for important events, he said he wanted President Roosevelt's entire Cabinet in the picture with him.

Changed Setting for Newsreels

Pointing out that the distance across the room to the cameras would not be enough to permit the whole Cabinet to be shown, Mr. Muto explained because of camera angles that only by moving the ceremony to one end could such a picture be taken. Quick to see, Mr. Truman agreed, and the whole setup was moved. While he was Senator, and later as Vice-President, he was cooperative with the newsreel photographers.

It is considered significant that the first son of Missouri to become President comes from the first state to write into its constitution specific guarantees of freedom of the screen as a means of communication, along with the press, the radio and public assembly.

A gregarious man, the President combines a mild and retiring manner with considerable personal showmanship. He is an excellent pianist, preferring the classics. On occasion, however, he has been known to burst into more plebian strains. He gathered a group of good companions in his penthouse apartment atop the Muehlebach Hotel in Kansas City on election night, November 7, 1944. When the returns proved that the ticket was in, Mr. Truman wandered away from the crowd. He strolled over to the piano and presented an impromptu concert which, on reliable authority, included "Oh Susannah."

Although a representative of the common people, President Truman's taste is Bourbon—sparingly, with puddle water.

Considered a Conservative

Evaluated as a conservative, he probably will embark on no crusades against any industry. He is known to disagree with Attorney General Biddle's approach to the anti-monopoly program, and it is expected there will be a more conservative trend in that direction.

He probably will not stand for oppression of small business, however. As a member of the Interstate Commerce Committee, Mr. Truman observed the many efforts of former Senator (now Representative) Matthew M. Neely of West Virginia to obtain enactment of his block-booking legislation. Convinced that it would afford relief to the little man, he voted, with a majority of the Senate, to pass the legislation on July 19, 1939. However, he did not take a very active part in pressing it.

A story of interest to the film business comes from the Democratic National Convention last summer in Chicago, and repeated in newspapers this week. Mr. Truman insisted that he did not want the vice-presidential nomination, but agreed to accept when President Roosevelt added his personal appeal in a telephone conversation.

"Why not go to a night club and have a drink to quiet your nerves?" someone suggested.

"No," replied Mr. Truman, "I'm going to see a movie."

Roosevelt

(*Continued from page* 12)

wood with Goldwyn Productions, Inc. Ther
came Globe Productions, to do everything fron
pictures to exhibition to broadcasting. Nex
he became identified with the Mills Novelt
Company, makers of juke boxes, in a Glob
affiliation under the name of Soundies Cor
poration of America. A week later youn
Mr. Roosevelt resigned from the Soundie
presidency.

Inevitably review of Mr. Roosevelt's motio
picture relations brings in the personality o
Frank C. Walker, known to the land in hi
Cabinet position and to this industry as th
head of the big Comerford Circuit, titular hei
of his uncle, the late Michael Comerford. M
Walker's connection began when Mr. Roose
velt was in Albany and became official wit
the treasurership of the Democratic Nationa
Committee for the first Roosevelt campaig
The softly spoken, hard thinking Walker be
came successor to James A. Farley as Post
master General. Despite Mr. Walker's ex
hibition connections his Roosevelt relation ap
pears to have had no motion picture signifi
cance.

¶ Also in the instance of Joseph P. Kenned
there was important contact with an erst
while motion picture personality, but again wit
no motion picture connotation in the relatio
The Kennedy connection got well under way i
the days of the first campaign when his emis
sary and super-secretary, Edward Moore, wer
aboard a yacht with the candidate off the Ya
kee coast.

Mr. Kennedy had F.B.O., Pathe and Firs
National careers behind him and a fortune i
hand. He went on a trip to the British Isle
and James Roosevelt, son of the President, wa
a guest. When Mr. Kennedy came back h
was the founder of the interesting enterprise
Somerset, Ltd., and possessor of the fame
and most honorable brands of Haig & Hai
and John Dewars. He became in successio
chairman of the Securities and Exchange Com
mission, chairman of the Maritime Commis
sion, and then Ambassador to the Court of S
James's.

¶ Somewhere along the line of this progre
sion comes romance and the discovery th
the President's daughter, Anna Roosevelt Dal
and a diligent up-standing White House corr
spondent, John Boettiger of the *Chicago Tri
une,* had become enamoured, engaged, marrie
The situation, what with Mr. Boettiger repor
ing to the *Chicago Tribune,* had become delicat
at least. Mr. Kennedy is said to have seen
way out and recommended the valiant youn
journalist to the Motion Picture Producers an
Distributors of America, Inc., where presentl
he was employed as an assistant to the pres
dent. It is reported that Mr. Roosevelt ap
proved the appointment. Mr. Boettiger we
thence to Mr. Hearst's *Seattle Post-Intellige
cer* and on to his present post with the Arm
In his motion picture connection he serve
the industry with constructive White Hous
contacts.

The latest impingement of the motion pi
ture upon the White House family came ear
this year with the marriage of Elliott Rooseve
to a Hollywood actress, Faye Emerson.

The impetus which President Roosevelt ga
to the use of the motion picture medium, a
his encouragement of a consciousness of t
film's place in records for history are likely
survive in influence. The propagandistic pre
sures of his followers addressed at the scre
tend to wane.

WAR ACTIVITIES COMMITTEE
MOTION PICTURE INDUSTRY
1501 Broadway, New York 18, N. Y
In cooperation with the War Finance Committee
of the United States Treasury Department

MIGHTY
7th
War Loan

Hats Off . . .

TO 3,327 GREAT SHOWMEN!

WE of your War Activities Committee would like personally to thank every one of you who did such outstanding work in the Sixth War Loan Fan Magazine Contest. We realize the time and effort you put in on your campaigns. Your entries showed that! Yet time and the start of the even bigger Seventh deprive us of that pleasure.

But we can tell you this.

Not only is the Treasury Department highly grateful for your effort. Not only do they look again to you for leadership in helping make the Seventh War Loan an even mightier triumph. But . . . and this is something we know you'll be truly proud of . . .

The motion picture industry's campaign for the Seventh War Loan will be completely and precisely patterned on your expert showmanship in the Sixth!

In other words, the Seventh War Loan will be

THE SHOWMEN'S SEVENTH!

A real theatre man's campaign!

MAKE TOP FILMS 90 MINUTES, CIRCUIT EXECUTIVES INSIST

IT IS the considered opinion of half a hundred circuit executives of the United States and Canada that ninety minutes is the ideal running time for an "A" feature.

The recommendation, based on practical experience in the operation of some 2,500 theatres, was made in response to a letter of inquiry addressed to these executives by Leslie Fenton, president of Mutual Productions, as he prepared to produce "Pardon My Past" for Columbia release.

Only two of the circuit operators responding to Mr. Fenton's query suggested a running time as low as 70 minutes, and only very few recommended pictures running more than 100 minutes.

It is pointed out that pictures of 90 minutes permit of better program development, and the comments tend to bear out previously expressed exhibitor opinion in vigorous opposition to over-long features.

In the issue of March 10, last, MOTION PICTURE HERALD published an article indicating that long pictures were getting longer and more numerous, and that short pictures were getting shorter and fewer.

HERBERT ALLEN: Unless a picture is a tremendous success, like "Going My Way," anything longer than 90 minutes is a great handicap. Most of the pictures are double billed in the surburbans, and in small centers, and even in some of the first runs.—*Premier Operating Corporation Limited, Toronto, Ontario, Canada.*

JOHN BALABAN: I do not believe that any exhibitor can tell you the right number of minutes for a feature picture to run.

I do believe from my contact with exhibitors that our main objection to long pictures is that a great many of the pictures produced in the past few years were unnecessarily long and could have been of shorter length.—*Balaban & Katz Corp., Chicago.*

CARTER T. BARRON: Generally speaking, we have found that features, which exhibitors profitably refer to as an "A" picture, with a running time of 85 to 100 minutes in which the producer has eliminated all scenes except those dealing directly with the action and development of the plot, to be the most satisfactory, both to the public and to the Collector of Internal Revenue. —*Loew's Eastern Division of Theatres, Washington, D. C.*

E. C. BEATTY: The opinion of all our people seems to be that 90 minutes is the most effective length for the better pictures, and around 70 to 80 minutes for the lesser pictures. Of course, there are some super productions which I believe, of necessity, have to run somewhat longer, but 100 minutes should be the absolute limit, in our estimation.—*W. S. Butterfield Theatres, Inc., Detroit.*

J. M. BENAS: To the best of my knowledge and past experience have found that a feature motion picture running for about 90 minutes is just about right, and usually goes over well with a movie-going public.—*Skouras Theatre Corp., New York.*

SAM BENDHEIM, JR: It is our observation that the vast majority of pictures can tell their story in 90 minutes, and we believe that wherever possible the film should hold to this length.—*Neighborhood Theatre, Inc., Richmond, Va.*

BENNY BERGER: It is my opinion that a feature should be not less than 75 minutes, and not more than 90 minutes.—*Berger Amusement Co., Minneapolis.*

JOHN BERTOLERO: A two-hour show, including news and short subjects, is plenty. —*Black Hills Amusement Co., Deadwood, S. D.*

JOSEPH BLUMENFELD: Our opinion is that a film running between 85 and 90 minutes is the most desirable length for many reasons.—*Blumenfeld Theatre Circuit, San Francisco.*

WILLIAM BORACK: It would be my suggestion that the normal length of any feature should be about 80 minutes. This would give the exhibitor an opportunity to build up a fine front show with outstanding shorts, which are always available.—*Northio Theatres Corp., Cincinnati.*

ROY E. CHURCHILL: Mr. Keys of our booking department gives, as his opinion, that the ideal feature length is 90 to 100 minutes.—*Midstate Amusement Corp., Walla Walla, Wash.*

G. J. DUREAU: We believe with the exception of Westerns and occasionally a few other pictures that the ideal length of a feature is 90 minutes. — *Paramount-Richards Theatres, Inc., New Orleans.*

JOHN DANZ: As far as our theatres are concerned we have learned that we have to adapt ourselves to whatever length pictures the exchange gives us. Personally I think a picture should not be over 100 minutes, if possible, or less than 70.—*Sterling Theatres, Inc., Seattle.*

MARTIN B. ELLIS: I believe the most desirable length for a feature production is approximately 90 minutes.—*A. M. Ellis Theatres Co., Philadelphia.*

HAROLD J. FITZGERALD: In my opinion, the film length should not exceed six or seven thousand feet in length.—*Fox Wisconsin Amusement Corp., Milwaukee.*

JOHN J. FRIEDL: It is my honest opinion that pictures should be confined to approximately 90 minutes. Eighty minutes is even better, but some of the real hits in recent releases have been all the way from 80 to 94 minutes.—*Minnesota Amusement Co., Minneapolis.*

CHARLES R. GILMOUR: The current length of features has caused us a considerably amount of difficulty. We believe that the bigger pictures should be limited to 90 minutes.—*Gibraltar Enterprises, Inc., Denver.*

H. J. GRIFFITH: Judging from my personal contact with theatre patrons and unsolicited comments registered in our theatre lobbies, I believe the majority of our customers seem to be better satisfied with features running from 90 to 100 minutes in length.—*H. J. Griffith Theatres, Kansas City, Mo.*

JOHN J. HARRIS: It looks to me like from 90 to 100 minutes is OK. It isn't the length of the picture, but how good it is that's important.

If it's good, it can be short or long—but it *must* be good!—*Harris Amusement Companies, P burgh.*

F. J. HIGGINS: It is my opi that the length of a comedy should not excee minutes. A great many comedies in the past h been spoiled entirely through the repetition of s comical sequence which would be remembered talked about by the patrons, much more, if it just shown once.—*Prudential Circuit, New Y*

E. J. HUDSON: Eighty min should be the maximum unless the story is of s magnitude in action and necessary sequences motivation and plot exposition that more foot is required. — *United Detroit Theatres Co Detroit.*

GEORGE KERASOTES: "A" tures, 90 minutes. "B" pictures, 75 minute *Kerasotes Theatres, Springfield, Ill.*

J. LIEBERMAN: We find it m advantageous to play feature subjects that between 80 to 90.—*B. T. Theatres, St. John, N*

M. A. LIGHTMAN: As to length of "A" features, frankly I think about minutes is the ideal length normally for this cl of production. Under the circumstances I thin producer would be entirely justified in cutting to 80 minutes.—*Malco Theatres, Inc., Memphis.*

ROBERT L. LIPPERT: I feel t 80 minutes is a perfect time for feature prod tions.—*Robert L. Lippert Theatres, San Francis*

ARTHUR H. LOCKWOOD: I wo say that the most desirable length for a feat production is 80 to 85 minutes.—*Lockwood a Gordon Enterprises, Inc., Boston.*

E. M. LOEW'S THEATRES: T desirable length of a feature production is minutes.—*Boston.*

MICHAEL MANOS: The length any picture depends upon the story.

Therefore, superb attractions where each det is worked out to the fullest satisfaction of t theatre-going public should not run less than 1 minutes.

It is my belief that top attractions should r anywhere from the above-mentioned time to t hours.—*Monessen Amusement Co., Inc., Gree burg, Pa.*

RICHARD MAYERS: Regardi our opinion on the most desirable length for feature production, we believe that 90 minut is a proper and sufficient length for 90 per ce of feature attractions. Based upon many yea of theatre experience and with what we belie is a truly objective analysis, we have come the conclusion that a complete show should n exceed two hours of running time. And, in t same manner, it should not be much less th two hours.—*William Goldman Theatres, In Philadelphia.*

SIDNEY MEYER: Insofar as o operations are concerned, it is always most d sirable that feature pictures not exceed 90 minut in length. We operate a strictly single featu policy and endeavor to arrange a show of approx mately two hours.—*Wometco Theatres, Miami.*

E. MILES: It is our experience t features between 70 and 80 minutes in length gi better program placement. In this area at lea double billing is prevalent and few features inde are strong enough to run as a single bill.—*Mi western Booking Agency, Columbus, O.*

PERMITS PROGRAM BALANCE

M. A. MOONEY: A picture with to 90 minutes of running time can be used cessfully in a single feature situation which ally runs a two-hour program by adding a good iety of short subjects, and in double feature ıations where the programs are usually held to ee hours an 80 to 90-minute picture can be d to best advantage. I agree that certain stories l scripts must run longer than this in order to their story but these cases are in the minority. *-Operative Theatres of Ohio, Inc., Cleveland.*

HUNTER PERRY: 90 minutes.—*minion Theatres, Inc., Charlottesville, Va.*

E. C. RHODEN: I canvassed our oking department to see just what in their inion would be the most popular running time of feature film, and I find that the consensus runs 90 minutes.—*Fox Midwest Amusement Corp., nsas City, Mo.*

M. A. NAIFY: Relative to the ngth of feature attractions, from my wide experice operating theatres, I would say that 90 mines is about the ideal running time. Our theatres e operating on a basis of part time single bill d part time double bill policies, and I say 90 inutes is ideal inasmuch as if the picture turns t to be an outstanding attraction and can be ayed on a single bill basis, it gives you an oprtunity to round out a two-hour program with me handpicked short subjects.—*T. & D. Jr. nterprises, Inc., San Francisco.*

FRANK L. NEWMAN, SR.: I feel at a picture should not run more than 90 minutes, ill there is always the exception to any rule, d I cannot help but remember "Gone With the ind." I believe that attraction ran nearly four urs and I must admit that I was highly enterined and thrilled every second.—*Evergreen heatres Corp., Seattle.*

R. J. O'DONNELL: I must agree ith you and Hollywood's opinion that some stories quire more film in telling than others. However, the case of fine high grade top bracket "A" ctures of a comedy nature, in my opinion, the eal length would be 75 minutes. This would give e exhibitor an opportunity to amplify his program the extent that it could be a help to the feature cture instead of a hindrance.—*Interstate Circuit, c., Dallas.*

LOUIS W. SCHINE: It has been y opinion that a feature should not exceed two urs at any time, and that most advantageous hedule can be made up on features running from to 105 minutes.—*Schine Circuit, Inc., Glovers-lle, N. Y.*

ALEX SCHRIEBER: I would like suggest anywhere from 90 to 100 minutes.—*ssociated Theatres, Inc., Detroit.*

M. E. SHIVELY: The writer prefers ature length at about 90 minutes.—*Mid-State heatres, Inc., Clearfield, Pa.*

EDWIN SILVERMAN: First of l, you have to take as much time as is absolutely ecessary to tell your story concisely. If 90 minutes necessary, that's the answer, but if you can tell ur story, and do it well, in 60 minutes, the latter me would be preferable.—*Essaness Theatres orp., Chicago.*

CHARLES P. SKOURAS: General- speaking, my opinion is that the less important oductions should run from 75 minutes to 90 inutes and the more costly and impressive picres should run from 90 minutes to 110 minutes.—*ational Theatres Amusement Co., Los Angeles.*

N. A. TAYLOR: There is no question that, on hit pictures, millions of dollars are being lost on turnover at the box office because of overlong pictures. My conclusion is that an "A" picture should run for about 75 minutes at most.—*Twinex Century Theatres, Toronto.*

J. F. VOGEL: A picture 90 minutes long is ideal. If it is a good picture, weekend business improves when the show is not too long, especially in double-feature houses.—*Loew's, Inc., New York.*

FRED WEHRENBERG: The length of features, I would say, should be about 80 to 90 minutes. I rather think that any story can be told in that length of time. I have contacted quite a number of theatre owners, and we have discussed the curtailment of footage by the Government at our association meetings and the above length was the consensus.—*South Side Amusement Co., St. Louis.*

FORREST WHITE: From my experience with both the movie-going public and the exhibitor I find the most desirable length for any picture is from 85 to 90 minutes.—*Ind-Ex Booking Service, Dallas.*

K. LEE WILLIAMS: Our opinion for length of a feature of this type to use on our circuit would be 90 minutes.—*K. Lee Williams Theatres, Inc., De Queen, Ark.*

MARC J. WOLF: In our circuit, with few exceptions, we are entirely single feature. We find that features running between 70 and 80 minutes work out to the best advantage.—*Y & W Management Corp., Indianapolis.*

O'Connell, Loop Owner, Protests WMC "Delay"

Jack O'Connell, owner of the Loop theatre, Toledo, late last week protested to Paul V. McNutt, director of the War Manpower Commission, against the "delay" in rendering a decision on his appeal against the closing of his house by pressures, in obedience to the curfew.

Mr. O'Connell was forced to close when the projectionists' union refused him an operator. Previously he had withstood official remonstrances, and sanctions employed by distributing companies withholding product. He had defied the curfew edict, maintaining it illegal and unnecessary.

The appeal, he said, was "on the definite question of the authority of the area director to order me to close my theatre." He wrote Mr. McNutt that "while your stooges are kicking this question around, my theatre remains closed. We are simple and somewhat gullible folks out here in Ohio and Indiana, but we have heard of the 'runaround'."

"Enchanted Cottage" Opening At New York Astor April 27

RKO Radio's "The Enchanted Cottage" will begin an extended run engagement April 27, at the Astor theatre, New York. Robert Young, Dorothy McGuire and Herbert Marshall are costarred. John Cromwell directed and Harriet Parsons produced. The film follows the three-month run of Samuel Goldwyn's Technicolor feature, "The Princess and the Pirate" at the Astor.

Paramount Transfers Managers

Paramount has transferred Harry Haas, exchange manager, from Denver to Charlotte, S. C., and Chet Bell, from Los Angeles to Denver. Mr. Haas succeeds Scott Lett, who has resigned. The announcement was made in New York last week by Charles Reagan, vice-president in charge of distribution.

Grant Argentina Raw Stock; New Parley June 7

Coming out of quarantine for the home stretch of the war in Europe, Argentina's request for film raw stock arrived after allocations for the second quarter of 1945 had been established and as War Production Board officials and distributor representatives were approaching companies for the third period. The new adherent to the cause of the United Nations is henceforth to get her proportionate share of United States exports on a par with Brazil and other Latin American companies.

Although shipment of film raw stock will be resumed to Argentina in the near future, it was pointed out in Washington this week that the country could not begin to receive its full allotment until the third quarter because the supply for the second period had been assigned. The War Production Board appeared loath to reduce exports to any other foreign country to increase shipments to the new convert. The ban was lifted on instructions from the State Department to the Foreign Economic Administration to accord Argentina equal treatment with all other nations.

It appeared meanwhile that the WPB would retain full control of the supply and distribution of raw stock in this country. Replies were coming in on the WPB query to industry executives asking their views on reduction or relinquishment of the reins and permitting the distributors and producers to scramble for the available stock. Although they had not been officially tabulated, enough responses were believed to have been opposed to relaxation to convince Stanley B. Adams, director of the Consumers Durable Goods Division, that controls should be retained for the present.

The next meeting of the industry advisory committee on raw stock with WPB representatives has been scheduled for June 7 in Washington, at which time information on third quarter allocations is expected to be available.

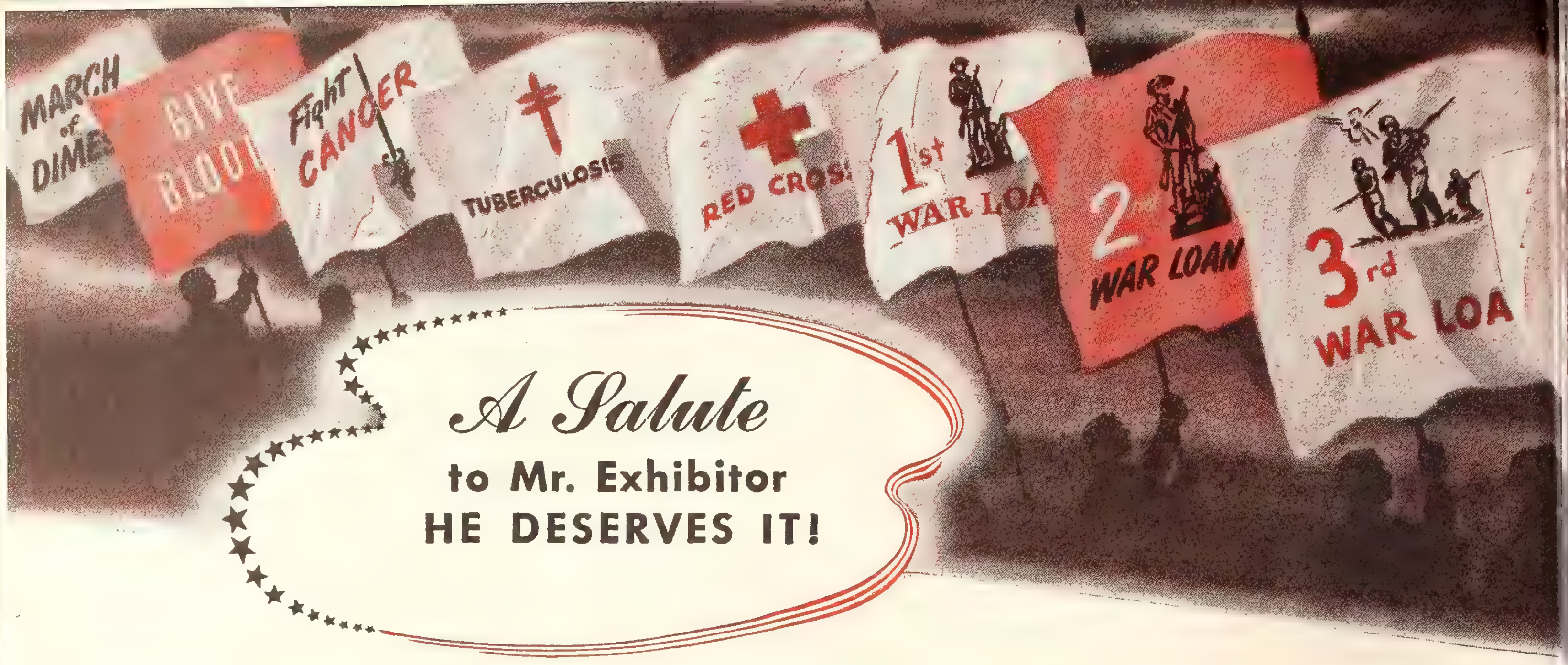
It was reported in New York that several distributors had notified their exchanges to keep prints in circulation for 30 months where they could be held together that long. The general practice in the past has been to retire prints from service at the end of 18 months. Distributor spokesmen declined to confirm the report. If it could be made to work, it was believed the extension of print life would effect considerable saving of raw stock, permitting the companies to order fewer prints on smaller pictures.

Distributors are being held to account for their use of raw stock in the first quarter of 1945. The WPB is asking full reports on footage and the manner in which this was used. When the allocations for that period were being set, it was discovered that several companies were some distance above their quota and they were ordered to make up the shortage from the new allotments.

See Present Theatres Not Affected by N. Y. Code

New York State's building code, affecting film theatres, will remain unchanged in application to existing structures, it is hoped by members of the film industry's advisory committee to the state Labor Department. They are in agreement on the point, after several times considering the present code. In approximately two more meetings, they will complete their study, and forward recommendations to the department.

The committee also agreed that theatres above or below street levels should have fire-retarding stairways within two years of the effective date of a new code. The committee will study the matters of projection booths, new constructions, theatre curtains and open fire escapes.


MARCH of DIMES
GIVE BLOOD
Fight CANCER
TUBERCULOSIS
RED CROS
1st WAR LOA
2nd WAR LOAN
3rd WAR LOA
A Salute
to Mr. Exhibitor
HE DESERVES IT!

Has Mr. Exhibitor don

Sure, but he's just begu

THE GENIAL GENTLEMAN on your right is the greatest salesman in America!

He's sold billions of dollars in War Bonds during six gigantic drives...

He's collected millions of dollars for the Red Cross and poured billions of dimes into the Infantile Paralysis Fund...

And given support by hard work to every other effort that will bring total Victory sooner.

Someday he's going back to just selling motion pictures, but now he's preparing to

MIGHTY
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WAR ACTIVITIES COMMITT
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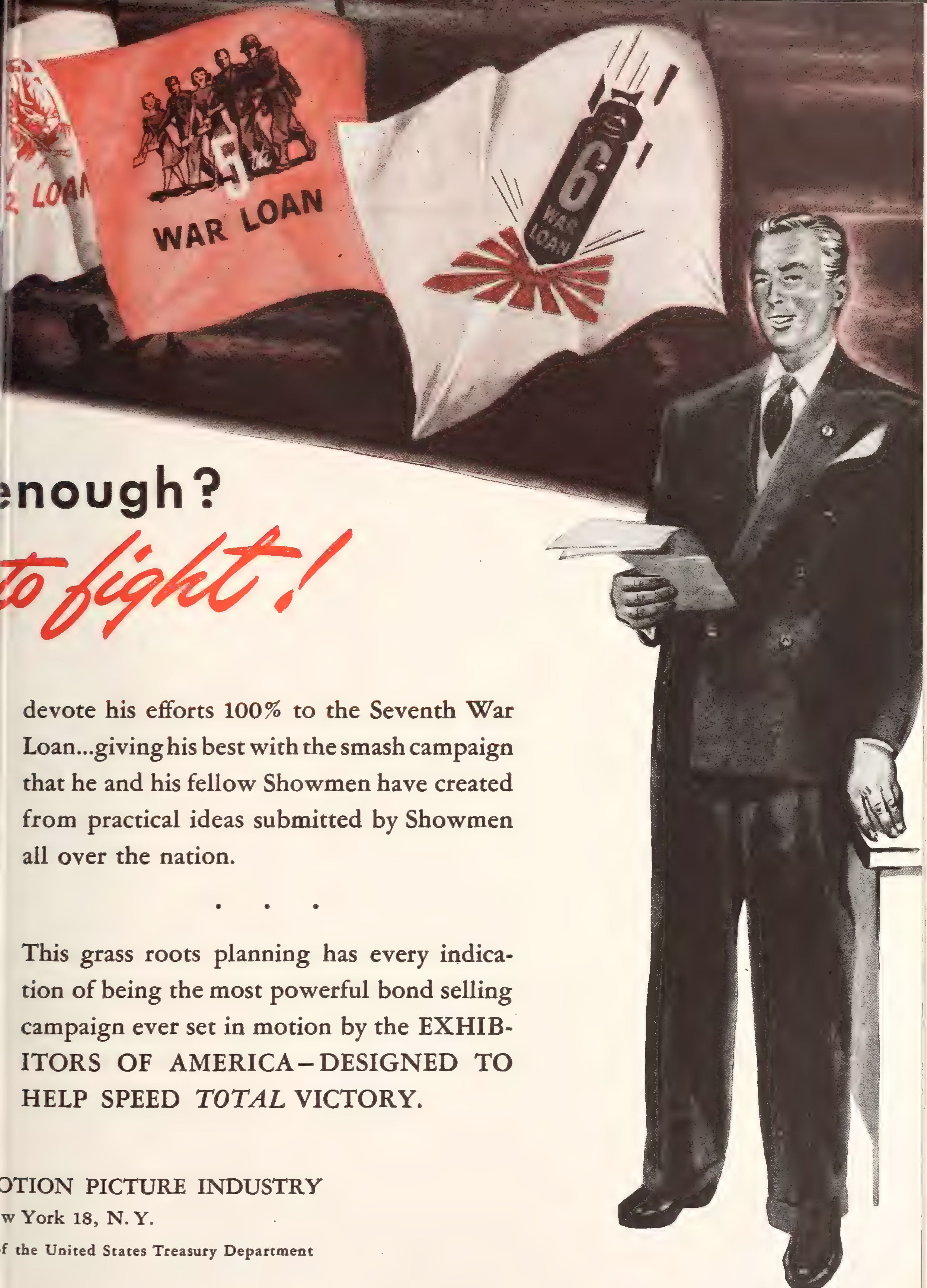
In cooperation with the War Finance C



enough?

to fight!

devote his efforts 100% to the Seventh War Loan...giving his best with the smash campaign that he and his fellow Showmen have created from practical ideas submitted by Showmen all over the nation.

• • •

This grass roots planning has every indication of being the most powerful bond selling campaign ever set in motion by the EXHIBITORS OF AMERICA – DESIGNED TO HELP SPEED *TOTAL* VICTORY.

OTION PICTURE INDUSTRY
w York 18, N. Y.
f the United States Treasury Department

ON THE MARCH

by RED KANN

"HEAVIER Taxes Are Proposed for Ohio" goes one headline. "Michigan Bill for Municipal Taxation" reads another. "Nebraska Proposes Sales Tax" is a third.

These and many others are symptomatic of a situation taking more persistent turn and graver tone as V-E Day looms.

Busy with its war duties and lolling comfortably on its cushy backside, the question is whether the industry is thoroughly alert to the legislative dangers now beginning to pile up. If it is not, most of the states are to their possibilities.

Their law-making bodies are very aware of what will face them when war production tapers off and then dies, when Federal fund-priming begins to recede. They will be on the search for new forms of revenue to meet post-war requirements—roads and other public works, maintenance of veterans' hospitals. They will be on the search for "soft" touches which their legislators feel include motion pictures, as usual. They intend trying admission taxes, censorship taxes, chain taxes, sales taxes and whatever other kind of taxes ingenuity is successful in devising.

Those whose prior experience qualifies them say what has happened to date is a mere trickle, that the trickle will develop into an avalanche, that somewhere along the line the avalanche may submerge, if it does not overwhelm, the industry—unless.

Unless the forces of resistance are marshalled on all sides.

Unless distributors work with exhibitors, and in reverse.

Unless the approaches are crystallized into a single attitude—the attitude that whatever affects one part of the industry affects all of it in any final analysis.

Unless the distributor is wise enough to understand that any unwarranted and unfair levy against the exhibitor is an oblique attack on him too, for he may be next in line.

Unless it is recognized that, for common defense, there must be a common front.

Distributor for exhibitor. Exhibitor for distributor. One interchangeable with the other for this purpose.

It's Worthy

IN that letter of his to all exhibitors—it was his first in quite some time—Harry M. Warner asked showmen "to book and play as quickly as possible a short subject entitled 'It Happened in Springfield'." He added, "I am doing this because I believe it is a motion picture which can do a great amount of good." And later, "You will find the people of your community will welcome it. Church, school and civic groups will support it. It will earn good will for your theatre."

The head of the House of Warner is correct on all these counts. "It Happened in Springfield" is more than a plea for democracy. It shows democracy at work and it strikes hard and forcibly in the cause of religious and racial tolerance and understanding.

The Warner institution is proud of that now widely known New York *Times* comment first published on August 1, 1943, reading "The

for combining good citizenship with good picure-making." The evidence is on the record in many directions. Now it reaches into New England, into Springfield where democracy, on proud and practical display, is recorded for millions to see and hear.

On History's Pages

RUSSELL BIRDWELL, the striptease publicist, herewith plays a return date.

A recent communique from him on behalf of Toni Seven whose photographic profile —neck to waist—forever tilts upward toward light and air, no doubt, tells about "a raging controversy" over her pin-ups in the European theatre of war. Her photos, "and particularly the nightgown shots," are a "distraction to the war effort" and have been ordered removed because "men are taking too much time out to look longingly and lingeringly at Toni's shapely limbs." This, according to *Stars and Stripes* according to Birdwell.

Miss 7 has something to say about this: "The boys are fighting for a symbol—and that symbol is a girl at home. If I happen to be that symbol to some of them, then they are going to continue getting my photographs as often as they want them, commanding generals to the contrary notwithstanding."

It embellishes history to learn that what the boys are fighting for is Toni in her nightgown.

■■ Bert Millhauser writes scripts for mystery and detective yarns—"The Suspect," "Enter Arsene Lupin" and others for Universal. From his creative chamber of horrors in a very pleasant home in Beverly Hills, he has now turned out a second novel which he calls "Whatever Goes Up." Doubleday, Doran will publish along with this foreword dedicated to the author's father, a former New York City policeman:

"To the memory of Lieut. Isaac Millhauser, Police Department, New York City—1888-1934 —who wouldn't have believed a word of it."

Millhauser, who knows his foods and his wines so well his friends are inclined to rue the day he accepts their invitations, has a sense of humor.

He also has a brother-in-law named Si Seadler. A sense of humor appears to run in the family.

■■ From a Coast paper:

"Lew Landers was divorced yesterday by his wife, Mrs. Carmen Landers, on grounds she had to play second fiddle to director's hobby of miniature trains."

With Landers directing, no doubt.

■■ Description of a "super yes" man:

One who nods "Yes" through sheer force of habit even when the studio head says "No."

■■ *Hollywood put its very best foot forward and kept it there for two solid hours over the air Sunday evening with its dignified memorial to Franklin D. Roosevelt.*

It was a sterling and from-the-heart tribute, geared always to impeccable taste. A salute to the Association of Motion Picture Producers and the Hollywood Victory Committee, in collaboration with the National Broadcasting

N. Y. Operators To Demand 25% Wage Increase

New York projectionists, members of the c try's strongest projectionists' union, Local 30 the International Alliance of Theatrical Stage ployees, will at the end of the summer be asl the city's 500 contract-bound theatres for a 25 cent wage increase, it was indicated this week.

The ten-year contract ends August 31. The contract, Local 306 has decided, must not only the increase, but also provisions for time and half pay for seven designated holidays, five per year sick leave, three-week vacation with per year for members with five or more year service.

The provisions, it was estimated, would $2,000,000 yearly to theatre costs.

Projectionists in Loew's and RKO circuit ne borhood houses now receive $66.26 per week what amounts to a 28-hour week, since six men assigned to each booth for 84 hours of opera and the men work in pairs. This is besides an ditional $4.14 granted early last year in the f of an extra hour of overtime work for each of six men weekly.

Projectionists in de-luxe houses receive $8 per man with 14 men required for each booth; t are also overtime provisions. Scales in other York circuit and independent houses are somev lower than in the Loew and RKO theatres.

About 160 Local 306 members are out of w or unemployed in the sense that they are not signed to any theatre on a permanent basis bu is understood that their earnings in some cases higher than those permanently assigned.

Balaban & Katz 1944 Net Is $1,744,130

The Balaban and Katz Corporation, Chicago, a net profit of $1,744,130 during the year enc January 1, 1945, compared to a 1943 net of $1,8 060, stockholders were informed at the annual m ing Tuesday. The profit is equal to $6.63 a sh against $7.16 in 1943.

Assets as of January 1 were $2,811,982, aga liabilities of $2,113,353; assets of January 1, 1 were $2,816,105 and liabilities $2,796,330.

During 1944 the corporation reduced its fi obligations $1,570,128, against $737,057 in 1 John Balaban, secretary-treasurer, addressed stockholders. No changes in officers were m

Roy Rogers Aids Bond Drive, Visits Service Hospitals

Participation in the Seventh War Loan d activities and visits to Army and Navy hospi are highlights in Roy Rogers' current series personal appearances which began April 12 Washington, D. C., where he appeared at Rodeo at the Uline Arena. Mr. Rogers visited Walter Reed Hospital and the Navy Hosp Following his visit to Washington, Mr. Ro will appear in Cleveland, Pittsburgh and Pro ence, where hospital appearances and War B activities are scheduled.

New Jersey Motoring Film Judged Best On Safety

"X Marks the Spot", produced by the Jersey Motor Vehicle Department, has been juc best safety film of 1944, by a motion picture c mittee of national safety authorities. The pic is being shown in the state's theatres. It facts and entertainment. Its production has ea the Department commendation from the s legislature.

Represents Brazil Company

Lazar Kitchner, president of Roas & Comp New York, returned recently from Brazil, wh his company was appointed sole purchasing a

WEBSTER'S DICTIONARY

Webster Says:

he Showman Says:

Help Speed Total Victory

"Assist
the onward surge
of the complete
overpowering
of all enemies"

No one compares with the American Showman for delivering slogans that "Sock and Sell." He uses language that is clear and direct and carries tremendous popular appeal. That is why, since this is Total War and America has *one* enemy . . . whether he fights in Europe or Asia . . . the Nation's Showmen have adopted the ringing slogan that will best urge the movie-going public to buy more bonds than ever before in the Mighty Seventh War Loan.

HELP SPEED TOTAL VICTORY!

MIGHTY
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WAR ACTIVITIES COMMITTEE • MOTION PICTURE INDUSTRY
1501 Broadway, New York 18, N. Y.
In cooperation with the War Finance Committee of the United States Treasury Department

INDUSTRY CANADA'S BEST BOND SELLER

Prepares for Eighth War Loan; Effort Is Lauded by Finance Minister

by W. M. GLADISH
in Toronto

Canadian industry men and women, long in war experience, have become almost automatic in their cooperative support of the Dominion Government's drives for public war financing. Since early in 1940 seven War Bond campaigns have been tucked away and the industry from coast to coast, under the general chairmanship of J. J. Fitzgibbons, president of Famous Players Canadian Corporation, is prepared for the Eighth Canadian Victory Loan. The drive will open April 23 with a quota of $1,600,000,000.

The Canadian trade is permanently organized for such wartime projects, all theatre managers and all exchange executives being members of the Canadian Motion Picture War Services Committee, headed by Mr. Fitzgibbons. With an active membership of 1,700, it may well be the world's largest "committee".

Official Praises Effort

Mr. Fitzgibbons as well is an officer of the Motion Picture Section in the National War Finance Committee of the Federal Government for direct liaison purposes.

Official recognition of the effectiveness of industry cooperation was contained in a letter from J. L. Ilsley, Minister of Finance, to Mr. Fitzgibbons, as follows:

"The motion picture industry has once more surpassed its previous efforts in plans for support of Canada's Eighth Victory Loan campaign. I regard the help of the motion picture community, both in Canada and Hollywood, as a major element of our appeal.

"While I know we all look forward to an early termination of the European conflict, I wish to emphasize the need for intensive application to our task on the home front. Even should our hopes be realized, the need for funds will continue at a high level. The continuance of our effort here in Canada will be an important factor in consolidating the victory. In addition, Canada will share large responsibilities in prosecuting the Asiatic war.

"I am sure that members of the Canadian motion picture industry are aware of these circumstances and that, come what may, they will devote all their energy to the successful achievement of the Eighth Victory Loan."

Promoted Stamp Sales

In one thing at least, the Canadian film industry has shown a united front in supporting the war effort. In addition to the War Bond drives—large in relation to the 11,500,000 population of the country—the 1,400 theatres showed how to sell War Savings Stamps by the combined shows from coast to coast one night in July, 1940, when the admission was the purchase of at least 50 cents worth of stamps. This first big project of the Canadian Motion Picture War Services Committee, then headed by the late N. L. Nathanson, brought $766,000 to the Federal war chest in one evening, without cost to the Government.

Subsequent war loans saw theatre managers and distributing executives acting on community Bond committees, organizing exploitation campaigns along theatre lines, plastering theatre fronts and lobbies with Bond posters, giving screen time to Bond trailers, arranging for stage speakers, opening lobby Bond-selling booths and organizing their own staffs for the 100 per cent purchase of Bonds. They've done it seven times and the eighth time is coming up—with enthusiasm maintained.

JOHN FITZGIBBONS, right, chairman of the Canadian Motion Picture War Services Committee, presents Louis B. Mayer a trophy to mark Canada's gratitude for the short subject, "Tomorrow John Jones", War Bond promotion picture produced in Hollywood by talent from several of the major studios.

Bragg Is Vice-Chairman

All branches of the film business are represented on the executive board of the Canadian Motion Picture War Services Committee. T. J. Bragg of Canadian Odeon is vice-chairman; R. W. Bolstad, vice-president of Famous Players, is treasurer; Ray Lewis, publisher of *Canadian Moving Picture Digest,* is secretary, and the executive members include: Harry Alexander, Toronto exhibitor; A. W. Perry, president and general manager, Empire-Universal Films.

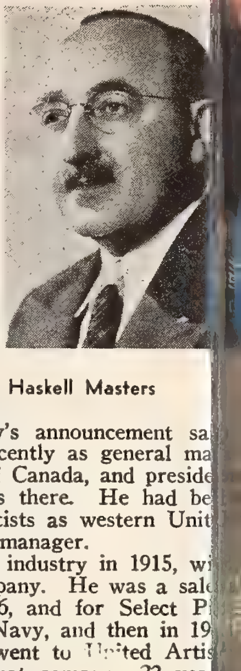
Col. John A. Cooper; L. M. Devaney, general manager, RKO Distributing Corporation of Canada; Henry L. Nathanson, general manager, Regal Films, Ltd. (MGM); Louis Rosenfeld, general manager, Columbia Pictures of Canada; Ben Freedman, president, Ontario Council, Independent Exhibitors of Canada; Eugene Beulac of Montreal, Quebec Allied Theatre Industries; Morris Stein, general manager, Famous Players; Ralph Clark, Warner Bros. Pictures Distributing Company; Oscar R. Hanson, president, Monogram Pictures of Canada; Herb Allen, Premier Operating Circuit; N. A. Taylor, 20th Century Theatres, and S. B. Taube, Motion Picture Theatres Association of Ontario. The organization is broken down into provincial or regional executive committees with provincial chairmen in key centers.

A special 20-minute war loan film, produced in Hollywood through the cooperation of producers, directors, screen celebrities, technicia musicians and writers, has been the cent feature of a number of Canadian War Bo drives. Sufficient prints have been made f simultaneous showing in groups of theatres f each of three weeks of the campaign—whi means more than 400 prints in circulatic Physical distribution is taken care of, witho charge, by two film exchanges each time, wh posters and other advertising accessories a handled in like manner. The film indust absorbs delivery costs, if any, the motor fi delivery enterprises carrying prints and ma rial for war loans without charge.

The picture for the Eighth Loan is call "All Star Bond Rally," with an outstandi cast of stars to emphasize the title.

Haskell Masters Warner Canadian Sales Manager

Haskell M. Masters has been named Warr Brothers' Canadian sales manager. He assum his post Monday at Toronto. He will meet staff in a general convention May 3 and 4 in that city.



Haskell Masters

The announcement of the appointment came this week from Benjamin Kalmenson, general sales manager of the company. Mr. Kalmenson pointed out that Mr. Masters took the post vacated by Wolfe Cohen, when the latter was transferred to the foreign department in New York. The pro-tem Canadian manager, Ralph H. Clark, would return to the New York home office in an executive capacity, the company's announcement sa

Mr. Masters resigned recently as general ma ager of Odeon Theatres, of Canada, and preside of Empire Universal Films there. He had be previously with United Artists as western Unit States and Canadian sales manager.

Mr. Masters entered the industry in 1915, wi the Boston Photoplay Company. He was a sal man for Fox Film in 1916, and for Select P tures in 1917, was in the Navy, and then in 19 rejoined Select, and then went to United Artis in Toronto, saying with that company 22 yea

Famous Players Canadian 1944 Profit $1,371,625

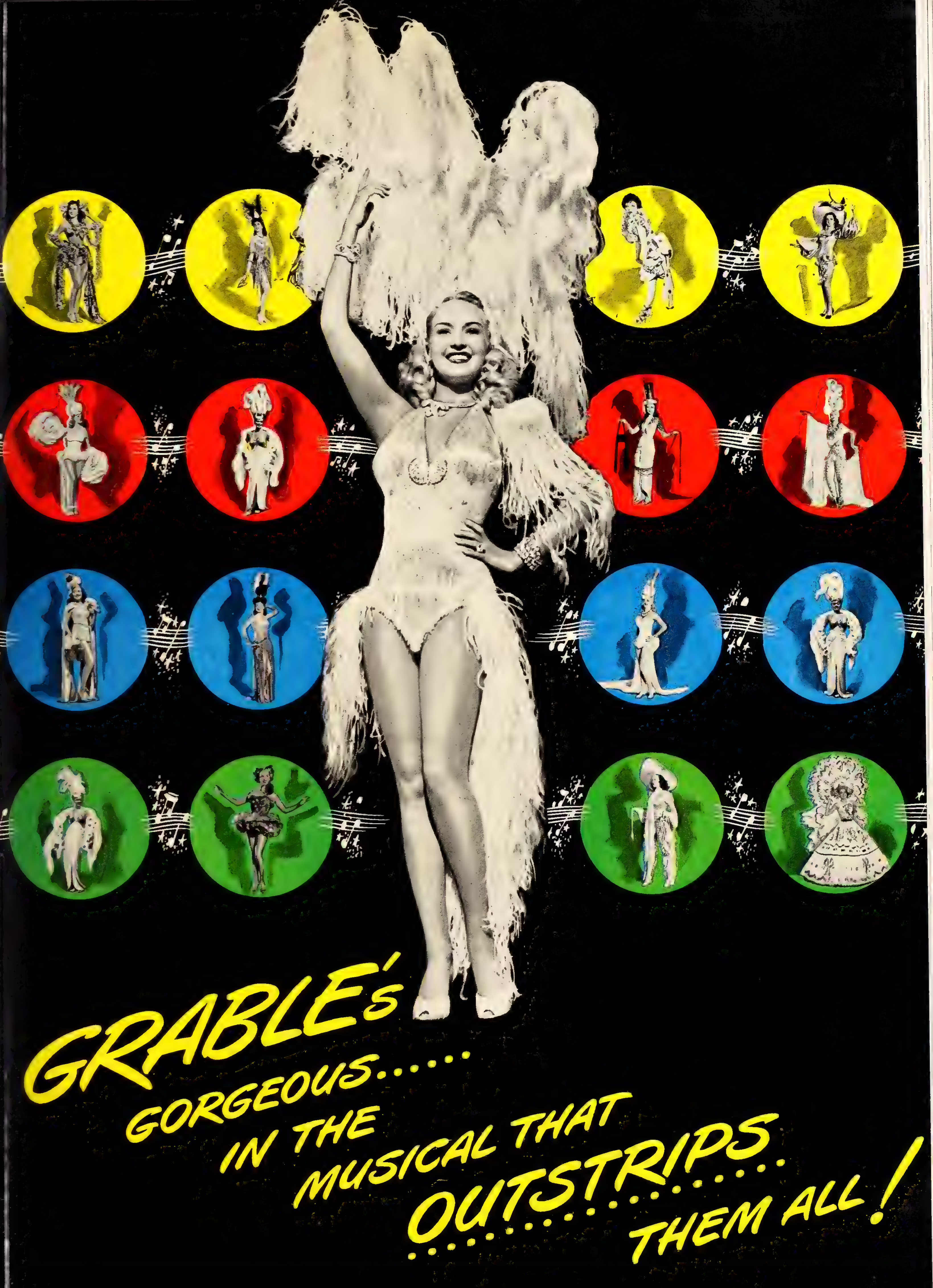
The financial statement of Famous Playe Canadian Corporation, Toronto, for 1944 show a net profit of $1,371,625 compared with $1,348,4 for the previous year. The taxes took approx mately $2,500,000 out of the earned surplus slightly more than $5,000,000, or four times mo than the total dividend of $645,786 on 430,5 outstanding common shares.

A significant item in the report was an increa of $400,000 to $6,200,000 in the values of land a a further increase of $561,000 in buildings. The increases reflect acquisitions of physical assets preparation for a post-war expansion program.

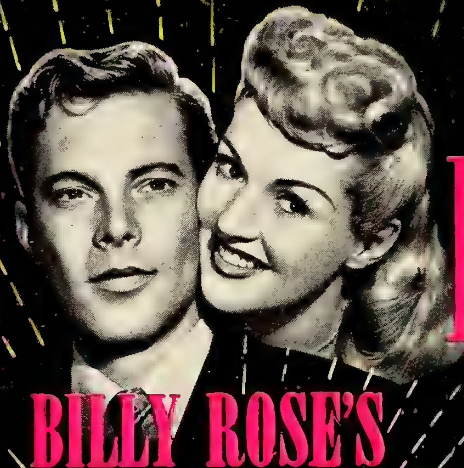
Eastern Theatres, Ltd., Toronto, which is subsidiary of Famous Players, in a separate r port, showed net profit of $48,966 in 1944. Earn surplus increased about $50,000 to $180,462. N dividends were paid last year.

Columbia Votes Dividend

The board of directors of Columbia Pictur Corporation last week declared a quarterly div dend of 68¾ cents per share on the $2.75 co vertible preferred stock, payable May 15, 1945, stockholders of record May 1.


GRABLE's
GORGEOUS.....
IN THE
MUSICAL THAT
OUTSTRIPS.......
THEM ALL!

IT'S A DAZZLER...



BETTY
GRABLE

DICK
HAYMES

BILLY ROSE'S

DIAMOND HORSESHOE

IN TECHNICOLOR

with PHIL SILVERS · WILLIAM GAXTON · BEATRICE KAY
CARMEN CAVALLARO · WILLIE SOLAR · MARGARET DUMONT

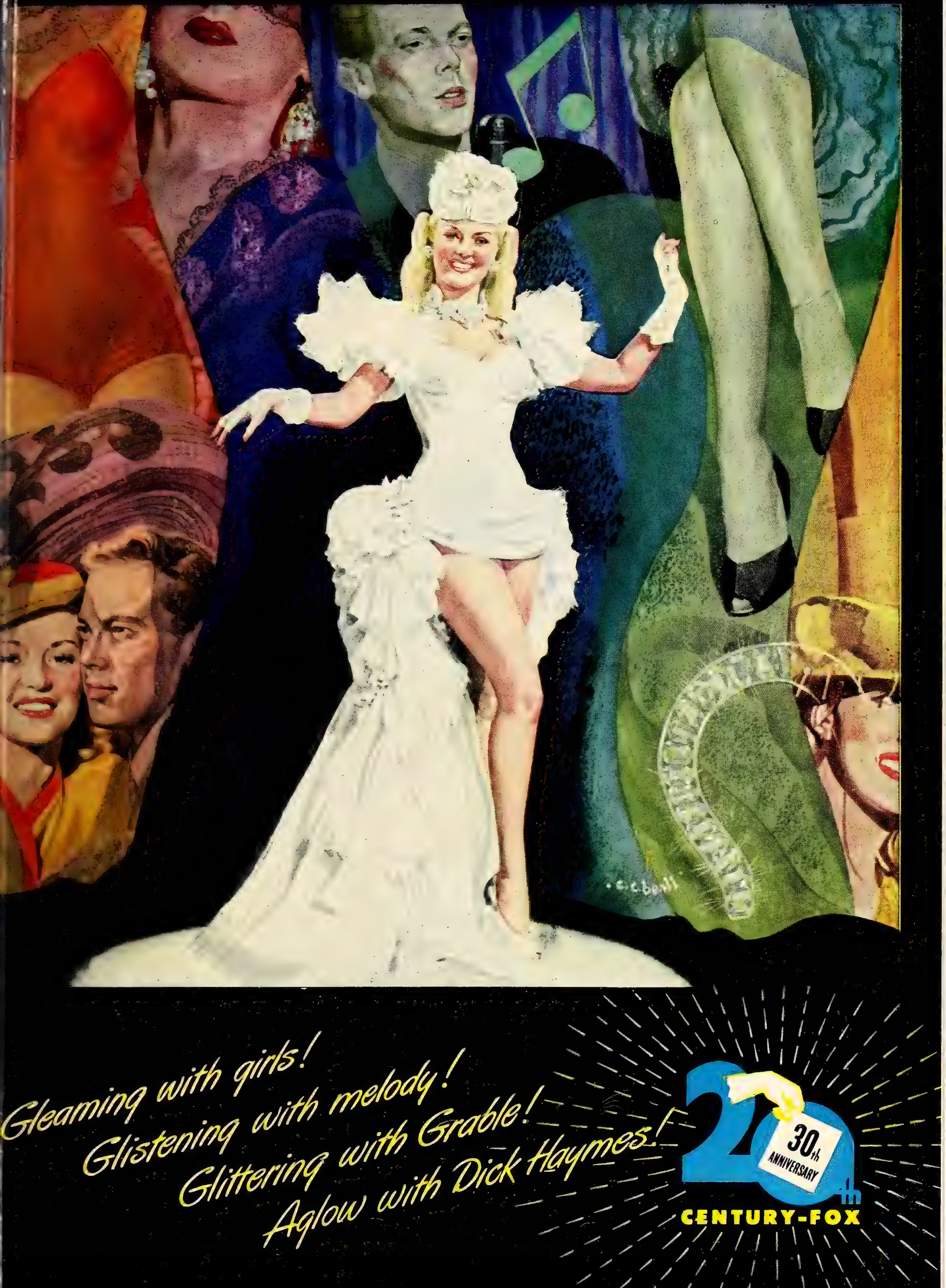
Directed and Written for the Screen by
GEORGE SEATON

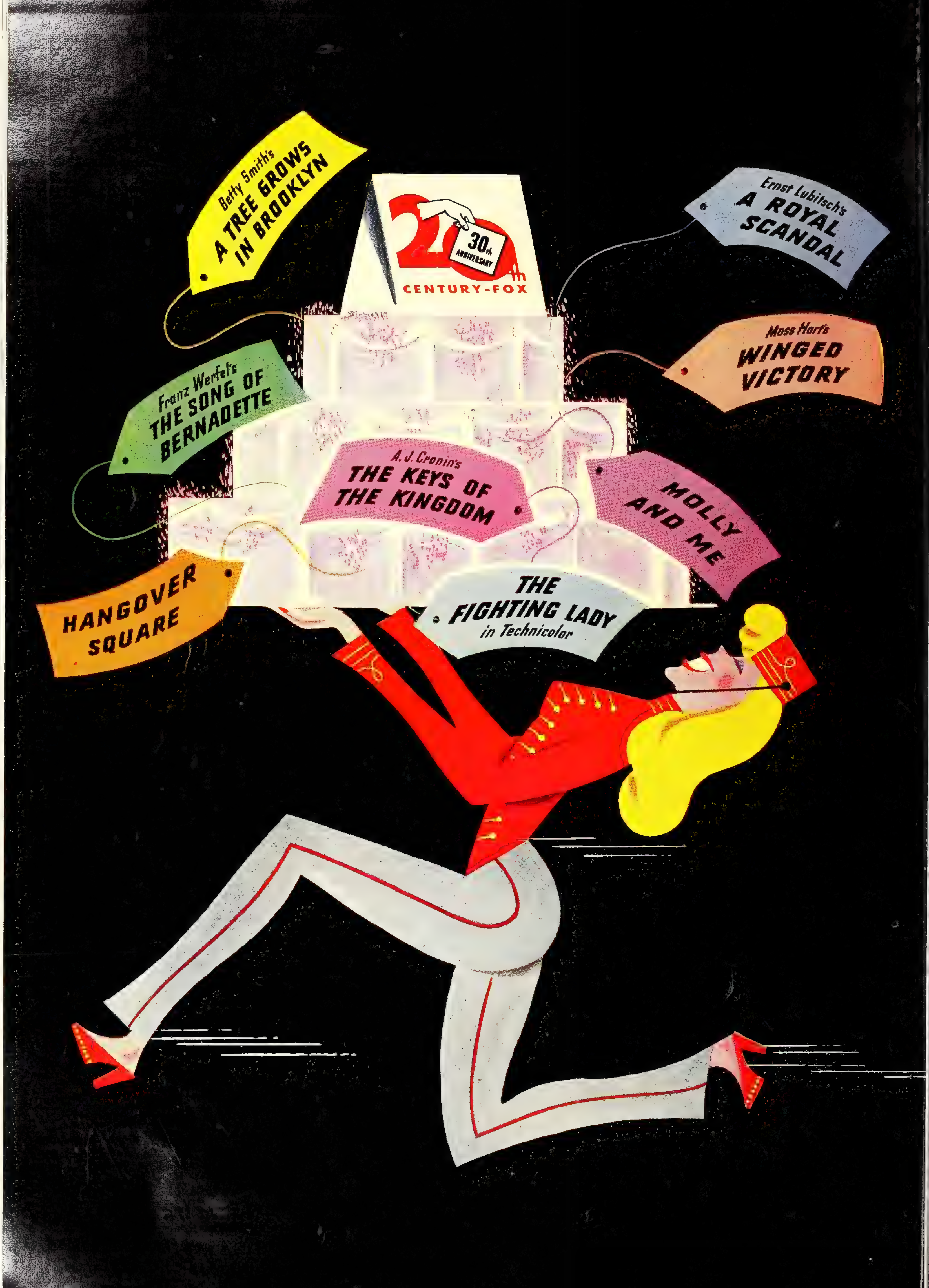
Produced by
WILLIAM PERLBERG

Suggested by a Play Produced by Charles L. Wagner and Written by John Kenyon Nicholson · Dances Staged by Hermes Pan

These Hits Will Make The Box-Office Sing!—"THE MORE I SEE YOU"
"I WISH I KNEW" "ACAPULCO" by Mack Gordon and Harry Warren

PRINTED IN U.S.A.


c.c.beall
Gleaming with girls!
Glistening with melody!
Glittering with Grable!
Aglow with Dick Haymes!
20th
30th ANNIVERSARY
CENTURY-FOX


Betty Smith's
A TREE GROWS IN BROOKLYN
20th CENTURY-FOX
30th ANNIVERSARY
Ernst Lubitsch's
A ROYAL SCANDAL
Moss Hart's
WINGED VICTORY
Franz Werfel's
THE SONG OF BERNADETTE
A. J. Cronin's
THE KEYS OF THE KINGDOM
MOLLY AND ME
HANGOVER SQUARE
THE FIGHTING LADY
in Technicolor

SHOWMEN MAP BOND TACTICS N TWO MAJOR MEETINGS

eaders of Drive Convene Staffs in Chicago and Denver; Plan Others

Showmen of the midwest, the southwest and west, from theatre, exchange, home office d studio, convened Monday in two large conves, one in Chicago, the other in Denver and discussed in detail what they could and ould do to put over the nation's most impornt, and the film industry's hardest, War Bond ive, the "Showmen's Seventh," May 14 rough June 30.

The meetings Monday were part of the plan rally forehandedly the nation's showmen in gional gatherings; to arm them with informan necessary and possible to obtain only in rsonal contacts, and to give them plans deloped by discussion. The meetings followed e initial showmen's regional meeting in New ork April 10, where men of the industry from states and the District of Columbia spent e whole day in polishing their district camigns.

The national committee, headed by Samuel inanski, met with the midwest showmen at the ackstone Hotel, Chicago. Other high camign officials met with the western and southestern men at Denver. The Chicago meeting so was addressed by Ted Gamble, chairman the Treasury's War Finance Division.

istributors to Seek 25% ncrease in Premieres

Distributors during the drive would seek a per cent increase in the number of Bond d Children's premieres, and Free Movie ays, Tom Connors, chairman of the distriburs' division, told the Chicago meeting.

In the Sixth War Loan, he reminded the oup, there were 4,575 Bond Premieres, 1,000 hildren's Premieres, and 9,700 Free Movie ays.

In outlining the distribution division's plans r the campaign, a plan which he compared exhibitor regional organization, Mr. Conrs thanked his co-workers for previous sucssful aid to the Red Cross and March of imes drives. He asked for a report by disibutor local chairmen by April 28 on the numer of theatres pledged, and urged that each lesman be made responsible for the contact d pledging of a certain number of theatres.

E" Bond Sales Are Most mportant, Says Pinanski

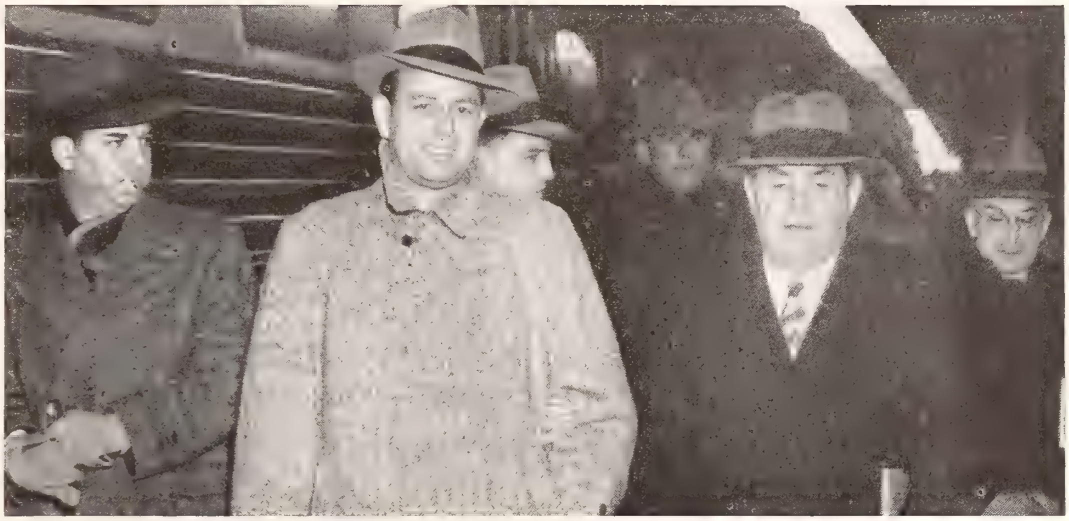
"The little 'E' Bond is important. Go after e little purchaser. Sell as many 'E' Bonds as ou can. That is our duty and our job," Mr. inanski, who opened the meeting, said. The eventh War Loan, he added, "would only be big as the workers in the field make it."

The campaign's $4,000,000,000, the largest ne of those set in the drives, was the reason e film industry's participation was so vital, Ir. Gamble stressed. He added that the high oal was established because the Treasury lanned only two drives this year.

"Every showmanship device will be included the campaign prepared by the national pubcity, advertising and exploitation committee," ohn Hertz, Jr., national publicity director, aid. He outlined the plans in detail.

The Chicago meeting was attended by state publicity, exhibitor and distributor chairmen from Ohio, Indiana, Illinois, Arkansas, Missouri, Iowa, Kentucky, Louisiana, Michigan, Minnesota, Tennessee, Mississippi, Nebraska, North Dakota, South Dakota, Oklahoma, Texas, and Wisconsin.

Among members of the national committee who attended were Francis Harmon, WAC executive vice-chairman, and others. Dave Wallerstein, midwest coordinator, and Walter Immerman, upstate Illinois exhibitor state chairman, supervised arrangements for the exhibitor conference.



ARRIVAL AT DENVER, *for the Seventh War Loan regional rally at the Brown Palace Hotel: campaign executives at the station. Left to right, foreground, Bernie Hynes, of the Denver welcoming committee; Bill Srere, southern California exhibitor co-chairman; Charles Skouras, honorary national chairman; and Dave Bershon, southern California. In the background are Frank Ricketson, Colorado exhibitor chairman; and George Bowser, southern California exhibitor co-chairman.*

Western Divisional Drive Goal Is $1,000,000,000

The western showmen were told at the Brown Palace Hotel, Denver, that their regional division comprising 11 states would have a goal of $1,000,000,000 in the drive. The announcement was made by Charles Skouras, area chairman.

The area contains 4,500 theatres, about one-fourth the nation's houses. Of this number, Mr. Skouras said, 2,243 already were pledged to hold Bond and Children's Premieres, and Free Movie Days, and were Bond issuing agents.

"This is the most important Bond campaign the country shall have had thus far, and we must leave nothing undone to assure its success," Mr. Skouras said. He emphasized the necessity of complete cooperation in the effort.

The meeting was opened by Frank H. Ricketson, Colorado exhibitor chairman, who said that the film industry had throughout the war done one of the finest jobs of support, and that "its work in this respect has brought upon it the admiration of the entire country, for which, in large measure, the War Activities Committee is to be commended."

Other speakers at the Denver meeting were Dave Bershon, Bond chairman for southern California; William Spere, southern California co-chairman; Herman Wobber, western regional distributor chairman; Mort Goodman, western publicity chairman, and Sam Shain, intra-industry chairman, who outlined publicity plans as prepared by Mr. Hertz, national publicity chairman.

Those in attendance at the two meetings were as follows:

Chicago—C. B. Akers, John Balaban, Ray Beall, Ed C. Beatty, Bill Bishop, A. H. Blank, Ben Blotcky, Ray Branch, Robert Busch, Harry A. Cole, M. D. Cohn, M. Cooper, James E. Coston, W. Guy Craig, Charles Deardourff, Fred J. Dolle, Ted Emerson, Sam Epstein, Harold Fitzgerald, Russell Fraser.

Also: John Friedl, William Geehan, Joe Gins, Alice Gorham, Lew Hensler, Karl Hoblitzelle, Walter Hoffman, Cecil House, Earl Hudson, Walter Immerman, Howard Jameyson, Bob Kelly, LeRoy Kendis, Jack Kennedy, Sam B. Kirby, Jack Kirsch, Clifford Knoll, Joe Krenitz, Edward L. Kuykendall, Senn Lawlor, Ralph Lawler.

Also: M. A. Lightman, Phil Longdon, Byron McElligott, D. V. McLucas, B. J. McCarthy, Marie Meyer, William Miskell, Alan Moritz, Claude C. Mundo, R. J. O'Donnell, M. W. Osborne, M. L. Plessner, M. J. Pruniski, Norman Pyle, Elmer Rhoden, J. J. Rubens, Arthur Schoenstadt, James F. Sharkey, Edwin Silverman.

Also: Carl Shalit, Martin G. Smith, Boyd Sparrow, W. A. Steffes, Larry Stein, Albert Stetson, J. Harold Stevens, Tony Sudekum, Martin Thomas, T. R. Thompson, William E. Truog, Allen Usher, Burgess Waltman, J. E. Watson, Fred Wehrenberg, Maurice White, Charles Winchell, Harold Wirthwein, Leo F. Wolcott, Marc J. Wolf, Pete J. Wood, Tom Young, Ed Zorn.

Denver—George Mann, J. P. Jacobs, Ray Cooper, Fay Reeder, Charles P. Skouras, Herb McIntyre, Sherrill Corwin, R. H. Poole, George Bowser, Gus Metzger, Seymour Peiser, Harry Nace, Arthur G. Pickett, Rick Ricketson, Ted Halmi, Arthur Abeles, Nevin McCord, Walter Lee Casey, J. A. English, Helena; Jack Edwards, Homer Leballister, Harry Hunsaker, George Tucker, J. Miller, Jack Matlack, Mark Corey, Tracy Barham, Miss Helen Garrity, Charles Walker, Frank Newman, V. C. Gauntlett, Maurice Saffe, T. E. Knight, G. H. Turner.

Additional exhibitor state chairmen announced this week are H. V. Harvey, San Francisco, co-chairman for northern California; Morris Finkel, Pittsburgh, co-chairman for western Pennsylvania; M. J. Pruniski, Little Rock, co-chairman for Arkansas. George Fishman, Philadelphia, is co-chairman of publicity for eastern Pennsylvania. Gus Metzger is exhibitor chairman in southern California.

Joyce Joins Cowan

The appointment of Fred Joyce as midwest exploitation representative of Lester Cowan Productions, was announced Tuesday by George J. Schaefer, chairman of the board. Mr. Joyce, who was associated previously with United Artists and David O. Selznick, will work out of Chicago under the direction of Albert Margolies, the company's eastern director of publicity and advertising.

Box Office Champions for The Month of March

I'LL BE SEEING YOU

(Selznick-International-UA)

Produced by Dore Schary. Directed by William Dieterle. Screenplay by Marion Parsonnet. Story by Charles Martin. Photographer, Tony Gaudio. Musical score, Daniele Amfitheatrof. Cast: Ginger Rogers, Joseph Cotten, Shirley Temple, Spring Byington, Tom Tully. Release date, January 5, 1945.

MEET ME IN ST. LOUIS

(Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Vincente Minnelli. Screenplay by Irving Brecher and Fred F. Finklehoffe, based on the book by Sally Benson. Musical program by Hugh Martin and Ralph Blane. Director of photography, George Folsey. Technicolor director, Natalie Kalmus. Cast: Judy Garland, Margaret O'Brien, Mary Astor, Lucille Bremer. Release date, January–March, 1945.

MUSIC FOR MILLIONS

(Metro-Goldwyn-Mayer)

Produced by Joe Pasternak. Directed by Henry Koster. Original screenplay by Myles Connolly. Musical adaptation and direction, Georgie Stroll. Director of photography, Robert Surtees. Cast: Margaret O'Brien, Jose Iturbi, Jimmy Durante, June Allyson, Marsha Hunt, Hugh Herbert, Harry Davenport. Release date, February, 1945.

OBJECTIVE, BURMA

(Warner Bros.)

Produced by Jerry Wald. Directed by Raoul Walsh. Screenplay by Ranald MacDougall and Lester Cole from an original story by Alvah Bessie. Music by Franz Waxman. Photographed by James Wong Howe. Cast: Errol Flynn, William Prince, James Brown, George Tobias, Henry Hull, Warner Anderson. Release date, February 17, 1945.

TONIGHT AND EVERY NIGHT

(Columbia)

Produced and directed by Victor Saville. Assistant directors, Rex Bailey and Louis Germonprez. Screenplay by Lesser Samuels, Abem Finkel. Director of photography, Rudolph Mate. Musical director, M. W. Stoloff. Technicolor color director, Natalie Kalmus. Cast: Rita Hayworth, Lee Bowman, Janet Blair, Marc Platt. Release date, February 22, 1945.

A TREE GROWS IN BROOKLYN

(Twentieth Century-Fox)

Produced by Louis D. Lighton. Directed by Elia Kazan. Screenplay by Tess Slesinger and Frank Davis, adapted from the novel by Betty Smith. Music, Alfred Newman. Director of photography, Leon Shamroy. Cast: Dorothy McGuire, Joan Blondell, James Dunn, Lloyd Nolan, Peggy Ann Garner. Release date, February, 1945.

March of Dimes Medals Presented by Schenck

Nicholas M. Schenck, industry chairman of the 1945 March of Dimes campaign, Monday sent medals commemorating the drive to state chairmen, publicity chairmen, members of the executive committee, and trade press representatives, to serve as symbols of "the sentiment and effort that go to make these campaigns so successful."

The heart-shaped medal, surmounted by a dime, frames a likeness of the small girl polio victim in an attitude of prayer, which was used widely throughout the 1945 drive.

The face of the medal is inscribed "1945 March of Dimes—Motion Picture Drive," and on the reverse the recipient's name with the words: "Well Done!" and "Nicholas M. Schenck, Chairman."

SMPE Spring Meeting In Hollywood May 14

The 57th semiannual technical conference of the Society of Motion Picture Engineers will be held May 14-18 at the Roosevelt Hotel, Hollywood, it was announced last week by William C. Kunzmann, SMPE convention vice-president.

Advances in wartime military and naval use of motion pictures and in theatre television, motion picture sound recording and reproduction, and motion picture photography and projection will be presented at nine technical sessions at the five-day conference.

The use of film in programing and the relationship of television and motion picture practices are among the scheduled topics. The use of the invisible infra-red light to photograph audience reaction to motion pictures, and the use of motion picture techniques in biological research are among the highlights in the partially completed program.

Magnograph To Expand

After nine years of research in devoloping its multiple line recording on steel tape, the Magnograph Corporation, Los Angeles, currently is launching a program of expansion to meet postwar needs. M. P. Price, president of the company, said that while present activity had been concentrated on war work, the engineering staff was engaged in developing and improving new equipment suitable for industrial, entertainment and home use after the war.

Manager Shifted

Sam Giangrave, former owner of the Music Box, New Britain, Conn., is new manager of the Colonial theatre, Southington, Conn.

Thomas Is Named Vice-President of PRC Pictures

Harry H. Thomas this week was appointed vic president in charge of distribution and gener sales manager, for PRC Pictures.

Harry H. Thomas

For five years past, he has been eastern sales manager for Monogram Pictures. For many years previously, he held a variety of posts in distribution and exhibition. He is a pioneer exhibitor.

Mr. Thomas' appointment was announced Tuesday by Leon Fromkess, PRC Pictures president. The new PRC official met the press that afternoon, in Mr. Fromkess' office at PRC Pictures headquarters, New York. He is to assume active duty next Monday.

Monogram executives this week extended the felicitations to Mr. Thomas.

Mr. Thomas succeeds Bert Kulick at PRC Pi tures. Mr. Kulick has sold his New York fra chise to the company, and temporarily held tl post of sales manager left vacant when Leo M Carthy resigned. Mr. Kulick resigned Monday.

Frances Kulick, his sister, and manager of tl New York exchange, also resigned Monday.

PRC Pictures' 26 features and 16 westerns sche uled for the 1944-45 season will cost $4,000,00 $1,500,000 more than scheduled, Mr. Fromkess sa Tuesday afternoon, in New York, at a recepti for Mr. Thomas. He added that during 1945- the company hopes to have a budget of $8,000,00 The most expensive picture the company has ma cost $355,000, he said. Before August, this reco will be broken, he added.

The company's board was to meet later this we to consider buying of two exchanges, announc ment of which was expected later.

All company plans are subject to raw restri tions, Mr. Fromkess cautioned.

Edward Morey Monogram Assistant Sales Manager

Edward Morey, who had been supervisor of e change operations, on Tuesday was named assista sales manager of Monogram Pictures. Llo Lind, who had been in charge of contract and st tistical departments, was given supervision of tl Boston, New Haven, Albany, Buffalo, Philadelphi and New York territories. The shifts occurr after resignation of Harry Thomas to become PR Pictures general sales manager. Mr. Thomas ha been Monogram's eastern sales manager.

Stein Leaving Warner Circuit To Form Advertising Unit

Larry Stein, advertising and publicity head Warner Theatres in Chicago, will leave April to open his own advertising agency. A success was to be announced shortly, James Costen, zo manager, said last week. Mr. Stein, who held tl post for 14 years, will be given a farewell rece tion by circuit officials April 26. In addition advertising, Mr. Stein also will be associated wi Irving Mack, Herb Elisburg and the Shepar brothers in Horror, Inc., in the production of mi night horror shows when the curfew is lifted.

To Open Chicago Drive-In

N. S. Barger will reopen his Drive-In theat in Chicago May 1 for the fifth season. Despi the midnight curfew, it is planned to offer tw screen programs nightly, but the usual third sho Saturdays will be eliminated. The theatre has capacity of 1,500 cars.

'eady to Return ilms in Greece o U.S. Companies

ieturn of the stockpile of motion pictures in Greece to Ameican distributors awaits only the nality of advice from the companies that they e the facilities to receive them, according to is Lober, assistant chief of the Motion Picture eau of the Office of War Information in New k.

wo companies, MGM and Warner Bros., eady have received their product because they the only majors having their own offices in eece. MGM has handled the product for all npanies, including Warner Bros., which latter npany has only recently been in position to ume commercial operation. MGM continues to tribute for the other majors and will carry on il the companies open offices in Greece or ignate someone else to take over the films.

There is a stockpile of 40 features in Greece, the tine number provided by the film companies ough OWI for each liberated country. All are corded with superimposed titles.

The OWI will continue its non-theatrical disbution of documentary and information short bjects, confining its motion picture function to at activity when the companies have received eir product. When the films are returned to their ners, the Psychological Warfare Branch will ase to operate and the OWI motion picture ogram will be taken over by the United States formation Service.

The newsreel will continue distribution through GM, and the OWI short subjects for theatrical verage will be divided among the various comnies or their franchise holders.

repare Films for Thailand nd French Indo-China

Thailand and French Indo-China have been ded to the list of countries for whom the Office War Information is preparing stockpiles of otion pictures in its long-range program for erated countries. This is part of the routine eparation by the Government agency to have otion picture entertainment ready if and when emy-occupied countries are liberated.

The first batch for Thailand will include "30 econds Over Tokyo." "Meet Me in St. Louis" d "Lost Angel." They will not contain dubbed alogue or superimposed titles.

For French Indo-China, "The Human Comedy," ladame Curie," "Dragon Seed" and "30 Seconds ver Tokyo" have been ordered. They will have perimposed French titles.

lavy Announces Three Films or War Plant Audiences

Three new Navy motion pictures are now availble for showing to war plant and labor union udiences, it was announced by Rear Admiral lark H. Woodward, Chief of the Navy's Indusrial Incentive Division. The new films are Pacific Milk Run," which shows the long term ob of whittling down an estimated quarter of a illion Japs who are active on by-passed Pacific slands; "Brought to Action," an account of the laval battle of the Philippines; and "Corregidor o Iwo Jima," which depicts the invasion of Iwo ima.

See California Amusement Tax Killed in Committee

A proposal for a 10 per cent state amusement ax in California was receiving a cool reception n the Assembly at Sacramento, last week with several legislators declaring that a state amusement tax on top of the present Federal tax was not justified and predicting the measure would not get out of the committee. Assemblyman Jonathan Hollibaugh explained that he offered the tax as a solution to the controversy over financing post-war aid to local governments.

IN NEWSREELS

Each of the five newsreels devoted all of its footage in the first issue of the current week to the death of President Roosevelt. The issues were: Movietone News, No. 65; News of the Day, No. 263; Paramount News, No. 66; RKO Pathe News, No. 68; Universal News, 389.

MOVIETONE NEWS—Vol. 27, No. 66—Franklin Roosevelt. . . . President Truman in first address before Congress.

NEWS OF THE DAY—Vol. 16, No. 264—Franklin D. Roosevelt. . . . President Truman's first talk to the nation.

PARAMOUNT NEWS—No. 67—Funeral of President Roosevelt. . . . President Truman's message to Congress.

RKO PATHE NEWS—Vol. 16, No. 69—Roosevelt's last rites. . . . President Truman's first speech.

UNIVERSAL NEWS—Vol. 18, No. 390—U. S. mourns Roosevelt. . . . President Truman takes office.

ALL AMERICAN NEWS—Vol. 3, No. 130—Nation plants victory gardens. . . . Washington, D. C. enjoys outdoor carnival. . . . Health education specialist and surgeon general speak. . . . Heroes of the 92nd are decorated by General Almond. . . . Negro troops in France; on the firing line in Germany.

OWI Will Make Conference Film

The Office of War Information has completed plans for a motion picture of the United Nations Conference in San Francisco, Robert S. Riskin, chief of the OWI overseas film bureau, said on his arrival in New York last week from Hollywood. An over-all picture of the proceedings will be recorded in a film of from two to four reels, to be produced at Twentieth Century-Fox.

OWI will work in association with all U. S. newsreels, the Coordinator of Inter-American Affairs and the State Department. Regular newsreel coverage will be made available to foreign newsreels, including interviews with the delegates in their native languages.

The newsreels, the CIAA and Overseas Film Bureau will have camera crews at the conference, with all sharing the expense of lighting. Each unit will have one sound and one silent camera crew.

41 Nations Invited to Show Films at San Francisco

The State Department has sent invitations to the Secretaries of State of the 41 United Nations asking them to submit films for showing at the San Francisco Security Conference, which will start April 25.

The industry is working on a program to exhibit entertainment and documentary films at two San Francisco theatres. All officially accredited delegates will be invited to attend.

Barney Balaban, president of Paramount, is executive chairman of the industry's committee, cooperating with the U. S. Government. Howard Dietz, vice-president of MGM, is chairman of the planning committee. The following committee is in charge of program scheduling: Claude Lee, Fay Reeder, Jason Joy, Charles Einfeld, Arthur DeBra, Glendon Allvine and Mr. Dietz.

Offer New Ilex Shutter

A new shutter, the Number Four, has been announced by the Ilex Optical Company, Rochester. It has built-in synchonization for operation with flashbulbs, and, accomodating 8½, 10, and 12-inch Ilex lenses, is especially for portrait studio photography.

Rosenfield To Be Inducted

Jonas Rosenfield, Jr., assistant advertising manager of Twentieth Century-Fox, will leave his post the end of this month for the Army. Mr. Rosenfield was tendered a testimonial dinner by his associates last week, at the Sherry Netherland Hotel, New York.

British Hold Up Film by Capra on Burma Campaign

Charging that the treatment implied a preponderance of American troops over British effectives in the Burma campaign, the British War Office has held up distribution of a motion picture produced under the supervision of Colonel Frank Capra, according to news dispatches from London.

The film, made by Colonel Capra while he was in the United States Army, was ordered withheld after a screening in New York attended by George Archibald, controller of the British Ministry of Information, and Major Frank Owen, editor in India of the British publication *SEAC*.

Terming the picture, made at the special request of Admiral Lord Louis Mountbatten, Supreme Allied Commander in Southeast Asia, as "completely unfair," a spokesman for a British Army Film Unit was quoted as saying that "it does not do justice to the part played by the British forces." The British Press Association quoted the spokesman as saying that the film "was intended to cover the early stages of the campaign when the proportion of British troops to American was about 20 to one.

"While it does not give an unbalanced picture of the whole campaign," the spokesman was reported as saying, "it covers only one phase of the Burma war—the phase which is almost completely an American show."

Meanwhile, a film is being completed about the British campaign by Lieut. Col. D. C. MacDonald, who filmed the Libyan campaign in "Desert Victory."

Mr. Archibald, formerly director of the Film Division of the British Information Services, left New York last week for London after a three-week stay in connection with the Capra film.

U. S. Treasury Relaxes French Trade Curbs

Trade between the United States and France and her colonies may now be carried on through normal commercial channels without the need to obtain specific foreign-fund licenses, the U. S. Treasury Department announced April 13 in Washington. Payment for goods exported from France may be made by depositing the dollar amount in an American bank to the credit of the consignor or a bank in France, or by the purchase of francs from a licensed exchange dealer. Dollars accruing in such accounts may be used to finance payments in the United States or for remittances from France to this country. Other French assets in this country continue to be blocked. Only the balances from current transactions may be used to finance trade.

Saltonstall To Go Abroad For MPPDA Liaison Job

Philip Leverett Saltonstall, who has been actively studying the industry in Hollywood, New York and Washington since last September, has been formally assigned to go overseas as a representative of the International Department of the Motion Picture Producers and Distributors of America. He will leave soon for England, where he will be associated with F. W. Allport of the MPPDA until he can proceed to the continent. In Europe, he will be liaison for American motion picture companies with representatives of foreign governments and our own government officials abroad.

Schless to Europe

Robert Schless, general manager for Paramount's Continental Europe, North Africa and Near East division, left last week for Paris via London, according to John W. Hicks, Jr., president of Paramount International Films, Inc. Henri Michaud, assistant general manager for the division is expected to leave Now York for Paris to join Schless about the end of April, according to Mr. Hicks.

BRITISH SHORTS BID FOR QUOTA PLACE

Producers Resent Denial of Petition; Seek Better Position in Market

by PETER BURNUP
in London

Dissatisfaction now long a-brewing among Britain's short film makers has become openly manifest.

Short subject producers claim, and with apparent justification, that in the present heyday of British production they have been given the wrong end of the stick. They felt slighted six months ago when they were deprived of their representation in the producers' section of the reconstituted Films Council.

They feel more aggrieved now that the president of the Board of Trade, Hugh Dalton, has coldly rejected their demand that a "labour cost" condition be incorporated for shorts, as it has been for feature films, in the Quota pattern.

Shorts Market Poor

The shorts market, this side, always has been a poor one. It's even worse now, with the plethora of little films sponsored by the Ministry of Information and by quasi-official organizations like the British Council. Short makers themselves admit that the war has brought them considerable prosperity, for it is the brutal fact that a certain number of persons consistently engaged, since the war's beginning, in the propaganda production field (and at much profit to themselves) might otherwise have found themselves in mighty sore straits.

Against this consideration, of course, must be set the readily acknowledged circumstance of the remarkable flow of high-grade documentaries which has emanated from a number of organizations tilling the field of shorts.

It's not indeed present day conditions that short makers worry over; the Ministry of Information and other propaganda-conscious bodies continue to hand out film-making commissions on a cost-plus-percentage basis. What gives concern to the more forward-looking in the fraternity is the contingency that at some time, not so remarkably remote either, a more rigid economy may prevail; that officially sponsored productions may be few and far between; that a short will require to live on its box office takings just as any other production must.

War Prosperity May Boomerang

Anxiety, assuredly, is to hand in this regard; for, in the opinion of many, producers have fashioned a rod for their own backs in the wartime prosperity they have enjoyed, in the very plenitude of their present, largely officially sponsored, output.

This department lately made an analysis of the returns of eight short films which played at more than 1,000 theatres. The average booking works out at slightly over 10 shillings (about $2) for a three-day booking and 15 shillings for those booked for a week. These figures give a rather better picture than normally prevails, as most films only show at 650-700 theatres. It is no uncommon thing to find one-day bookings taken at the figure of one shilling.

Producers ascribe the blame, firstly to sales practices currently obtaining among distributors; secondly, to the absence of that labor cost clause in the quota regulation.

They aver that distributors are concerned only with a bare fulfillment of their short-film quota obligations and not with making financial profit therefrom. Allegations are made that the average outright sum paid in the past to the producer of a quota short is roughly £250 (about $1,000); that the films, in consequence, are hired to exhibitors at ridiculously low rates, being—on occasion—given away for nothing, either to fill up a program or as an inducement to the exhibitor to take particular feature films from the distributor.

Booked As Make-Weights

If these allegations be true—inspection of a series of typical contracts lends considerable justification to them—the plight of the short producer ready to take a modest gamble with his own product is manifestly parlous. Terms of his percentage booking contract with a distributor are related by and large to the prices ordinarily obtained on the flat booking scale; in particular to the circumstance that a short is almost invariably booked as make-weight to a principal feature.

It is said that the most advantageous price for short films hired on a sharing basis is at present about three per cent of the total charge for the whole program; this percentage commonly being split, fifty-fifty, between distributor and producer after deduction of cost of prints, trade shows, carriage, exploitation and insurance.

On this basis, producers maintain that the average maximum they can hope to achieve for a good short is £750, with maybe exceptional examples reaching the £1,000 level. Films, they say, comparable in quality with those in a similar category produced in America, cannot possibly be made for the money.

They see their remedy in a compulsory regulation that their films be booked separately on their merits and that each should have a separate contract.

Seek Aid Of Rank And Korda

The Association of Short Film Producers goes much further, however; produced some time since a voluminous Program of Action which it has submitted to the Board of Trade and to whose support it is now endeavoring to enlist the aid of J. Arthur Rank and Sir Alexander Korda, the producers' representatives on the Films Council.

Condensed, the program postulates:

1. The creation in the country's theatres of a commercial market for short films of high quality by means of a drastic amendment in existing marketing conditions and the inauguration of a "cost test" for shorts.
2. The continuance of officially sponsored film production.
3. The development of an adequate program for the production and distribution of films for schools and other educational organizations.
4. The encouragement of research and an adequate system of training in the shorts field.

Claims the association: "The work of the short film producers during the trying prewar period has been found to be of value during these years of war. The value of the short film for propaganda and cultural purposes is now universally recognized, and there is little doubt that British ideals can best be propagated ov seas by the universal medium of the cinema.

"This country has a growing body of ski technicians, skilled in the production of b theatrical and non-theatrical short films. Th work has been praised and welcomed in countries where it has been shown. If the a ficial economic handicaps which beset the sh films can be set aside there is an opportunit lay the secure foundations of an industry wh should benefit Great Britain both nation and economically."

Circles in closest touch with the Board Trade feel that short producers must av their turn at the end of an inordinately l queue of supplicants before anything is don amelioration of their lot.

Under a recent statutory order, the sh quota has been steeply increased for both tributors and exhibitors, the relative particu being:

Quota Year	***Renters***	***Exhibit***
1945-46...........	***22½%***	***20 %***
1946-47...........	***25 %***	***22½%***
1947-48...........	***25 %***	***22½%***

The percentages now applying are 15 12½ respectively for renters and exhibitors.

Officials point out: "That's about as far authority may reasonably be expected to go the time being."

Government To Release 14 More British Stages

With 30 unrequisitioned sound stages curre in use in England, covering 243,000 square and spread over nine studios, the Board of Tr plans to derequisition by autumn a further 200, square feet comprising 14 stages in seven stud it was disclosed in London last week.

Repair and re-equipment of additional buildi meanwhile, is being given high priority beca the Board of Trade is anxious that peak production be reached as soon as possible. peak, however, is unlikely to be attained bef autumn of next year.

Seven studios currently requisitioned incl Sir Alexander Korda's Amalgamated, Nettlef one stage at Denham, one at Pinewood, So City, M. P., and Worton Hall. Others requisitioned but scheduled for derequisition include Associated British Picture Corporat British Lion, Twickenham, Wembley, one st at Amalgamated and four at Pinewood—cover about 150,000 additional square feet.

U. S. Seizes Hungarian Films and Copyrights

The United States has taken over all Hungar owned films in this country and copyright inter therein, the Alien Property Custodian announ in Washington last week. It named 62 H garian companies as film owners; but it did disclose how many films were taken, nor th titles. It was indicated the Hungarian Governm had an interest in several of the pictures.

Settle Yellen-Dipson Suit

Litigation between Samuel Yellen and Dipson Realty Company, Inc., has been drop and by mutual consent, the petition for an rangement under the Bankruptcy Act has b withdrawn, it was disclosed in Buffalo last Thu day. The notes for which Mr. Yellen was su as well as his stock in the various Dipson Ent prises in Buffalo have been purchased by Dipson interests. Mr. Yellen had severed all c nections with the Dipson Realty Company, I it was explained.

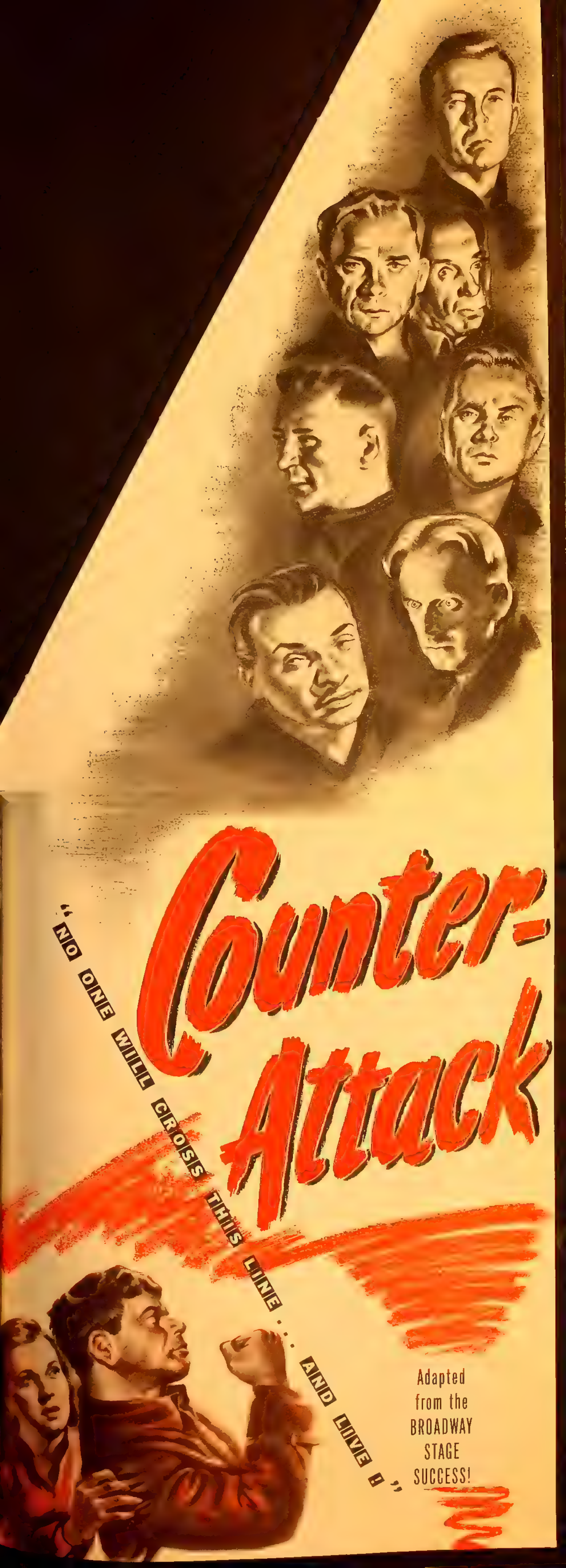
Reopen Drive-In Theatre

The Dartmouth Auto theatre, on Grand Ar Highway, between Fall River and New Bedfo Mass., will open April 29, Ray Allard, gene manager, who also manages the Interstate Cen has announced. Herbert Gifford of Westp Mass., who managed the theatre last year, v again take over those duties this year.

The picture that has more

FIGHT

than any picture in years!


Counter-Attack
"NO ONE WILL CROSS THIS LINE . . . AND LIVE!"
Adapted from the BROADWAY STAGE SUCCESS!

The timeliest drama of all time!

COLUMBIA PICTURES
presents

Counter-attac

starring

PAUL MUNI

with

MARGUERITE CHAPMAN · LARRY PARKS

Adapted from the BROADWAY STAGE SUCCESS

Screen Play by John Howard Lawson

Directed by
ZOLTAN KORDA

COLUMBIA PICTURES

Plan more playing time.

THE HOLLYWOOD SCENE

MPLETED

LUMBIA

r 21

M

gerous Partners

AMOUNT

ll Groomed Bride

Came Along
(Hal Wallis)

:

of Lead

D RADIO

orous Ghost

REPUBLIC

Wagon Wheels
Westward

UNIVERSAL

Night in Paradise

STARTED

COLUMBIA

Rusty
Outlaws of the Rockies

MGM

Abbott and Costello in
Hollywood

RKO RADIO

Radio Stars on Parade

REPUBLIC

Bandits of the Badlands

SHOOTING

COLUMBIA

Bandit of Sherwood
Forest

MGM

For Better, for Worse
They Were Expendable
Early to Wed
Yolanda and the Thief
Harvey Girls

MONOGRAM

Main Street Girl

PARAMOUNT

Blue Dahlia
Our Hearts Were
Growing Up
People Are Funny
(Pine-Thomas)

PRC

Congo Pongo
Dangerous Intruder
(formerly "The
Intruder")

RKO RADIO

Tomorrow Is Forever
(International)
Bells of St. Mary's
(Rainbow)

REPUBLIC

The Web (Walter
Colmes)

20TH CENTURY-FOX

Dragonwyck
Dolly Sisters

UNITED ARTISTS

Young Widow
(Stromberg)
Duel in the Sun
(Vanguard)

UNIVERSAL

Hear That Trumpet
Talk
Lady on a Train

WARNERS

Danger Signal
Janie Gets Married
Time, the Place and
the Girl
Stolen Life

Pictures in Work at Low of 30 as Result of Strike

ollywood Bureau

The number of pictures in work fell to 30 t week, the lowest recorded in the past two rs. It was the strike, dragging on with no n of settlement in sight, which thus crippled oduction.

Eight features were completed during the ek, and only five new ones were brought fore the cameras. Of these, two got under y at Columbia. "Rusty" is a story of a boy d his dog, with Margaret Lindsay, Conrad gel and Ted Donaldson in the cast. Paul rnford is directing; Leonard Picker produc- g. "Outlaws of the Rockies" is a Western th Charles Starrett, Carole Mathews and Tex rding. Ray Nazarro is directing for pro- cer Colbert Clark.

bbott and Costello Film Started by MGM

MGM launched "Abbott and Costello in Hol- wood." The cast includes Frances Rafferty, b Stanton, Jean Porter, and Warner Ander- n. Martin Gosch produces; S. Sylvan Si- n directs.

RKO's entry of the week is "Radio Stars Parade," presenting Wally Brown, Alan rney, Frances Langford, Robert Clarke, lph Edwards and his "Truth or Conse- ences" radio show, Skinnay Ennis and his nd, Don Wilson and the Town Criers.

Republic started a Western titled "Bandits the Badlands," with Sunset Carson, Si Jenks, ggy Stewart and Monte Hale. Bennett Coh- is the associate producer; Thomas Carr the ector.

cidental News of ctures-to-Come

A top-budget Technicolor musical based on lives of Beethoven and Schubert is now in eparation at Universal, and scheduled for dsummer production. George Waggner will the producer-director, and Joseph Gershen- n the production executive. . . . Arnold Press- rger has added to his production schedule Paris Tout Les Deux," French language vel by Maurice DeKobra, for which a re- rted price of $20,000 was paid. Pressburger ns to film the book under the title, "Together Paris."

Paramount will star Academy Award Win- r Barry Fitzgerald in a story of modern ew York titled "Third Avenue." Fitzgerald will portray the owner of a run-down boarding-house on the lower East Side. John McNulty and Anne Froelick are currently preparing the script. . . . Columbia plans to resume its "Lone Wolf" series, popular some years ago. The first picture in the new series will be based on "The Lone Wolf on Broadway," by William Bower. Ted Richmond has been assigned to produce the new series, under the supervision of Leonard Picker.

Felix Feist will direct a musical Western for RKO Radio. As yet untitled, the picture will co-star Eddie Cantor and Joan Davis. . . . Charles Coburn and Susanna Foster are to be co-starred in "Shady Lady," which is slated to get under way at Universal next month. George Waggner will produce and direct. . . . Alfred Santell's second assignment at Republic, to go into work as soon as "Mexicana" has been completed, will be "That Brennan Girl," from an unpublished novel by Adela Rogers St. John. . . . Mitchell Leisen will direct "To Each His Own." Charles Brackett's original story of a woman faced with the problem of motherhood out of wedlock. Olivia de Havilland has been signed by Paramount for the starring role.

Personnel Intelligence About Hollywood

Richard Wallace has been signed by Columbia to a contract under which he will direct two pictures for that studio during the next year. . . . Lou Edelman, who produced "Hotel Berlin" and other pictures for Warners, will join Paramount as a producer within the next few weeks. . . . Bruce Humberstone, director, has had his 20th Century-Fox contract renewed.

Charles Dingle has been selected for a featured role in David J. Selznick's "Duel in the Sun." . . . Ann Richards has been given a new contract by RKO Radio. She has just completed a lead in the Hal Wallis production, "Love Letters." . . . John Carroll has been set for one of the two romantic leads in MGM's forthcoming musical, "The Kissing Bandit," which Joseph Pasternak will produce.

Sol Lesser has exercised his option on the services of Jeane Cohen, story editor, and has also given Ilse Lehn, writer, a new contract. . . . Under a unique contract, Charles Starrett and his horse, Raider, will continue working for Columbia for another year. This marks the beginning of the cowboy star's 11th consecutive year at Columbia. . . . Bruce Cabot has been signed by 20th Century-Fox for the romantic male lead in the new production, "Fallen Angel."

Donald Barry will be starred in a group of gangster films based on the lives of three notorious criminals. The three pictures, all of which William O'Sullivan will produce for Republic, are "Pretty Boy Floyd," "Baby-Face Nelson" and "Gangs of Kansas City." . . . Loren Tindall, who played the juvenile lead in "Over 21," has had his Columbia contract renewed.

Andrew Stone Buys Portion Of Vanderbilt Mansion

Producer Andrew Stone has purchased portions of the old Vanderbilt mansion for use in his forthcoming production, "Petticoat Lane." . . . Florence Bates has been added to the cast of the current Warner picture, "The Time, the Place and the Girl." . . . Thomas Gomez had his Universal contract extended. . . . Mona Freeman will replace Ann Blyth in the cast of the current Warner production, "Danger Signal." Miss Blyth was seriously injured in a toboggan accident, and has been forced to give up the role.

Robert Emmett Dolan, who supervised the music for "Going My Way," has been signed by Leo McCarey as musical director on "The Bells of St. Mary's," which co-stars Bing Crosby and Ingrid Bergman. . . . Adeline De Walt Reynolds will have a featured role in "The Little Witch," a Paramount short.

MGM has purchased the rights to Sinclair Lewis' forthcoming novel, "Cass Timberlake." . . . Pat O'Brien will portray a fabulous showman in "Mike Duffy Presents," original by Nathaniel Curtis, recently purchased by RKO Radio. . . . Joseph Pasternak will produce "Lucrezia Borgia," MGM's version of the life and times of the Florentine lady with a penchant for poison. . . . John Grant will produce Abbott and Costello's next film for Universal, "For Love or Money."

Screen Rights for Seven Bought by Paramount

During recent weeks Henry Ginsberg has acquired for Paramount screen rights to seven important properties. Topping the list is the current Broadway play, Norman Krasna's "Dear Ruth," which the studio plans to film late this year. The others are Irving Berlin's "Blue Skies," with Bing Crosby and Paul Draper slated for the male starring roles; Irving Stone's novel, "Immortal Wife"; "Blaze of Noon," a novel by Ernest K. Gann; "Lady Seventeen," an original screenplay by Ladislaus Fodor, and "June Bride," an unproduced play by Graeme Lorimer and Eileen Tighe. The most recent property purchased by the studio is "The Sun Field," a novel by the late Heywood Broun.

PEARL BUCK'S

thrilling novel of adventure, love and jealousy...under the

China

Primitive Passions

flame into conflict...in the hearts an American doctor, the woman married and the girl who loves him. amid the devastation of daily bombing

RKO puts this one in top budget for national magazine advertising . . . to

28,645,284
CIRCULATION

—including full pages in LIFE—WOMAN'S HOME COMPANION—McCALL'S—RED BOOK—LOOK—LIBERTY — TRUE STORY — WOMAN'S DAY — PIC and the entire FAN LIST.

KEEP SELLING BONDS!

Sky

STARRING

RANDOLPH SCOTT · RUTH WARRICK
ELLEN DREW

with ANTHONY QUINN · CAROL THURSTON · RICHARD LOO

Produced by MAURICE GERAGHTY • Directed by RAY ENRIGHT

Screen Play by Brenda Weisberg and Joseph Hoffman

RKO RADIO PICTURES

Shortage of Film Hits UA Release, Says Leserman

United Artists has $30,000,000 in pictures awaiting allocation of print raw stock, and completion of production, Carl Leserman, general sales manager, disclosed in New York Tuesday, following his return from California.

Mr. Leserman also said that the War Production Board was allowing United Artists control of the use of prints by independent producers whose pictures would be released through United Artists. That control as UA exercised it, would be to enforce normality in print orders, he stressed.

The raw stock shortage delaying release of UA pictures also had caused it to lose the projected Fred MacMurray-Leslie Fenton independent picture, he noted. The pair have turned to Columbia for release.

UA producers' contracts obligate it to release completed films in order of negative delivery, unless the individual producer desires special later release. The WPB specific allocations for each of the UA producers total altogether approximately as much footage as when UA was allocated its own footage.

Thirteen pictures awaiting release are as follows: "The Southerner," "The Great John L.", "Bedside Manner," "Blithe Spirit," "Blood on the Sun," "Caesar and Cleopatra," "Henry V," "Spellbound," "The Story of G.I. Joe," "The Outlaw," "This Happy Breed," "2,000 Women," "Guest Wife."

Two films being edited are "Captain Kidd" and "Paris Underground."

Producers for United Artists release are not in general seriously affected by the strike in Hollywood, inasmuch as most of them use the General Service Studio, which was not being picketed, Mr. Leserman pointed out.

Units of MPPDA Tender Tribute to Mrs. Emrich

Some 250 representatives of eastern motion picture preview and study groups, including those of Motion Picture Councils, National Board of Review, Daughters of the American Revolution, General Federation of Clubs, International Federation of Catholic Alumnae and Protestant Church Women, paid tribute to Mrs. Jeannette W. Emrich, Motion Picture Producers and Distributors of American secretary to these groups, for her efforts in creating better understanding of films and their production techniques, at a luncheon at the Town Hall Club in New York Monday.

Dr. Daniel A. Poling, pastor of the Baptist Temple, Philadelphia and editor-in-chief of *The Christian Herald*, was guest speaker.

Tribute was also paid at the luncheon to the memory of the late President Franklin D. Roosevelt. The industry's contributions to morale of the armed forces and its possible role in the peace were also cited.

Tod Promoted by Blumenstock

Ted Tod, head of Warner's midwest field exploitation staff, has been promoted by Mort Blumenstock, in charge of advertising and publicity in the east, to district representative for the mid-Atlantic territory. Mr. Tod's new post will embrace the publicity and exploitation activities of the Washington, Philadelphia and Pittsburgh exchange areas. For the time, Mr. Tod's former duties in Chicago will be assumed jointly by Lucia Perrigo and Stanton Kramer.

Jacobson Rejoins 20th-Fox

Sergeant Leon Jacobson, recently discharged from the Army Air Forces, has returned to his former post as a member of Twentieth Century-Fox's press book department. He replaces Roger Lewis, also a discharged veteran, who has been promoted to the publicity department under Jules Fields, where he will be coordinator of New York theatre advertising, publicity and exploitation.

Short Product in First Run Houses

NEW YORK—Week of April 16

ASTOR: First Aiders	***RKO***
Feature: The Princess and the Pirate	RKO
CRITERION: Two-Way Street	***WAC***
Rough and Tumble	***Columbia***
Rippling Romance	***Columbia***
Feature: Between Two Women	MGM
GLOBE: Draftee Daffy	***Vitaphone***
Birds and Beasts Were There	***Vitaphone***
Feature: This Man's Navy	MGM
HOLLYWOOD: I Won't Play	***Vitaphone***
Rhythm of the Rhumba	***Vitaphone***
Unruly Hare	***Vitaphone***
Two-Way Street	***WAC***
Feature: The Corn Is Green	Warner Bros.
MUSIC HALL: The Eyes Have It	***RKO***
Feature: Without Love	MGM
PARAMOUNT: Two-Way Street	***WAC***
At the Zoo	***Paramount***
Isle of Tabu	***Paramount***
Feature: Practically Yours	Paramount
RIALTO: Who's Who in Animal Land?	***Paramount***
Unusual Occupations	***Paramount***
Feature: Two O'Clock Courage	RKO
RIVOLI: Two-Way Street	***WAC***
Bombalero	***Paramount***
Feature: The Affairs of Susan	Paramount
ROXY: Post-War Inventions	***20th Cent.-Fox***
Steppin' Pretty	***20th Cent.-Fox***
Two-Way Street	***WAC***
Memo from Britain	***20th Cent.-Fox***
Feature: A Royal Scandal	20th Cent.-Fox
STRAND: Congo	***Vitaphon***
Glamour in Sports	***Vitapho***
Trap Happy Porkie	***Vitapho***
Two-Way Street	***WA***
Feature: God Is My Co-Pilot	Warner Bro

CHICAGO—Week of April 16

APOLLO: Lulu at the Zoo	***Paramou***
Land of 10,000 Lakes	***20th Cent.-F***
Feature: A Song to Remember	Columb
GARRICK: Life With Feathers	***Vitapho***
The West Coast Question	***RK***
Feature: Hangover Square	20th Cent.-F
GRAND: Fury in the Pacific	***WAC-Warn***
Features: Experiment Perilous	RK
What a Blonde	RK
ORIENTAL: Port of Missing Mice	***20th Cent.-F***
Booby Dupes	***Columb***
Two-Way Street	***WA***
Feature: Leave It to Blondie	Columb
PALACE: Fury in the Pacific	***WAC-Warn***
Features: Sudan	Univer
I'll Remember April	Univer
ROOSEVELT: Behind the Meatball	***Vitapho***
Feature: Hotel Berlin	Warner Br
STATE LAKE: I Won't Play	***Vitapho***
Feature: National Velvet	MG
UNITED ARTISTS: Gabriel Churchkitten	***Paramou***
Feature: A Tree Grows in Brooklyn	20th Cent.-F
WOODS: Rough and Tumble	***Columb***
Ain't We Got Fun	***Vitapho***
Feature: It's a Pleasure	RK

Associates Charity Dance Will Be Held June 6

The 26th Annual Charity Dinner Dance, under the sponsorship of the Motion Picture Associates will be given June 6 in the grand ballroom of the Waldorf-Astoria Hotel, New York, it has been announced by Morris Sanders, president of the organization. One of the highlights of the affair will be the presentation of the first award for distinguished service in motion pictures during the past year. George J. Shaefer, national chairman of the War Activities Committee and chairman of the board of Lester Cowan Productions, will be honored with the first plaque.

Schedule Screening Dates On Three MGM Pictures

MGM's "Thrill of a Romance," originally scheduled for trade showing only in Los Angeles and New York May 22, will be screened for all exhibitors in all exchanges on that date. "Son of Lassie" was trade shown in all areas April 19, except Boston and St. Louis, where screenings were scheduled April 20. "The Valley of Decision," shown in New York and Los Angeles April 6, will be shown in all other areas April 24, with a repeat showing in Los Angeles on the same date.

Add Three to Warner Field Publicity Staff

Three additions to the Warner Bros. field public relations staff, and two re-assignments, have been made by Mort Blumenstock, head of the company's advertising and publicity department in the east.

Allan Kohan, formerly working out of Seattle, has been assigned the Cincinnati-Cleveland-Indianapolis territories, with headquarters in Cincinnati. Working under him will be a new field staff member, Ira E. Epstein. Ed Benjamin, former New York newspaperman and publicist, also recently discharged from military service, has joined Warners as field representative for the Detroit area.

J. D. Woodard, long identified with Lucas & Jenkins theatres in a publicity and exploitati capacity, has been signed to assist Herbert Pic man, who has charge of field activities for t Atlanta, New Orleans and Charlotte territori with headquarters in Atlanta. Richard Stephe at present working in the Cincinnati area, tal over the Buffalo exchange territory effect April 30.

Texas Red Cross Drive Collection $331,367

Total collections for Texas during the rec Red Cross campaign were $331,367 with 6 theatres reporting, marking an excess of $70,0 over the previous year, according to a report Don Douglas of Robb & Rowley Theatres Dallas, and state co-chairman of the industr drive. This year's total represents both audie collections and corporate gifts. Of this amou Interstate Circuit's 160 theatres reported $185,2 Robb & Rowley's 59 theatres, $33,939; Jeffers Amusement Company's 57 theatres, $26,467; R. Griffith Theatres reporting $18,000 in 58 hous Independent exhibitors and other circuits co pleted the totals.

Arthur Mayer Assistant To Red Cross Chief

Arthur Mayer, former assistant coordinator the War Activities Committee and film consult to the Under Secretary of War, was named ass tant to Basil O'Connor, chairman of the Ameri Red Cross, Wednesday. Mr. Mayer joined Red Cross organization last autumn as dep commissioner of the Pacific Ocean areas and w in Hawaii until early this spring. He will lea New York soon on a European tour to stu opportunities for additional Red Cross service the armed forces following the conclusion of European phase of the war.

Collects Record Red Cross Sum

A total of $16,778 was collected during the 1 Red Cross Drive by the seven Trans-Lux theat in New York, Philadelphia, Boston and Washi ton, for a record of $5 per seat, Norman Els vice-president, reported this week. The previ year $14,138 was collected.

Cite Television's Power o Influence Opinion

The potency of television as a publicity medium as explained by Sam Cuff, general manager of uMont television station WABD, New York, efore the Publicity Club of New York, Inc., at a ncheon April 16 at the Belmont Plaza Hotel.

"There can be no doubt about the efficacy of levision as a means of influencing public pinion," Mr. Cuff said. "Psychological tests onducted even in television's early years show at television is at least 10 times as effective as adio in conveying information."

Prospects of television as an employment edium were explained before the International ssociation of Public Employment Services, New ork, April 17, by Herbert E. Taylor, Jr., director of transmitter equipment sales for Allen B. uMont Laboratories, Inc. He indicated how elevision and related industries could serve as a eans of combating the employment problems rising from displaced war workers, returning ervice men and the like.

Twentieth Century-Fox Leases Boston Television Station

A Boston television station, owned by the General Television Corporation, formerly operated as tation WIXG, has been leased to Twentieth Century-Fox Film Corporation, according to a oint announcement by Thompson L. Guernsey, resident of General Television Corporation and by 0th Century-Fox.

The film company has announced that it will pply for an experimental license to operate the tation, with experimental programing and the use f sound films forming the first phase of the television activities.

Mr. Guernsey has suggested the combination of notion picture films with a studio commentary in elevision programs as the possible type of news overage of the future. News cameramen would e equipped with motion picture cameras so that ocal happenings could be portrayed on home television screens much in the manner of newreels.

Name Film Classics Managers In New York and Buffalo

Irving Wormser, eastern sales manager of Film Classics, last week announced appointments of two branch managers, in New York and in Buffalo.

Seymour Schusel, for a long time with the Columbia exchange in New York, was named branch manager in that city. Leon Herman, for many years salesman with United Artists in the Buffalo territory, takes over the Film Classics exchange there.

Film Classics has obtained a franchise in the Philadelphia area for English films and will begin mmediate handling of the product there in addition to the exchange's current lineup, according o an announcement by Jack Engel, Philadelphia branch manager. The first group of English films ncludes "Thunder Rock," "On Approval," "The Randolph Family," "The Great Mr. Handel," "Secret Mission," and "They Met in the Dark."

Calvin C. Leeder, formerly Warner branch office manager in Cincinnati, and before that associated with Warners, in Chicago, has been appointed manager of the Cincinnati branch of Film Classics by Albert Dezel, franchise holder for Detroit, Cleveland and Cincinnati.

Two Succeed Stein

Al Weinberg and Arline Callies, assistants in the Chicago zone publicity department for Warner Theatres, have taken charge of that department, following the resignation of Larry Stein, for 14 years head of advertising and publicity, who is opening his own advertising agency in that city. Charles Ryan, assistant zone manager, will act in a supervisory capacity over that department.

Release "Escape" May 19

Warner Brothers' feature, the story of which concerns the escape of Nazi prisoners from an Arizona camp, "Escape in the Desert," will be given general release May 19, the company announced last week.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE THREE CABALLEROS (RKO)

Final Reports:

Total Gross Tabulated	$472,100
Comparative Average Gross	409,500
Over-all Performance	115.2%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	107.7%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	91.1%
BOSTON—MAJESTIC, 1st week	214.2%
BOSTON—Majestic, 2nd week	285.7%
BOSTON—Majestic, 3rd week	128.5%
BOSTON—Majestic, 4th week	114.2%
BOSTON—Majestic, 5th week	85.7%
BOSTON—Majestic, 6th week	71.4%
BOSTON—Majestic, 7th week	114.2%
BUFFALO—Twentieth Century, 1st week (DB) Nevada (RKO)	160.0%
BUFFALO—Twentieth Century, 2nd week (DB) Nevada (RKO)	101.6%
*CHICAGO—Palace, 1st week (DB) Night Club Girl (Univ.)	88.9%
*CHICAGO—Grand, MO, 1st week (DB) Night Club Girl (Univ.)	109.2%
*CHICAGO—Grand, MO, 2nd week (DB) Night Club Girl (Univ.)	97.7%
CINCINNATI—RKO Grand, 1st week	203.0%
CINCINNATI—RKO Grand, 2nd week	87.2%
*CLEVELAND—Warner's Hippodrome	97.7%
KANSAS CITY—Orpheum (DB) The Great Moment (Para.)	117.7%
LOS ANGELES—Fox-Wilshire, 1st week (DB) The Big Show Off (Rep.)	136.7%
LOS ANGELES—Fox-Wilshire, 2nd week (DB) The Big Show Off (Rep.)	99.0%
LOS ANGELES—Fox-Wilshire, 3d week (DB) The Big Show Off (Rep.)	150.9%
LOS ANGELES—Guild, 1st week (DB) The Big Show Off (Rep.)	142.8%
LOS ANGELES—Guild, 2nd week (DB) The Big Show Off (Rep.)	109.9%
*LOS ANGELES—United Artists, 1st week (DB) The Big Show Off (Rep.)	102.4%
*MILWAUKEE—Warners (DB) What a Blonde (RKO)	92.4%
MILWAUKEE—Alhambra, MO, 1st week (DB) What a Blonde (RKO)	93.1%
MINNEAPOLIS—Orpheum	99.0%
OMAHA—Brandeis (DB) Crime Doctor's Courage (Col.)	92.0%
SAN FRANCISCO—Paramount, 1st week (DB) The Big Show Off (Rep.)	119.5%
SAN FRANCISCO—Paramount, 2nd week (DB) The Big Show Off (Rep.)	87.6%
SEATTLE—Fifth Avenue (DB) The Town Went Wild (PRC)	117.1%
WASHINGTON—Keith's, 1st week	125.0%
WASHINGTON—Keith's, 2nd week	111.1%
WASHINGTON—Keith's, 3rd week	70.0%

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HERE COME THE CO-EDS (Univ.)

Final Reports:

Total Gross Tabulated	$480,600
Comparative Average Gross	489,800
Over-all Performance	97.1%

BALTIMORE—Keith's, 1st week	108.8%
BALTIMORE—Keith's, 2nd week	108.8%
BOSTON—Boston, 1st week (SA) Vaudeville	98.8%
BOSTON—Boston, 2nd week (SA) Vaudeville	102.5%
BUFFALO—Lafayette, 1st week (DB) House of Fear (Univ.)	72.6%
BUFFALO—Lafayette, 2nd week (DB) Destiny (Univ.)	82.6%
*CHICAGO—Palace, 1st week (DB) House of Fear (Univ.)	102.1%
*CHICAGO—Palace, 2nd week (DB) House of Fear (Univ.)	85.1%
*CHICAGO—Grand, MO, 1st week	103.4%
CINCINNATI—Palace	104.1%
CINCINNATI—Lyric, MO, 1st week	92.6%
*CLEVELAND—Warner's Hippodrome	60.0%
*CLEVELAND—Allen, MO, 1st week	58.8%
DENVER—Denver	103.6%
DENVER—Esquire (DB) Destiny (Univ.)	109.8%
DENVER—Rialto, MO, 1st week (DB) Destiny (Univ.)	72.4%
KANSAS CITY—Esquire	103.2%
KANSAS CITY—Uptown	87.3%
MILWAUKEE—Riverside, 1st week (SA) Vaudeville	100.6%
MILWAUKEE—Riverside, 2nd week (SA) Vaudeville	100.6%
MINNEAPOLIS—Orpheum	90.0%
MINNEAPOLIS—World, MO 1st week	100.0%
NEW YORK—Criterion, 1st week	141.1%
NEW YORK—Criterion, 2nd week	98.0%
NEW YORK—Criterion, 3rd week	50.0%
PITTSBURGH—Harris	107.6%
PITTSBURGH—Senator, MO 1st week	121.6%
PROVIDENCE—Albee (DB) Her Lucky Night (RKO)	117.6%
*SAN FRANCISCO—Orpheum (DB) Destiny (Univ.)	130.2%
SEATTLE—Orpheum (DB) Destiny (Univ.)	113.6%
ST. LOUIS—Fox (DB) Night Club Girl (Univ.)	90.9%
TORONTO—Uptown, 1st week	138.9%
TORONTO—Uptown, 2nd week	103.1%
WASHINGTON—Keith's	90.2%

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MURDER, MY SWEET (RKO)

Final Reports:

Total Gross Tabulated	$469,000
Comparative Average Gross	428,000
Over-all Performance	109.5%

BALTIMORE—Hippodrome (SA) Vaudeville	102.2%
*BUFFALO—Twentieth Century (DB) What a Blonde (RKO)	142.4%
CHICAGO—Palace, 1st week (DB) Her Lucky Night (Univ.)	114.8%
CHICAGO—Palace, 2nd week (DB) Her Lucky Night (Univ.)	80.0%
CHICAGO—Grand, MO 1st week (DB) Her Lucky Night (Univ.)	114.9%
CINCINNATI—RKO Palace	97.2%
CINCINNATI—RKO Lyric, MO 1st week	111.1%
*CLEVELAND—Palace, 1st week (SA) Johnny Long's Orch.	128.2%
*CLEVELAND—Palace, 2nd week (SA) Johnny Long's Orch.	106.8%
INDIANAPOLIS—Circle	70.0%
KANSAS CITY—Orpheum	101.6%
*LOS ANGELES—Pantages, 1st week (DB) Eadie Was a Lady (Col.)	125.0%
*LOS ANGELES—Pantages, 2nd week (DB) Eadie Was a Lady (Col.)	89.0%
*LOS ANGELES—Hillstreet, 1st week (DB) Eadie Was a Lady (Col.)	118.9%
*LOS ANGELES—Hillstreet, 2nd week (DB) Eadie Was a Lady (Col.)	86.4%
MILWAUKEE—Riverside (SA) Vaudeville	100.6%
*NEW YORK—Palace, 1st week	138.2%
*NEW YORK—Palace, 2nd week	106.0%
*NEW YORK—Palace, 3rd week	83.4%
OMAHA—Brandeis (DB) Eadie Was a Lady (Col.)	89.3%
PITTSBURGH—Stanley	81.6%
PITTSBURGH—Ritz, MO 1st week	103.7%
PROVIDENCE—RKO Albee (DB) What a Blonde (RKO)	95.5%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	83.6%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	88.7%
ST. LOUIS—Fox (DB) Girl Rush (RKO)	101.1%
WASHINGTON—Keith's	83.3%

**Post-midnight performances discontinued because of curfew.*

CAPACITY BUSIN

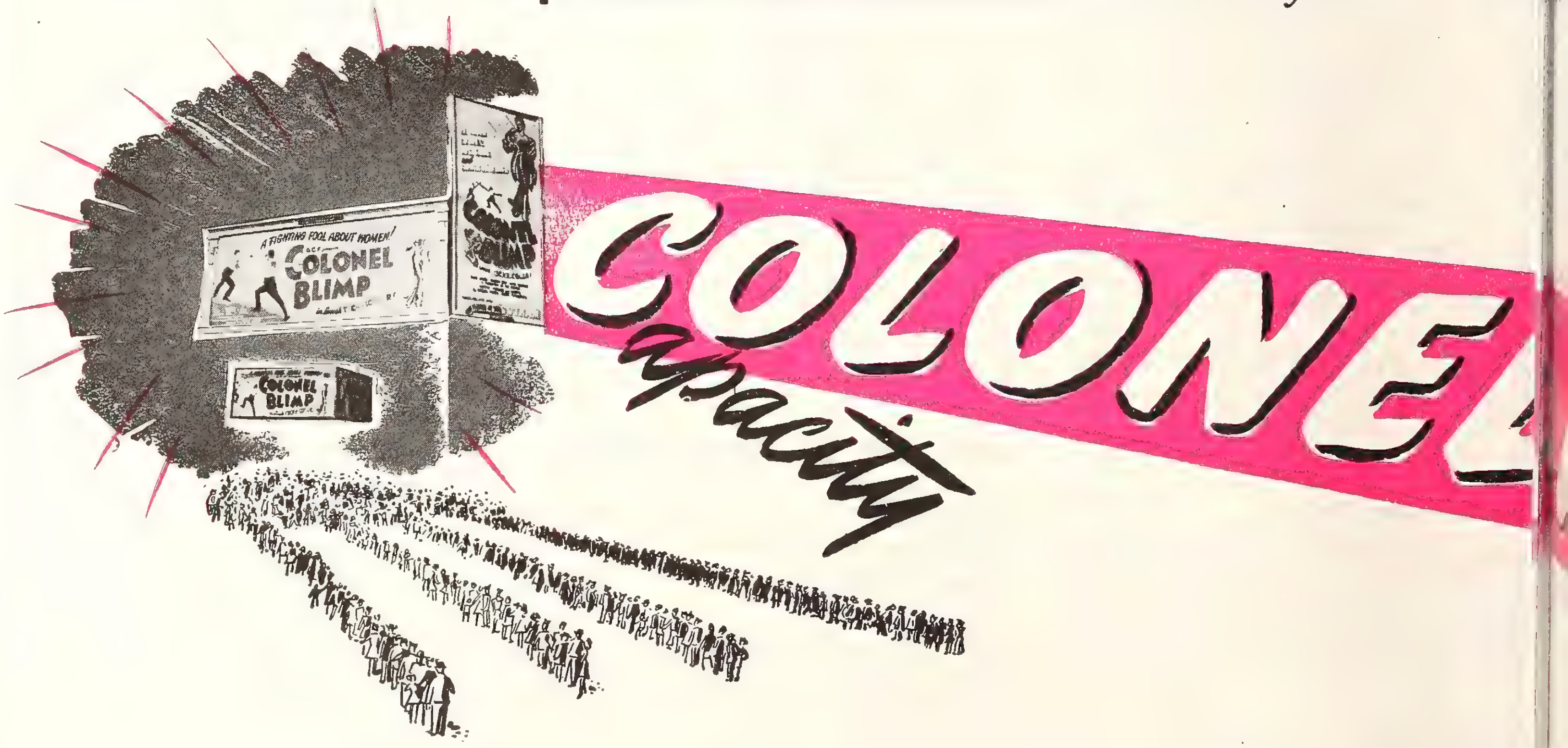
AT THE GOTHAM, NEW YORK, I

Among the all-time best movies!—*N. Y. Post* **Impressive a**

Excellent!—*N. Y. Journal-American* **Magnificent, spectacu**

Stunning production!—*Showmen's Trade Review* **One**

Top-notch entertainment!—*N.Y. Daily News* **A f**


A FIGHTING FOOL ABOUT WOMEN!
COLONEL BLIMP
COLONEL BLIMP
COLONE
Capacity

G.C.F. presents **COLONEL BLIMP** Starring **ANTON WALBROOK • DEBORAH KERR • ROGER LIV**
A Production of the Archers • Written, Directed and Produced by **MICHAEL POWELL** and **EMERIC PRESSBUR**

S
the proof!

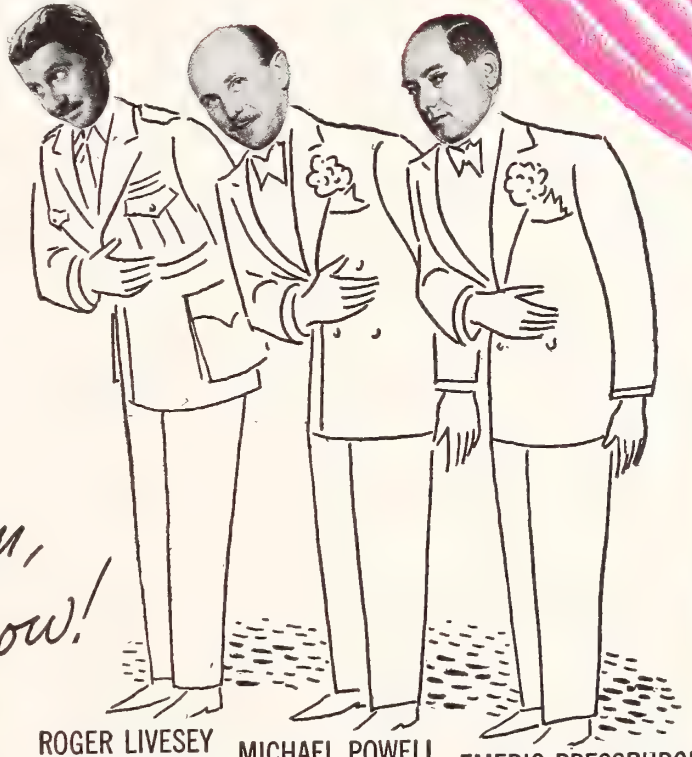
gnificent!—*The Independent*

d always entertaining!—*M.P. Herald*

season's delights!—*N.Y. Sun*

t to be missed!—*N.Y. PM*

So, Gentlemen, Take a Bow!



ROGER LIVESEY
as Colonel Blimp

MICHAEL POWELL
Co-producer

EMERIC PRESSBURGER
Co-producer

BLIMP IN TECHNICOLOR

usiness!

... ANOTHER U.A. HIT!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1914. I theatremen serve one another with information about the box-office performanc product — providing a service of the exhibitor for the exhibitor. ADDRESS REPOR What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York

Columbia

EVER SINCE VENUS: Alan Mowbray, Ann Savage—Doubled with "Yellow Rose of Texas." This made a real double bill for weekend business with sellout results. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GIRL IN THE CASE, THE: Edmund Lowe, Janis Carter—Played on Sunday and we were satisfied with the results.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RETURN OF THE VAMPIRE: Bela Lugosi, Frieda Inescourt—This did the best Sunday business in a long time.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SING ME A SONG OF TEXAS: Rosemary Lane, Tom Tyler—Very good Western but not as good as I was led to believe to play on weekday. Business fair. Played April 1.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

THERE'S SOMETHING ABOUT A SOLDIER: Evelyn Keyes, Tom Neal—There was something about our patrons—they did come. It is a good little picture, I thought.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TOGETHER AGAIN: Irene Dunne, Charles Boyer—Good comedy. Slightly different. It drew fair business for four days. I believe that this attraction is more suitable for A houses and deluxe operations in key situations. The small town patronage is limited. Played Sunday-Wednesday, March 11-14.—Robert Busch, Uptown Theatre, Oklahoma City, Okla. General patronage.

TOGETHER AGAIN: Irene Dunne, Charles Boyer—Give credit where it is due. Here is good entertainment. Those left at home will like it. Played Sunday-Tuesday, March 11-13.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

Metro-Goldwyn-Mayer

AMERICAN ROMANCE, AN: Brian Donlevy, Ann Richards—Grand picture. There is good Technicolor, action, romance, story and acting. It is educational and worth while. It is a relief from the war pictures. Played Sunday-Tuesday, March 25-27.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

BARBARY COAST GENT: Wallace Beery, Binnie Barnes—It is a typical Beery show. Not a master show nor a super duper, but it will please a few.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Rural and small town patronage.

DRAGON SEED: Katharine Hepburn, Walter Huston—Very fine picture but failed on extra day. Played Sunday-Tuesday, March 11-13.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

DRAGON SEED: Katharine Hepburn, Walter Huston—Too long by 30 minutes. Maybe it is the Chinese story but it is too long to be good entertainment. Played Sunday - Tuesday, March 18-20.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

GASLIGHT: Ingrid Bergman, Charles Boyer—Played this attraction sixth run in the city. However, I played it with the announcement of the Academy Award for Miss Bergman. I took full advantage of this and business was big. There is still business in this attraction for theatres which get patrons who want to see Academy Award attractions. This picture is good. It is different and appealed to the many who saw it. Played Sunday-Thursday, April 1-5.—Robert Busch, Uptown Theatre, Oklahoma City, Okla. General patronage.

LOST IN A HAREM: Bud Abbott, Lou Costello—There is a lot of fun in this as there is in their other pictures. Abbott and Costello are well liked here and even Good Friday didn't keep many from seeing them. Played Friday, Saturday, March 30, 31.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

LOST IN A HAREM: Bud Abbott, Lou Costello—It will do business on any date in the week. It is not good but it is funny. Played Wednesday, Thursday, March 21, 22.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Rural and small town patronage.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—Beautifully staged, good Technicolor. Had good business, especially for the children. Customers generally pleased. Played Thursday-Friday, March 22-23.—Margaret Day-Max Brock, Lawton Theatre Company, Lawton, Okla. General patronage.

SEVENTH CROSS, THE: Spencer Tracy, Signe Hasso—Good picture. It pleased most people. Some thought it a little gruesome. As a whole it went over big. Acting was excellent, a part that only Spencer Tracy could have played in the role of anti-Nazi German. This picture should have played at the start of the war. Played Thursday-Saturday, March 22-24.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

THIRTY SECONDS OVER TOKYO: Spencer Tracy, Van Johnson—Fine picture that lived up to all expectations at the box office. It did good business and generally was enjoyed by the patrons. Played Friday-Tuesday, Feb. 17-22. — Margaret Day-Max Brock, Lawton Theatre Company, Lawton, Okla. General patronage.

WHITE CLIFFS OF DOVER: Irene Dunn, Alan Marshall—Adverse weather conditions prevented my patrons from coming out, but a great many showed up and I did fair business. This film should do excellent business in any situation. Your patrons will thank you for giving them entertainment like this. Played Sunday-Tuesday, Feb. 25-27.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

Monogram

CRAZY KNIGHTS: Billy Gilbert, Shemp Howard—Boy, this was slapstick, but the people loved it. Played Wednesday, March 7.—A. G. Painter, New West End Theatre, High Point, N. C. Rural patronage.

JOHNNY DOESN'T LIVE HERE: Simone Simon, James Ellison—It did for the weak end of a double bill program.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

AND NOW TOMORROW: Alan Ladd, Loretta Young—Ladd's first picture since he was released from the Army. Good picture which played to good business. Played Saturday-Wednesday, Jan. 6-10.—Margaret Day-Max Brock, Lawton Theatre Company, Lawton, Okla. General patronage.

DOUBLE EXPOSURE: Chester Morris, Nancy Kelly Routine small budget picture which failed to do average business. Played Tuesday, March 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOR WHOM THE BELL TOLLS: Gary Cooper, Ingrid Bergman—Really a great picture. Good cast and Technicolor. General audience pleased. Played Friday-Tuesday, March 3-6.—Margaret Day-Max Brock, Lawton Theatre Company, Lawton, Okla. General patronage.

FRENCHMAN'S CREEK: Joan Fontaine, Arturo de Cordoba—We took the worst beating in many months with this one. Costume pictures were always poison. Outside of the photography our patrons showed little or no interest. Played Sunday, Monday, April 1, 2.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—Played to below average business. Played Tuesday-Thursday, March 20-22.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MINISTRY OF FEAR: Ray Milland, Marjorie Reynolds—A poor picture which failed to draw. If you don't play it you haven't missed a thing. Played Monday, Tuesday, March 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NATIONAL BARN DANCE: Jean Heather, James Brown—Played midweek to above average business. Played Tuesday-Thursday, March 27-29.—Melville Danner, Kozy Thetare, Granite, Okla. Small town patronage.

OUR HEARTS WERE YOUNG AND GAY: Diana Lynn, Gail Russell—Lovely picture that came with our spring rains and bad roads. However, we did average business with satisfied customers.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PRACTICALLY YOURS: Claudette Colbert, Fred MacMurray—Here is a picture that should go over well in any community, a good comedy. Good entertainment. Played Sunday-Tuesday, March 10-13.—Margaret Day-Max Brock, Lawton Theatre Company, Lawton, Okla. General patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—They really came out to see our Dorothy. Did weekend business the first of the week.—Harland Ra Plaza Theatre, Tilbury, Ont., Can.

SIGN OF THE CROSS, THE: Fredric March, Cl ette Colbert—Here is a reissue they sold me that supposed to be doing big business everywhere. It d do anything outstanding with us.—Harland Rankin, P Theatre, Tilbury, Ont., Can.

TILL WE MEET AGAIN: Ray Milland, Barbara ton—Just what the doctor ordered. We did the big midweek business on this picture of any for some —Harland Rankin, Plaza Theatre, Tilbury, Ont., Ca

PRC

GREAT MIKE, THE: Robert Henry, Stuart Erv Get the kids in on this the first night and they wil back the second night with their fathers, mothers cousins. Played Friday, Saturday, Feb. 9, 10.—K. Hill, Twin Theatre, Waynesville, O. Small town ronage.

RKO Radio

HEAVENLY DAYS: Fibber McGee and Molly—Ca be that these two are slipping or has RKO faile give them a good part. This picture slipped. Tr could have been better.—Raymond Krutsinger, R Theatre, Lyndon, Kan. Small town and rural patron

MUSIC IN MANHATTAN: Anne Shirley, Dennis —Another musical with a large portion of funny si tions. Dennis Day's singing adds much, for it is tainly tops. Everybody seemed to enjoy this pict Played Friday, Saturday, March 30, 31.—M. Ewing, ing Theatre, Midlothian, Ill. Suburban patronage.

MY PAL, WOLF: Jill Esmond, Una O'Connor— was a sneaker. It appealed to everyone, especially children. Word-of-mouth advertising caused busines build; therefore, I held it for a full week. Exhib should cry out for more of these. Played Sunday-Sa day, March 18-24.—Robert Busch, Uptown Theatre, O homa City, Okla. General patronage.

PRINCESS AND THE PIRATE, THE: Bob H Virginia Mayo—Good Technicolor. Sketchy story, good entertainment. Patrons were generally plea Business good. Played Friday-Tuesday, Dec. 29-Jan. Margaret Day-Max Brock, Lawton Theatre Comp Lawton, Okla. General patronage.

SHOW BUSINESS: Eddie Cantor, George Murp A pleasant musical with a number of old favorite so Joan Davis and Eddie Cantor provide the fun an usual were very well received. The picture was gene well liked. Business good. Played Wednesday, Th day, March 28, 29.—M. Ewing, Ewing Theatre, Midlot Ill. Suburban patronage.

SNOW WHITE AND THE SEVEN DWARFS: Disney—This was well received for the second t Everyone said it was better than the first time, alth it had been cut. Played Monday, Tuesday, April 2, Cleo Manry, Buena Vista Theatre, Buena Vista, Small town and rural patronage.

TALL IN THE SADDLE: John Wayne, Ella Rain An entertaining picture that seemed to appeal to all trons and please them more than they expected. Bo for four days but held it for a week. Played Fri Thursday, Feb. 9-15.—Robert Busch, Uptown Thea Oklahoma City, Okla. General patronage.

WOMAN IN THE WINDOW: Joan Bennett, Edw Robinson—Quite a good picture of its kind. A very cl ending. Holds attention all the way through. Pl Sunday-Tuesday, January 27-30.—Margaret Day- Brock, Lawton Theatre Company, Lawton, Okla. eral patronage.

Republic

BIG SHOW: Gene Autry—I have about run of Gene's reissues and that breaks my heart, because people love him. Played Thursday, Friday, March 9, 30.—A. G. Painter, New West End Theatre, High P t, N. C. Rural patronage.

LIGHTS OF OLD SANTA FE: Roy Rogers,

(Continued on following page)

(Continued from preceding page)

ans—One of Roy's best. Played Friday, Saturday, arch 2, 3.—Melville Danner, Kozy Theatre, Granite, la. Small town patronage.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle and otty—Double billed this. We had record business for iday and Saturday in spite of the weather.—Harland nkin, Plaza Theatre, Tilbury, Ont., Can.

THREE LITTLE SISTERS: Mary Lee, Ruth Terry, eryl Walker—Played Friday and Saturday to average siness. Played March 9, 10.—Melville Danner, Kozy eatre, Granite, Okla. Small town patronage.

TOPEKA TERROR: Allan Lane, Lina Stirling—Aver- e Western which pleased on Friday, Saturday. Played iday, Saturday, March 30, 31.—E. M. Freiburger, Para- ount Theatre, Dewey, Okla. Small town patronage.

wentieth Century-Fox

BIG NOISE, THE: Laurel and Hardy—These boys did .K. on a midweek playdate. Played Tuesday-Thursday, arch 6-8.—Melville Danner, Kozy Theatre, Granite, kla. Small town patronage.

DANCING MASTERS, THE: Laurel and Hardy—The ox office showed that these two can still bring 'em in. oubled with "Man from Rio Grande." Played Thurs- ay, Friday, March 5, 6.—A. G. Painter, New West End heatre, High Point, N. C. Rural patronage.

FIGHTING LADY, THE: Naval documentary—This ould have been better liked if it had not been so long nd drawn out. The men seemed to enjoy it more than he ladies. Played Wednesday, Thursday, April 4, 5.—leo Manry, Buena Vista Theatre, Buena Vista, Ga. mall town and rural patronage.

FOUR JILLS IN A JEEP: Kay Francis, Carol Landis —Not a small town picture. Doubt if it would suit any ituation. Many walkouts and many complaints. This ype of picture might suit an Army camp because it is uilt around Army entertainment in camps. The aver- ge civilian does not go for it. Played Thursday-Satur- ay, March 29, 31.—H. B. Narfason, Foam Lake Theatre, oam Lake, Sask., Can. Small town patronage.

GREENWICH VILLAGE: Don Ameche, Carmen Mi- anda—I thought that this was a lovely story in Techni- olor with some good musical acts, but we had rain and old weather so we only had average business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HOME IN INDIANA: Walter Brennan, Lon McAllis- ter—This was my sweetest day. People came back twice to see it. Wonderful picture. Played Sunday, Monday, April 1, 2.—A. G. Painter, New West End Theatre, High Point, N. C. Rural patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye—This picture played here some years ago. Quite a few came back to see it. Business above average. This proves that a good old picture will do more business than a poor new one. Played Thursday-Saturday, March 15-17. —H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Small town and rural patronage.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes—This picture was well liked and the songs were swell. Dick Haymes has a nice singing voice. Played Sunday, Monday, March 25, 26.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SUNDAY DINNER FOR A SOLDIER: Anne Baxter, John Hodiak—This was a well liked picture by young and old. Many good comments. Double billed it with "The Fighting Lady," which made the program too long. Played Wednesday, Thursday, April 4, 5.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—I thought this would have packed them in due to the popularity of the radio. Business only normal, but I guess we had too much snow.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WING AND A PRAYER: Don Ameche, Dana Andrews—Lovely first of the week business. We did exceptionally well in spite of snow storms.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

CAN'T HELP SINGING: Deanna Durbin, Robert Paige—Miss Durbin's singing is good. There is no reason to the story. No enthusiasm shown by grown-up trade, not appealing to children. Fair picture and business. Played Sunday-Tuesday, March 24-27.—Margaret Day-Max Brock, Lawton Theatre Company, Lawton, Okla. General patronage.

CAN'T HELP SINGING: Deanna Durbin, Robert Paige —Opinions were divided on the merits of this one. The coloring was beautiful but there was something lacking to make it a top bracket picture. Played Friday, Saturday, March 30, 31.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

CLIMAX, THE: Susanna Foster, Boris Karloff—Fair business. A color picture, but it just didn't take with my patrons. In the larger situations this film might click but small places like mine they don't go. Played Wednesday, Thursday, Feb. 14, 15.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

GHOST CATCHERS: Olsen and Johnson—Played this with "Swing in the Saddle." This was a nice double bill that did excellent weekend business. Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GYPSY WILDCAT: Maria Montez, Jon Hall — We played this in the place of a Western. It did as well as a Western.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HER PRIMITIVE MAN: Louise Allbritton, Robert Paige—Did nice business. Good combination first weekend without Western. We did better than average.—Harland Rankin, Plaza Theatre, Tilbury, Canada.

HERE COME THE CO-EDS: Abbott and Costello—It is light entertainment that not only satisfies but brings in the business. Especially recommended for the children. There are a lot of clever lines. This is the type of picture any manager should welcome. Business good. Played Sunday-Tuesday, February 24-27.—Margaret Day-Max Brock, Lawton Theatre Company, Lawton, Okla. General patronage.

HI, BEAUTIFUL: Martha O'Driscoll, Noah Beery, Jr. —A mild quickie that may prove satisfactory in most spots as a second feature. Played Tuesday-Thursday, April 3-5.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

IN SOCIETY: Abbott and Costello—Here are those money makers in another of their nutty pictures. I am glad to hear that their new show, "Here Come the Co-Eds," has some new stunts for obtaining laughs for the public. They are getting tired of their usual stunts, but they had been gone for so long that they passed it up. Marion Hutton's singing rates with that of her sister, Betty. She made a hit out of "My Dreams Are Getting Better." Played Sunday, Monday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

JUNGLE WOMAN: Acquanetta, J. Carrol Naish—A very good "horror show." Has plenty of leg art, which attracts more attention than the other exploitation possibilities of the feature. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MERRY MONAHANS, THE: Donald O'Connor, Peggy Ryan—A real good musical that did O. K. Grosses above average for weekend.—Harland Rankin, Plaza Theatre, Tilbury, Canada.

MUMMY'S CURSE: Lon Chaney, Peter Coe—Here is a wonderful "horror show" that did fair business. This type of show always does better than mysteries. Universal is always tops when it comes to making horror shows and the public never seems to tire of the characters which they have created. Played Friday, Saturday. Ralph Raspa, State Theatre, Rivesville, W. Va.

RIDERS OF SANTA FE: Rod Cameron, Fuzzy Knight —Very good Western. Used on double bill with "The Climax," and all the children and a few adults remained to see it. Played Friday, Saturday, March 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SAN DIEGO, I LOVE YOU: Louise Allbritton, Jon Hall—Did just average business; however, just an average picture. Another film I should have double billed instead of playing single. Played Wednesday, Thursday, Feb. 28-March 1.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn.

SHE GETS HER MAN: Joan Davis, Leon Errol—Ho, hum, just another one of those things. Davis is not yet star power and she should stay in support. There she should remain. She was pressing for laughs all through the picture that failed to develop.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SING A JINGLE: Allan Jones, June Vincent—Nice program musical that we played on a double bill. It did very well.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SUSPECT, THE: Charles Laughton, Ella Raines—This was a good drama but business was poor. Charles Laughton has never been a draw here. Played Sunday, Monday, March 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUSPECT: Charles Laughton, Ella Raines—In the Pacific when we capture an island the British flag goes up. Pretty soon I'll expect it to fly over Hollywood. This is another British locale, and they speak of weighing in stones. And if Americans understand what "ta ta" is, I'll eat someone's Stetson. Don't have your exits blocked; you will need them clear if they walk out on you as fast as they did here.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

THIS IS THE LIFE: Donald O'Connor, Susanna Foster —Donald O'Connor is the lad that is going to fill Mickey Rooney's shoes. Always gets "A" time at my theatre, and after seeing this show you will know why. Everyone loves him and wants to see more of him. Played Sunday, Monday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

United Artists

ABROAD WITH TWO YANKS: William Bendix, Dennis O'Keefe—This picture did exceptionally well the first of the week.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ABROAD WITH TWO YANKS: William Bendix, Dennis O'Keefe—Good clean comedy and fun. Did O.K. here. Played Wednesday, Thursday, March 14, 15.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Rural and small town patronage.

JOHNNY COME LATELY: James Cagney, Grace George—Cagney has always meant good business for us. They liked this and we gave it an extra day. It did O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

LUMBER JACK: William Boyd, Andy Clyde—William Boyd still packs a real punch for the extra business on the weekend. He has a definite popular following and always means extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SINCE YOU WENT AWAY: Claudette Colbert, Joseph Cotten—We had good business and held up fine for a week. Very good box office picture. Generally enjoyed by all patrons. We strongly recommend it. Played Wednesday-Tuesday, Jan. 10-16.—Margaret Day-Max Brock, Lawton Theatre Company, Lawton, Okla.

SON OF THE OPEN ROAD: Jane Powell, Edgar Bergen—I did good midweek business with this film. It's a good story based on American youth and the war effort. I played up Edgar Bergen and Charlie McCarthy's appearance and it worked. It's good entertainment. Lots of laughs and music. Played Wednesday, Thursday, Feb. 21, 22.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn.

STAGE DOOR CANTEEN: Stage and Screen Stars—We waited a year for this picture, but cannot boast any outstanding business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—Very fine picture. Not much draw. Played Saturday-Monday, March 3-5.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—It is certainly different. It is a sort of study in insanity. Cary Grant put plenty of pep into his acting and he was very good. Some thought the picture excellent and others thought that it was the worst that they had ever seen. Opinions went from one extreme to the other. Nevertheless, business was very good. Played Sunday- Tuesday, March 25-27.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—This picture fooled me. My folks liked it and thought it was crazy like all the characters. It did good business in the face of bad weather. Played Monday-Wednesday, Feb. 26-28.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

DESTINATION TOKYO: Cary Grant, John Garfield —The war angle kept the crowd away but those that came went home well satisfied. Personally, I thought it was a swell show. Played Thursday-Saturday, March 8-10.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

DOUGHGIRLS, THE: Ann Sheridan, Jack Carson—A good snappy comedy that pleased the majority of customers. It is the sort of light entertainment that satisfies. Played Saturday-Wednesday, Jan. 27-31.—Margaret Day-Max Brock, Lawton Theatre Company, Lawton, Okla. General patronage.

MR. SKEFFINGTON: Bette Davis, Claude Rains—Miss Davis always means bad business to me no matter how good her pictures are. Played Sunday, Monday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THE VERY THOUGHT OF YOU: Dennis Morgan, Faye Emerson—One of the sweetest pictures ever filmed. Dennis Morgan is very popular here since he came to Macon, only 14 miles away, to the world premiere of "God Is My Co-Pilot." Good attendance. Played Sunday.—J. C Balkcom, Jr., Gray Theatre, Gray, Ga.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan—A very good show, although this is a reissue. I gave it "A" time but business was only half what it should have been. Played Sunday, Monday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TO HAVE AND HAVE NOT: Humphrey Bogart, Lauren Bacall—Drew a little extra business, I imagine because of the new find, Bacall. She is O. K., too, and a good match for Bogart. Played Sunday-Tuesday, March 25-27.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

VERY THOUGHT OF YOU, THE: Dennis Morgan, Faye Emerson—A sleeper—we did more with this than we do with most of the super dupers. Played Sunday, Monday, March 25, 26.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

Short Features

Columbia

COMMUNITY SING: I like these and feel that they put a real community spirit in the theatre.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

CLOCK WATCHER: Walt Disney Cartoons—Good car-

(Continued on page 46)

8

THE GREATEST OF AL
BY POPULAR REQUES

REPUBLIC BOX OFFIC

"MELODY RANCH"

featuring JIMMY DURANTE with ANN MILLER and
BARTON MacLANE • VERA VAGUE • GEORGE "GABBY" HAYES
JEROME COWAN • MARY LEE
JOSEPH SANTLEY, Director • Original Screen Play by Jack Moffitt — F. Hugh Herbert
Special Comedy Sequences by Sid Kuller — Ray Golden

"SPRINGTIME IN THE ROCKIES

with SMILEY BURNETTE and POLLY ROWLES
Directed by JOSEPH KANE
Original Screen Play by Gilbert Wright — Betty Burbridge

ATS
GENE AUTRY'S
VAGABOND
TROUBADOURS

"The SAGEBRUSH TROUBADOUR"

with SMILEY BURNETTE and BARBARA PEPPER
Directed by JOSEPH KANE — Story by Oliver Drake
Adaptation and Screen Play by Oliver Drake and Joseph Poland

"THE SINGING VAGABOND"

with SMILEY BURNETTE and
ANN RUTHERFORD • BARBARA PEPPER
Directed by CARL PIERSON — Story by Oliver D
Adaptation and Screen Play by Oliver Drake and Betty Burbridge

REPUBLIC PICTURES ★ BU

ENE AUTRY HITS... REISSUED

ROM PUBLIC AND EXHIBITORS ALIKE

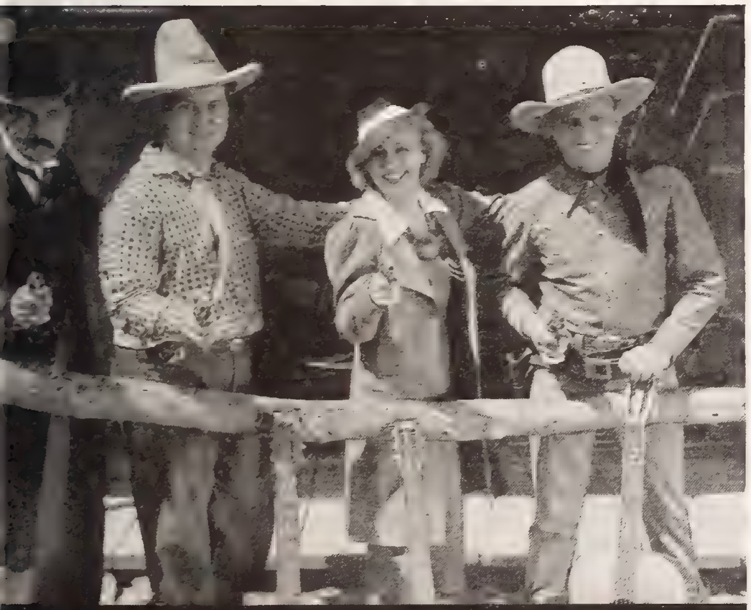
ATURALS" HEADED FOR BIG MONEY!

"RANCHO GRANDE"

SMILEY BURNETTE and JUNE STOREY, MARY LEE
and PALS OF THE GOLDEN WEST
d by FRANK McDONALD Original Story by Peter Milne – Connie Lee
Screen Play by Bradford Ropes – Betty Burbridge – Peter Milne

"MAN FROM MUSIC MOUNTAIN"

with SMILEY BURNETTE and CAROL HUGHES
and POLLY JENKINS And Her Plowboys
Directed by JOSEPH KANE Screen Play by Betty Burbridge and Luci Ward
Original Story by Bernard McConville



"GUNS AND GUITARS"

SMILEY BURNETTE and DOROTHY DIX • EARLE HODGINS
Directed by JOSEPH KANE
Original Story and Screen Play by Dorrell and Stuart McGowan

"THE OLD CORRAL"

with SMILEY BURNETTE and HOPE MANNING
and BOB NOLAN and THE SONS OF THE PIONEERS
Directed by JOSEPH KANE Original Story by Bernard McConville
Screen Play by Sherman Lowe and Joseph Poland

. S. WAR SAVINGS BONDS

(*Continued from page 43*)

toon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

PORT OF MISSING MICE: Terrytoons—Clever Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

FELLOW ON A FURLOUGH: Musical—Very lovely. Good film fare.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WHITE TREASURE: Variety Views—Entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

BIRDS AND BEASTS WERE THERE: Sports Parade—Very good educationally. I recommend showing it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BIKES AND SKIS: Sports Parade—Good sport reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BORRAH MINEVITCH AND HIS HARMONICA SCHOOL: Melody Master Bands—This troupe always have entertainment value with us.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CUBA CALLING: Sports Parade—Nice travel talk in Technicolor. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DUDE RANCH BUCKAROOS: Sports Parade—We found this O.K. for everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FIN 'N' CATTL: Merrie Melodies Cartoons—Good cartoon. Nice filler.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GUN TO GUN: Santa Fe Trail—Very good two-reel Western. Well produced, or rather I should say excellently re-edited, as think it was taken from one of their previous features. We could use a lot more of these and where an exhibitor is double billing.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

LIFE WITH FEATHERS: Merrie Melodies Cartoon—Amusing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LIFE WITH FEATHERS: Merrie Melodies Cartoons—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RHYTHM OF THE RHUMBA: Entertaining musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FRED FISHER AND HIS BAND: Melody Masters—If your patrons like hill-billy pictures, they will enjoy this one.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

LET IT BE ME: Blue Ribbon Hit Parade—Good cartoon. Vitaphone generally has good cartoons.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MUSICAL MEXICO: Melody Master Bands—This is O. K. here. The actors sing and talk in Mexican and I have quite a few Mexicans here. Doubt if it will please elsewhere.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PLEDGE TO BATAAN: Technicolor Specials—Good two-reeler in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serial

Universal

WINSLOW OF THE COAST GUARD: Serial—This goes good. Think children like the ordinary run of shorts though.—M. J. Swanson, Roxy Theatre, Oslo, Minn.

Fazalbhoy of India Opens New York Office

Mahomet Akbar Abdulla Fazalbhoy, Indian delegate to the recent International Business Conference at Rye, N. Y., who has returned to India, has opened a New York office to represent the Indian House of Fazalbhoy in the United States. The new office is in the RCA Building, its New York Representative being Allan E. Currimbhoy. It is designed to develop closer contacts between the home offices of Fazalbhoy, Ltd., in India and the American manufacturers of motion picture equipment, whom Fazalbhoy, Ltd., represent in Indian on an exclusive basis. These include Simplex Projectors and Peerless Magnarc Lamps.

Ohio Hearings Seek To Outlaw Bingo

Hearings are under way before the Ohio S
Judiciary Committee, in Columbus, to o
Bingo—a factor of considerable theatre compe
in many sections of Ohio—with Cincinnati
Cleveland church leaders spearheading the a

A measure introduced by Senator Georg
Shurtz, Newcomerstown clergyman, would r
the Bingo Law, passed by the last General As
bly on a bill by Senator Lawrence a Kane,
cinnati, legalizing Bingo when conducted
charitable purposes.

Church Federation heads charge that the
as now written, compromises the church,
exerts a demoralizing influence on the mora
the community, adding that it is not the bus
of the church to foster gambling with its ha
effects, particularly on adolescents.

Senator Kane and Edward N. Waldvogel,
cinnati councilman, author of the ordinance
forming the city to the state in legalizing B
are vigorously defending the law.

Jones Is Chief Engineer Of W. H. Wheeler, Inc.

C. Gordon Jones has been appointed chief e
eer of W. H. Wheeler, Inc., New York, whi
the general distributor of Airkem, Chloro
Air Freshener, used industrially in hosp
theatres, schools, hotels, etc. Mr. Jones was
the Bell System for 15 years, first as design
development engineer, operating and service e
eer with the American Telephone and Teleg
Company, consulting engineer with Electrical
search Products, Inc. He was later directc
operations of the Yankee radio network.

To Pay Paramount Notes

The board of directors of Paramount Pict
Inc., at a meeting last week authorized the
payment on May 1 of $1,000,000 principal an
of its note obligations which were not due
July 1, 1946.

As Ever!
THE "STANDARD" OF ALL MYSTERY SERIES!
"Fulfills the rigid requirements of murder mystery fans." — MOTION PICTURE DAILY
"Fast-paced, highly exciting."—HOLLYWOOD REPORTER
MONOGRAM'S
CHARLIE CHAN
and
His Latest Is a Real Hair-Raiser
in
"The Scarlet Clue"
starring SIDNEY TOLER as "CHAN"
Produced by JAMES S. BURKETT • Directed by PHIL ROSEN
Original Screenplay by GEORGE CALLAHAN
Suggested by EARL DERR BIGGERS' Character
MONOGRAM PICTURES

Movies help smooth the rough road back

FILMS that helped our boys prepare for the toughest of life's jobs . . . today are being matched by a wide variety of "rehabilitation films." These special pictures are shown before appreciative audiences in hospitals and convalescent centers.

Because of the part played in these new films by men who were themselves hurt in mind or body, they prove that, with pluck and patience, handicaps can be overcome to a remarkable degree.

These "rehabilitation films" help to lift the spirits of boys who have been eating their hearts out in hospital beds . . . make them say to themselves: "I can do it, too." They help smooth the rough road back—to an extent that we whole ones can never fully appreciate.

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

Studios, Strikers Differ on Effects Of Coast Walkout

"Close to 95 per cent of the studios' normal complement of employees in all classifications are at work," the producers association in Hollywood said Monday, in the continuing strike by the Conference of Studio Unions. They were answered the same day by Herbert Sorrell, CSU president, who commented: "ridiculous."

He added that "an accurate check of the laboratories shows that a very small proportion of the footage normally processed is going through. We haven't lost a man since the strike started, and we have the names of more than a thousand IATSE members who have quit their studio posts during the strike."

Meanwhile, efforts at settlement continue, in the form of National Labor Relations Board hearings in Washington April 26. Whether the hearings will affect the CSU stand was debated in Hollywood this wek. IATSE spokesmen accused the CSU of using the original cause of the strike, a demand that producers recognize the studio decorator members of the Conference, as merely a method of seizing jurisdiction over a number of other classifications.

Mr. Sorrell commented this week, too, that he "didn't start the strike" and "can't stop it,"but that "Richard Walsh can, by just whistling." Mr. Walsh is president of the International Alliance of Theatrical Stage Employees.

U. S. Seeks to Invalidate Westinghouse Agreement

The Department of Justice last week projected its campaign against international cartels into the field of radio, asking the Federal District Court at Newark, N. J., to invalidate an agreement between Westinghouse Electric and Manufacturing Company and Westinghouse Electric International Company and the two German corporations of Siemens-Schuckertwerke, A. G., and Siemens and Halske A. G., for division of world markets for electrical apparatus.

In its complaint, the department charged that the arrangement resulted in substantial and unreasonable restraint of interstate and foreign trade and commerce in the manufacture and sale of electrical equipment, including radio apparatus.

The Government seeks to have the agreement outlawed and, in addition, petitioned the court to require the two American companies to grant royalty-free licenses to all applicants under United States patents used in carrying out the alleged arrangement.

Gabriel, MGM Booker in Philadelphia, Retires

William Gabriel, Metro booker in Philadelphia, retired this week after having been with the company more than 24 years. He has been in the business more than 35 years, and helped move the industry to Vine Street. He plans a short vacation, but his future plans are unknown. David Titleman moves up to Mr. Gabriel's post, with student booker Harry Short taking over Mr. Titleman's duties. At the Universal exchange in Philadelphia, Jeanette Berliner returns to the industry as a booker. Several years ago she was associated with the local independent exchanges.

Premiere of "G.I. Joe" Set for Indianapolis

The world premiere of Ernie Pyle's "Story of G.I. Joe." will take place early this summer in Indianapolis, George J. Schaefer, chairman of the board of Lester Cowan Productions, producer of the film, has announced. The opening will be followed by a worldwide release of the film through United Artists. The selection of Indianapolis is predicated on the fact that it was the center of Mr. Pyle's early career.

Century Circuit Moves

Century Circuit, Inc., New York and associated corporations have announced the removal of their offices, to the Century Building, 132 West 43rd Street, New York.

Begin Change to Regular Army Houses in Europ

The establishment of regular film theatres rear areas in Europe for the showing of 35n entertainment films to American troops alrea has begun and further progress in that direct is being made, the War Activities Committee l been informed. In areas in which thev opera these theatres replace the showings of 16mm films.

Joseph H. Seidelman, president of Univer International Films and consultant to the Sec tary of War on motion pictures overseas, is le ing shortly for Europe to survey the Army's f needs and to assist in the fastest possible chan over from 16mm to 35mm showings.

The change is being made gradually, as the Ar opens theatres in towns behind the lines in Eurc Standard 35 mm prints of current films will be us The Army is negotiating individually with vari distributors for product on the basis of a fee termined by attendance, although no admiss charge will be made to the troops. Showings be restricted to uniformed personnel.

These moves are preliminary to the compl conversion from 16mm gift film showings to 35 Army theatre showings which will take place soon as conditions in Europe make it possible.

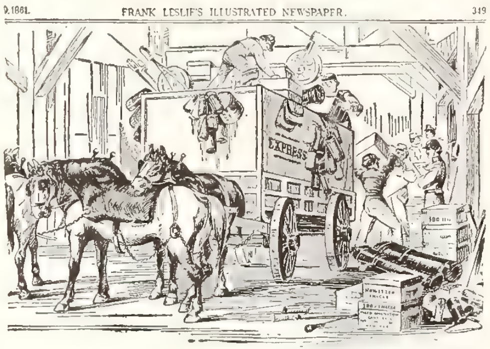
According to information received by the V Activities Committee, 17 former industry men in service have reported for duty with the Mot Picture Branch of the Special and Informat Services in the European Theatre of Operatic This agency will handle 35mm distribution exhibition for the Army overseas, just as the U Army Motion Picture Service has operated similar circuit of more than 1,100 Army theat in the United States and Caribbean area.

The following officers are among the first Army men to take over the new assignment: C Paul W. Pine, former executive of Shea Ent prises; Capt. Mike Cullen, former western d sion manager for Loew's Theatres; Lt. John Nicholson, for 14 years with Warner B Theatres; Lt. Carl L. Dorst, Paramount's Det exchange; Lt. Joseph L. Lyne, from Columb Dallas exchange, and Lt. Edgar T. Bramw Universal's Portland exchange.

The enlisted men are: Sgt. George Gaughan, for 14 years with Paramount in the southwe T/3 Charles R. Ramsey, formerly with Butterfield circuit; Sgt. Victor J. Carlson, 2 Century-Fox, Chicago; T/4 Richard Parks, m ager for Warners in Philadelphia; T/4 Andr F. Gorzo, Warner manager in Pennsylvania; Vincent Proctor, RKO projectionist in New Yo T/5 Harold E. Smith, Paramount's Long Isl laboratory; T/5 J. P. Sylvia, projectionist w Fox West Coast, T/5 Howard T. Clark, War manager in Milwaukee; T/5 Louis J. Burl Paramount's home office, and T/5 Irving Rier Warner home office.

Chicago Rejects PRC Film

The police censor board in Chicago has rejec PRC's "Crime, Inc." and has not changed its cla fication of Monogram's "Dillinger" which was jected earlier this year, according to the Ma record. A total of 87 films were reviewed dur the month.


9.1861.
FRANK LESLIE'S ILLUSTRATED NEWSPAPER.
349
EXPRESS

This picture from Leslie's Weekly depicts an 1861 Express van being loaded with war materials. In those days this vehicle was considered a mammoth advance in efficiency.

READY

When The Nation Calls

Throughout American history when a real need arose, a man or an organization has been ready to cope with it. Express shipping is an organized service originated 106 years ago to meet the demands of those times. Since then, through peace and war, Express has promptly adopted every scientific advance so as to be ready for the nation's changing shipping needs.

Today the major part of the unprecedented volume of Express, both by rail and air, is connected with the war effort. This wartime transportation experience and new handling techniques will aid in the nation's postwar commercial shipping needs.

BUY MORE WAR BONDS

RAILWAY EXPRESS AGENCY

NATION-WIDE RAIL-AIR SERVICE

ROAL & COMPANY, Inc.

Announces its Appointment as the North American Representative
for the Largest Independent Distributors in Brazil

THE BRITISH FILMS do BRASIL Ltda
Rio de Janeiro

Please address all offers and inquiries to ATT: MR. L. KITCHNER

320 Broadway, New York 7, N. Y — Phone WOrth 2-5262

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor

Summer Draws On

The month of May is one of the most trying yet important months of the year to the theatre manager.

Its warm, sunny days are a preview of the hot summer just ahead—difficult opposition when one considers the probable loss of patronage of those who yield to the lure of the outdoors.

May is also the month when theatremen must themselves fight off the normal susceptibility to spring fever lest they unconsciously slacken the promotional tempo.

Likewise, May is a decisive month, in that the manager's ability to maintain patronage during these 31 days is usually rewarded with abundant patronage during the summer months.

The showmen who realize the necessity for sustained promotional activity during May and act upon this theory are those who refuse to compromise with the old bugaboo of so-called summer slumps.

During May it is exploitation which the showman uses as his cue. And dexterity in its manipulation keeps many theatres from going behind the eight-ball.

△ △ △

Off the Record—

Since Pearl Harbor, through voluntary participation in and promotion of various drives in support of the war effort, the theatremen of America have been contributing to one of the brightest chapters in the history of the Motion Picture industry. It is a chapter of which every member within the industry may well be proud.

It would be unfortunate if records and performances which merit recognition were omitted from this chapter. And those to whom such honor is due should be the first to deplore such circumstance.

The fact is that managers and exhibitors who are doing a terrific job in the performance of these tasks have been faltering of late in their obligation to report their activities to sectional publicity chairmen. As a result, there is considerably less reflected in the final national report than the factual effort expended.

The situation is distressing. Harry Mandel, co-director of national publicity during the recent Red Cross Drive, writes:

"Again, as in previous campaigns, only a comparatively few theatre managers and publicists have sent in activity reports. . . . The others, perhaps because they are extremely modest, have disregarded the requests in the press book and in the trade papers and have not sent in a thing. Even the pleas of the various committee chairmen have fallen upon deaf ears and have been totally ignored.

"The Red Cross and the Motion Pictures' War Activities Committee really want this information and data for the books now being compiled for the records.

"I am asking you to appeal to the showmen of the country . . . to send their reports, photos and tear-sheets to us as quickly as possible. It's not too late . . . no campaign was too small or too big. . . . I know from looking through out-of-town newspapers that many fine campaigns were conducted that were not officially reported."

△ △ △

The Friendly Showman

We have just received a letter from Johnnie Hynes, manager of the Community theatre, Conde, South Dakota, along with a copy of the most recent issue of the *Conde News*. The front page scarehead proclaims: "'Wilson' Coming to the Conde Theatre". Below it is a three-line, three-column head, a three-line, two-column subhead and an impressive story.

The Mayor of Conde, who evidently writes a weekly column which also appears on page one, reports: "Conde should be proud of its movies; we now have shows equal to the larger cities and towns."

And sixteen local merchants added their approval by purchasing almost a complete page of display advertising in which each gives personal endorsement to the film production.

As Mr. Hynes writes, "The industry owes much to the fine cooperation of the press in the smaller towns."

Also, we believe that the industry owes much to the skill and personality of showmen like Mr. Hynes who are so responsible for the excellent relations between the theatre and the press.

△ △ △

Keep Out of the Draft

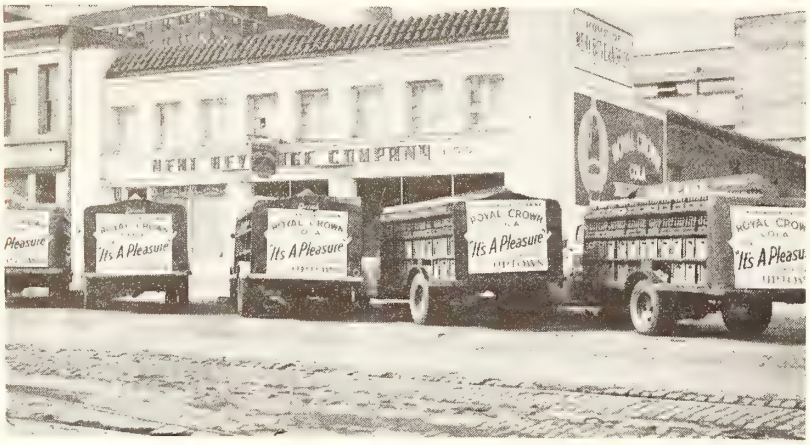
The list of articles found in theatres includes all types of unusual objects from dental bridgework to the more intimate articles of women's wear.

Last week, shortly after the Park theatre in Brooklyn had opened for the day's business, a pair of crutches was found standing near the break wall in the rear of the theatre. The shiny varnish finish and the newness of the rubber padding left no doubt that the crutches were new. To date no one has made inquiry about them.

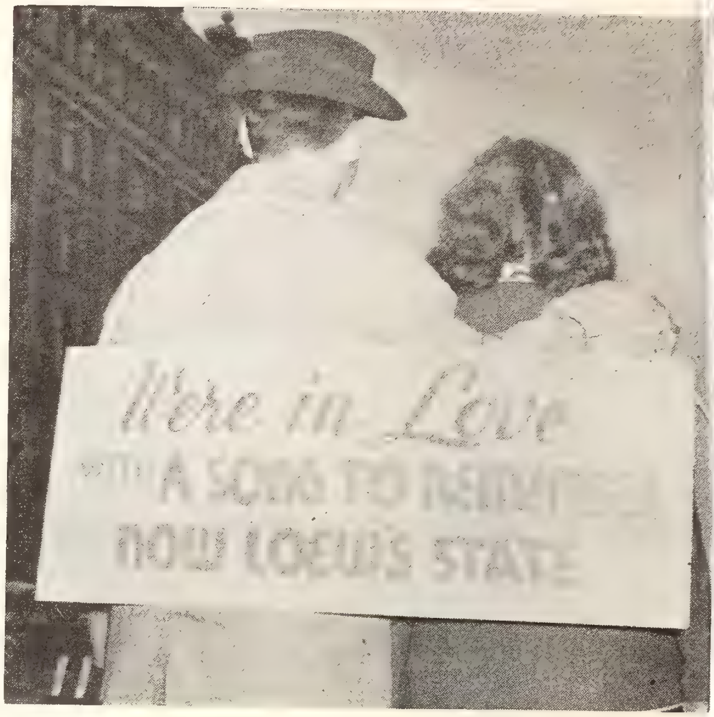
There were no servicemen in attendance; so there is considerable conjecture in the theatre staff as to whether or not the local draft board would be interested in the incident.

—CHESTER FRIEDMAN

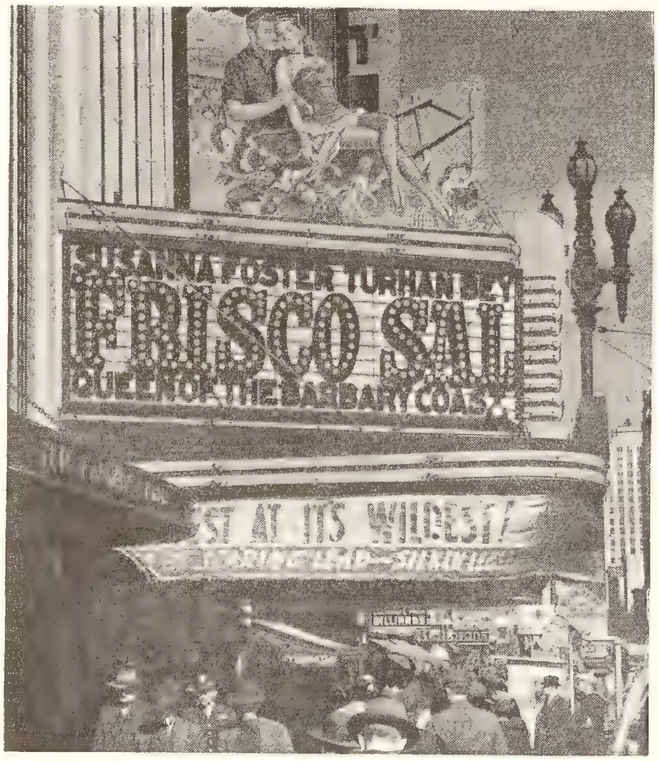
BALLYHOO AND EXPLOITATION


ROYAL CROWN COLA
"It's A Pleasure"
UPTOWN

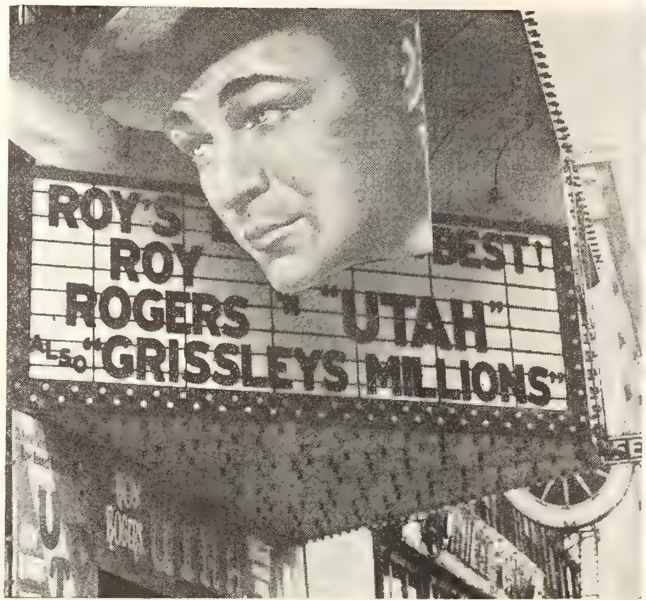
Harry Ashron, manager of the Uptown theatre, Salt Lake City, tied up with Royal Crown Cola for this plug on "It's A Pleasure".


We're in Love
WITH A SONG TO REMEMBER
NOW LOEW'S STATE

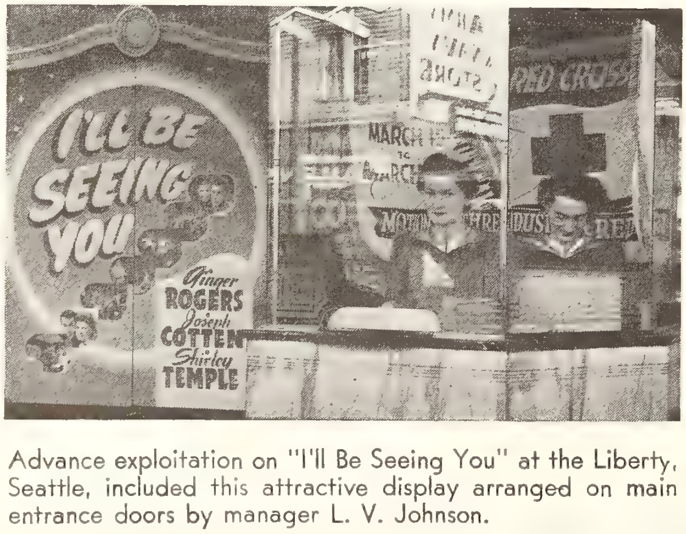
Harold Mortin, manager of the State, Syracuse, N.Y., landed some fine publicity on "Song To Remember" through the use of this effective street ballyhoo. The couple toured the principal thoroughfares, attracting the attention of passersby, resulting in favorable word-of-mouth comment.


SUSANNA FOSTER TURHAN BEY
'FRISCO SAL
QUEEN OF THE BARBARY COAST

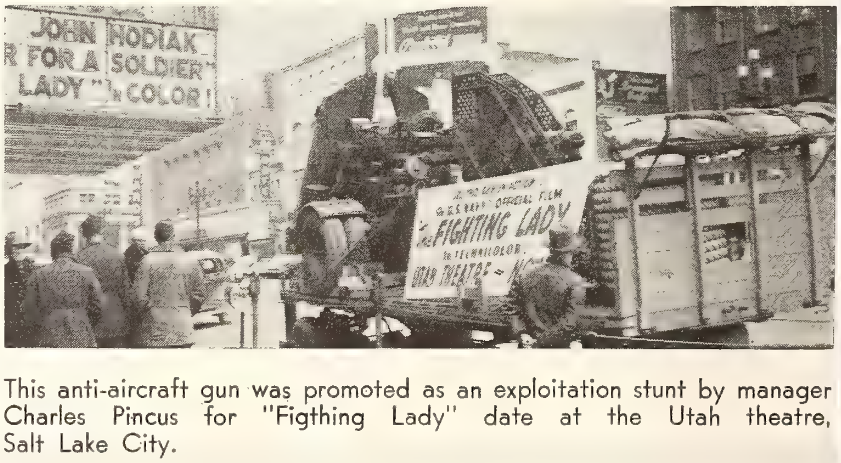
Left, lithograph cutouts atop marquee of the Esquire theatre in San Francisco were utilized to excellent advantage by manager G. Poplack during the engagement of "Frisco Sal".


ROY'S BEST!
ROY ROGERS "UTAH"
ALSO "GRISSLEYS MILLIONS"

Right, manager Ben Cohen of the Strand, Cincinnati, also employed marquee cutouts recently. In this instance the occasion was Roy Rogers' latest, "Utah".


I'LL BE SEEING YOU
Ginger ROGERS
Joseph COTTEN
Shirley TEMPLE
RED CROSS

Advance exploitation on "I'll Be Seeing You" at the Liberty, Seattle, included this attractive display arranged on main entrance doors by manager L. V. Johnson.


JOHN HODIAK
FOR A SOLDIER
LADY" in COLOR!
The FIGHTING LADY
in TECHNICOLOR
UTAH THEATRE

This anti-aircraft gun was promoted as an exploitation stunt by manager Charles Pincus for "Figthing Lady" date at the Utah theatre, Salt Lake City.

AN OPEN LETTER

to the Producers and Distributors

In the interests of mutual prosperity — which you have been enjoying with increasing abundance, and which we are able to share in less and less — we, the members of the North Central Allied Independent Theatre Owners of Minnesota, feel impelled to put before you several urgent questions.

1. Do you, or do you not, believe in free enterprise?
2. Are you, or are you not, in favor of the system of business competition which has made this nation great?

We believe you do not and are not. For if you did, the independent theatre owners would not have their backs to the wall as they now have. This is the direct result of your policies which appear deliberately designed to force us out of business so that the field may be yours completely.

First run theatres in major cities are lavishing in unprecedented prosperity, while neighborhood houses have suffered a loss in attendance of at least 25 per cent. This is a paradox but nevertheless the hard truth. Pictures are kept in downtown houses for unprecedented runs and are completely "milked" by the time they are permitted to reach the suburban theatres. In spite of this loss of business by the independent exhibitor, you have enacted a confiscatory policy of high percentage and high flat film rentals.

It should hardly be necessary to call to your attention the fact that the operating costs of theatres have sky-rocketed. Despite all the obstacles imposed on the exhibitors, the producers have seen fit to increase the cost of films to independent exhibitors to such a point that it is impossible for the exhibitors to make a profit. The independents have been put in a spot where the only profits in their theatres come now from the sale of peanuts and popcorn. We refuse to be reduced to the status of candy hawkers. Our business is the showing of motion pictures. The pictures we show should hardly be a "sideline" to the candy stand.

Many small towns have lost a large segment of their population, because of the shift to war jobs in larger communities and because of the draft. What justice is there, what equity is there, in the demand of producers that the small independent pay such high flat film rentals and percentages that you producers are now exacting? The policy you are following represents CONFISCATION. And THAT, an impartial public will agree, is not America's way!

The unusually large grosses gathered at the first run theatres in major cities apparently have intoxicated the distributors to the point where you have lost all sense of proportion and value. Certain pictures formerly rating only bottom bracket rental now are placed in the top bracket when offered to the independent exhibitor. There is no price control code in our industry as yet — but, in the name of all that's decent, isn't there a code of morals for big guys to follow in their dealings with little guys?

Gentlemen, the situation is serious. This is not crying "wolf". The facts are apparent to everyone in the industry. The independent exhibitors, as a matter of self-preservation, demand an immediate readjustment of the distributor's sales policy toward independent exhibitors. This is something of a family matter, and naturally we would prefer to settle it within the privacy of our own industry. But unless we are able to get satisfaction quickly and fully through the medium of open discussion, we intend to carry our fight to the theatre-going public and enlist the support of the nation behind our cause.

We are prepared to press the issue. If necessary, we will go to the daily press and the radio. We will enlist the aid of our various representatives in Congress and of the appropriate government agencies. We will, if need be, place trailers on our screens to go directly to the theatre patron for his understanding and support. We have given our lifetime toward building up our business and we are not going to stand idly by watching distributors take our business away from us — which you are trying to do. We mean to stay in business and we mean to have you see the light.

We believe in free enterprise. We believe in competition. We believe in the American way. We do NOT believe in the octopus-like operations you are using to choke us. We pledge ourselvers to use every means at our command to eradicate this evil.

Now—let's be reasonable. When do you want to start talking shop?

North Central Allied Independent Theatre Owners, Inc., of Minnesota
607 Pence Building, Minneapolis 3, Minnesota

Exploiting the New Films

How the recent pictures are being sold the first run and pre-release date showi

THE UNSEEN

With manager Arnold Gates handling exploitation and Ed Fisher, Loew's local publicity director handling the newspaper details, a comprehensive campaign was put on in connection with the engagement of "The Unseen" at the Stillman theatre in Cleveland.

A series of teaser trailers was used at the theatre well in advance of the opening; cashiers and ushers told patrons of the theatre that "shriek week is coming—watch for 'the Unseen,'" and Sidney Andorn's "Column of the Air" plugged the attraction over WGAR by tying in the sponsor's product with the title: "The Unseen is coming to the Stillman theatre starting Thursday. But Erwin Brew is not among the unseen. Look for the labels on the tables, etc.".

Burt's department store program over WCLE likewise tied in theatre plugs stressing the "see" angle of merchandise offered for sale in contrast to the picture title.

Standee cards depicting a shadowy character holding a sign with still and copy were prepared by the art department. Twenty of these were spotted in prominent locations and store windows including the Statler Hotel Florist.

Art and readers were obtained in the local dailies with a special break in the *Cleveland Heights Press.*

Marshall's Drug Fountain used mirror strips stressing "the Unseen" vitamins in their special malted milks with full theatre credits.

For the current run of the film a false front was constructed to cover the regular frames with appropriate illustrations and copy emphasizing thrills, suspense and mystery. A 40 by 60 "A" board at the curb also attracted attention to the film and a 24-sheet was posted on the sidewalk which drew unusual attention. Current snipe signs read "Now Thrilling" instead of the customary "Now Showing."

The Unseen
THE UNSEEN
McCREA
RUSSELL
MARSHALL
JOEL McCREA
Gail RUSSELL
MARSHALL

Twenty-four sheet pasted to sidewalk in front of the Stillwell theatre, Cleveland, was see 25,000 passersby, according to Arnold Gates, manager, and proved strong attention-gett current attraction, "The Unseen".

COUNTER-ATTACK

A timely radio tieup coincidental with the Allied attack in Western Europe made for excellent publicity in connection with the world premiere of "Counter-Attack" at the Warner theatre in Worcester, Mass.

Manager Al Davis, representing the theatre, and Abe Bernstein, field exploiteer for Columbia Pictures, arranged the tieup in cooperation with Station WAAB. By direct wire from the radio station, hourly news flashes were broadcast from the theatre lobby giving detail the attack progress on the world battlefield

Three hundred posters advertising the ture were posted in Worcester war plants Sr. Lt. Ijor Poletaev of the Soviet Army dressed war workers at the American Steel Wire factory relating his war experiences frequent plugs for the film and theatre cr The lieutenant was also interviewed by press and over station WAAB resulting excellent publicity breaks from both sources.

Filene's Department store used a full dow display of captured war material equipment with 40x60 display and scene from the film.

The Max Factor tieup resulted in wi and counter displays which were set with N berry's and Liggett's.

Previous to the opening a 1500 line n paper advertising campaign heralded the ture premiere and the film was ballyhooed in advance and currently with radio spot nouncements over WAAB, WORC WTAG. Special transcriptions were also with picture credits by Quentin Reyn John B. Kennedy and other well-known commentators.

Follow the Big News
OF THE GIGANTIC ALLIED
COUNTER-ATTACK
NEWS HEADLINES
COUNTER-ATTACK
"COUNTER-ATTACK" STARTS WEDNESDAY

Tieup with radio station WAAB in conjunction with the premiere of "Counter-Attack" at the Warner theatre, Worcester, Mass., resulted in spot news broadcasts from theatre lobby. Display plugging the novel promotion carried bulletins on progress of Allied attack on the western front. Picture and theatre credits followed each broadcast.

DELIGHTFULLY DANGERO

An extensive advance radio campaign h lighted the opening of "Delightfully Danger at the United Artists theatre in San Fran under the guidance of Cliff Geissman, city ager for the Blumenfeld theatres, there.

Spot announcements and free radio p punctuated the campaign over the faciliti Stations KPO, KGO, KQW, KFRC, KS KYA and KJBS.

One-hundred-fifty 6-sheets were posted car cards were used on the city trolley Night clubs and hotels featured song hits the production and window displays were ranged with music stores.

Press Reception For "Tree Grows"

Members of local radio stations and newspapers were invited to a special reception in New Haven for Betty Smith, author, and James Dunn, star, in connection with the opening by George Freeman of "A Tree Grows in Brook-n" at the Poli theatre in Springfield, Mass. This resulted in advance and follow-up stories n each of the local newspapers.

In the main window of Johnson's Book Store n attractive display was planted featuring the 7 by 41 gelatins painted by Boris Chaliapin. There were six of these and they were surounded by numerous copies of the book plus a ard in the center giving playdates, theatre, etc.

A picture of Betty Smith, James Dunn and Freeman, taken in New Haven, was planted in he local dailies in advance and during the howing of the film. Ben Sweet of Station WMAS who was also present at the reception did a 15-minute broadcast concentrating on he picture. A picture of Dunn, plus advance stories in the Springfield *Union, Republican* and *Daily News* both on the movie page and in he main section were planted on the film.

A counter display was used in Forbes and Wallace book department tying in the book with the film and a 40 by 60 photo enlargement of Ted Donaldson, Joan Blondell and Peggy Ann Garner was used two weeks prior to the opening in the theatre lobby.

Stand-in Helps Sell "Powder"

When it was discovered that a WAC stationed in a camp nearby the Albee theatre in Cincinnati had been a stand-in for Laraine Day, one of the stars of "Keep Your Powder Dry," playing currently at the theatre, Nathan Wise hiked over to the post and secured an interview. This resulted in a three-column story with two columns of art work.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

JOSEPH BOYLE
Broadway, Norwich, Conn.

TED BARKER
Loew's State, St. Louis, Mo.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

WESLEY F. BROWN
Florida, Vero Beach, Fla.

H. G. BOESEL
Palace, Milwaukee, Wis.

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

LARRY COWEN
Palace, Albany, N. Y.

BOB COX
Kentucky, Lexington, Ky.

ROBERT DYKES
Ritz, Tulsa, Okla.

SAM DE FAZIO
Harris, Pittsburgh, Pa.

TOM DELBRIDGE
Loew's, Nashville, Tenn.

ARNOLD N. GATES
Stillman, Cleveland, Ohio

LOU S. HART
Glove, Gloversville, N. Y.

KEN HOEL
Harris, Pittsburgh, Pa.

MEL JOLLEY
Marks, Oshawa, Ont., Can.

ELLIOT L. JOHNSON
Malco, Memphis, Tenn.

NORMAN KASSEL
Essaness, Chicago, Ill.

MELVIN KATZ
Hippodrome, Pottstown, Pa.

JAMES KING
RKO Boston, Boston, Mass.

PAUL O. KLINGER
Strand, Waterbury, Conn.

LARRY LEVY
Colonial, Reading, Pa.

NORMAN W. LOFTHUS
California, Santa Barbara, Cal.

ABE LUDACER
Loew's Park, Cleveland, Ohio

MARIE MEYER
United Detroit, Detroit

H. S. MORTIN
Loew's State, Syracuse, N. Y.

BILL MURRAY
Rialto, Atlanta, Ga.

RITA MORTON
RKO Albee, Providence, R. I.

MIKE NICHOLAS
Patio, Brooklyn, N. Y.

CHARLES PINCUS
Utah, Salt Lake City, Utah

CARL ROGERS
Broad, Columbus, Ohio

JACK M. SCHERZER
Parthenon, Brooklyn, N. Y.

SAM SHUBOUF
College, New Haven, Conn.

SOL SORKIN
Keith's, Washington, D. C.

C. T. SPENCER
Capitol, Hamilton, Ont., Can.

MICHAEL STRANGER
Loew's, White Plains, N. Y.

BOYD SPARROW
Loew's, Indianapolis, Ind.

WAYNE SWEENEY
LaPorte, LaPorte, Ind.

J. G. SAMARTANO
Loew's State, Providence

MOLLIE STICKLES
Palace, Meriden, Conn.

JOHN SMEARMAN
Circle, Annapolis, Md.

EVAN THOMPSON
Strand, Plainfield, N. J.

EVERETT VAIL
Vogue, Sydney, N.S., Can.

BROCK WHITLOCK
Loew's, Richmond, Va.

LEN WORLEY
Madison, Peoria, Ill.

CHARLES A. ZINN
State, Minneapolis, Minn.

COURT OF THE KINGDOM OF WASTE PAPER SALVAGE 1945

Jack Mitchell, manager of the Majestic theatre in San Antonio, Texas, tied in with local newspapers and obtained excellent publicity for the theatre in connection with the national waste paper salvage drive. San Antonio had the distinction of having the national Queen and state King as local residents. Mitchell arranged a coronation on the theatre stage which was sponsored by the Evening News, *at which the Mayor and WPB salvage officials awarded citations to the winners. Pictured above are the principals during the ceremonies, with Mitchell at the microphone. The performance drew a capacity audience of juveniles.*

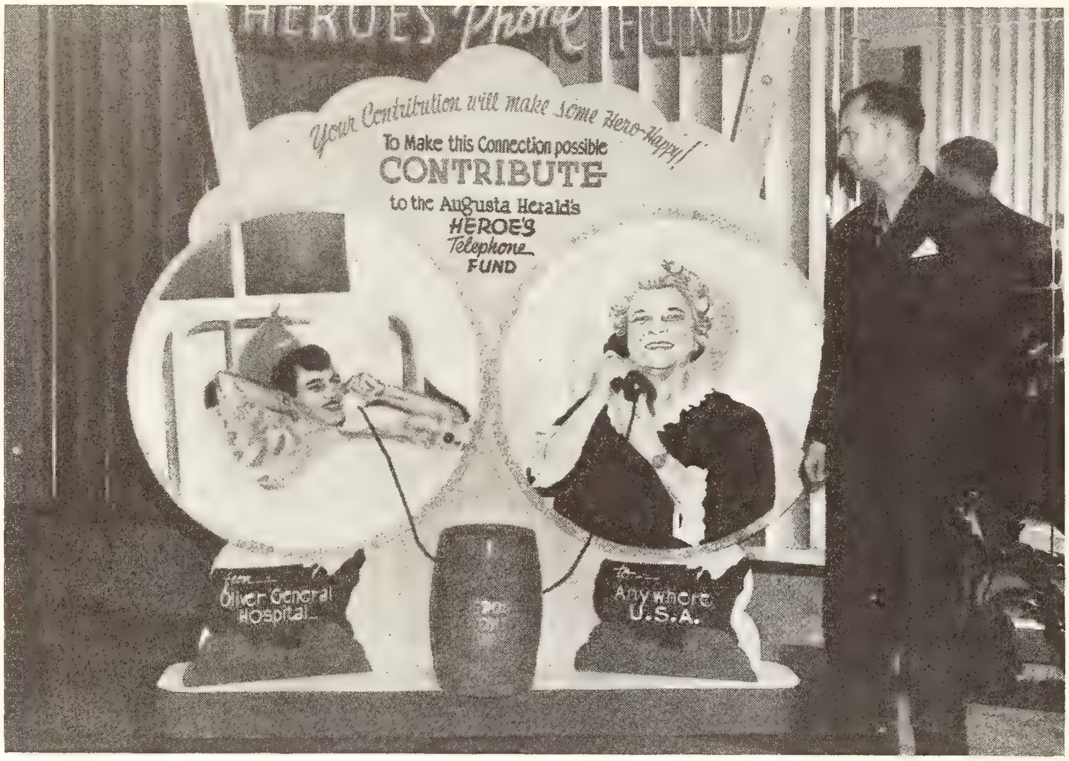
Radio Coverage Obtained for Double Horror Show

Cliff Hall at the Hippodrome, Gloversville, N. Y., had a very successful showing of the double feature horror show, 'The House of Frankenstein" and "The Mummy's Curse." Special spot announcements were used in the local radio station, a series of teaser ads was run, and six outstanding window displays did a good job of selling this double bill. Cliff also had a special display board in front of his theatre. A "faint check" was sold to a local insurance agency, all of which made a swell campaign.

AVAILABLE
PRESENTLY EMPLOYED
Highly experienced theatre manager; advertising expert; 18 years with Major circuit. Excellent references. Reliable. Married. Three dependents. Steady. Sober. Seeking connection with DEFINITE FUTURE. East preferred. What have you to offer in operations, advertising, promotions or supervisory work. Inquiries will be treated confidential. Box 1852, Motion Picture Herald.

When You Want QUICK ACTION On SPECIAL TRAILERS
Call FILMACK
Trailer Makers For America's Leading Showmen!
1327 S. WABASH AVE. . . CHICAGO 5, ILL.

Heroes' Phone Fund Swelled By Patrons of Miller Theatre



This display was planted in the lobby of the L. & J. Miller theatre, Augusta, Ga., to spur contributions to P. E. McCoy's "Heroes Phone Fund".

Since we are all aware of the fact that many wounded boys are returning each day to Government Hospitals over the country and folks living in these vicinities are anxious to contribute to any cause that will make these boys have a happy recuperation, P. E. McCoy, manager of the L. & J. Miller theatre, Augusta, Ga., effected a tieup through the combined efforts of the theatre, patrons, Augusta *Herald* and a local bank.

This tieup took the form of a drive for funds to enable wounded veterans returning from overseas duty in his vicinity to communicate with their loved ones, wherever they may be, via the "Heroes Phone Fund".

An attractive display in the lobby of the Miller theatre calls patrons' attention to the "Heroes Phone Fund". The display shows a wounded war veteran at the Oliver General Hospital placing a call to "Mother" anywhere in the United States. Patrons' contributions are dropped into a locked barrel, which is the connecting link between the patient and the home. As coins or bills are dropped into the slot, a trigger breaks contact, causing an effect of a ringing telephone. A four-column photo of this lobby setpiece, along with a story, was carried by the local paper as an opening announcement for funds for returning veterans.

A special trailer, showing the patient talking with "Mother" somewhere in the U. S. A., describing the needs for continuous contributions, etc., is run at each performance. A front page story, carrying the amount and names of donors, appears daily in the newspaper.

Miller reports that, through the generosity of the people in and around Augusta, many boys have enjoyed a happy reunion with their loved ones. The drive is to be continued indefinitely.

Window Tieups Highlight Sweeney's "St. Louis" Date

As part of his advance publicity on "Meet Me in St. Louis," Wayne Sweeney at the LaPorte theatre, LaPorte, Ind., arranged nine window displays, all of which were in locations where a regular card could not be placed. Leading department stores featured Margaret O'Brien dresses in window displays.

Since one of the local high schools has a record player in the lunchroom, Sweeney arranged for hit tunes from the picture to be played for the youngsters. The "Name the Star" contest was run five days in advance of the opening and a tieup made with the public library, which resulted in a card naming Sally Benson's books and the fact that they were available.

The theatre's large mailing list was circularized with heralds, which were also distributed house-to-house. Newspaper coverage included 100 inches in the local paper, 35 inches in the shopping weekly and teasers were used on the opening day, feature arrows which pointed to the amusement page.

Gets "First-Time" Editorial

When "Fighting Lady" played the Oneonta theatre, Oneonta, N. Y., Harold de Graw got through with a big "first". He got an editorial in his local paper on this attraction, the first time an editorial on a motion picture has ever appeared in that paper.

Trebilcock Lands Radio, Publicity Tieups on 'Song'

A diversified campaign that resulted in abundant publicity was put on by Fred Trebilcock, manager of Shea's theatre, Toronto, for the engagement of "A Song to Remember".

The national aspect of the campaign was highlighted by the Max Factor tie-up, which Trebilcock arranged to have set in 79 outlets throughout the Dominion. In addition Dominion Stores, a corporation equivalent to the American A & P, spread 3,000 shoppers' lists (Things to Remember) in their stores, and featured the restaurant scene from the production in their advertising. The ads appeared in all of the leading Canadian dailies with full picture credit.

Trebilcock saturated the city with window tie-ups. Eaton's and Simpson's, the two largest department stores in the city, devoted a total of seven windows to the production, featuring such merchandise as Max Factor cosmetics, Victor records, etc. In all windows stills and art work from the production served as the principal theme of the display. This was in addition to countless attractive displays arranged in the store proper. Heintzmann's, the town's largest music store, devoted both windows to displays calling attention to "A Song to Remember".

Fred also arranged to have a "hat to remember" display planted in all Eaton Stores throughout the country. Each hat had a smal tag attached to it, giving full credit to Columbia's production; the department selling it arranged an attractive layout for the counters with stills and blow-ups from the picture; and the hats, with full credit again to the picture were advertised in all leading Canadian papers by Eaton's.

Other newspaper ads which called attention to "A Song to Remember" were placed by Heintzmann, Simpson and Max Factor.

Trebilcock sold Simpson's on two radio programs, both sponsored by the store. One of the biggest radio breaks was a radio interview conducted over telephone and broadcast coast-to-coast, between Claire Wallace, noted radio personality, and Merle Oberon, star of the production.

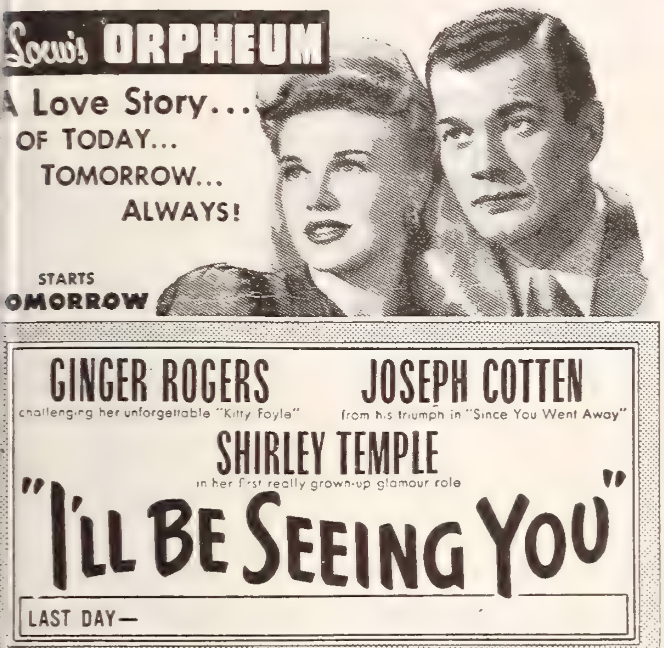
More than 500 music teachers from the Province of Ontario were holding their annual convention at the time Trebilcock started his campaign. He arranged to have the Spaeth records played for them, and met with enthusiastic response.

Coffey Ties WAC to "Winged Victory"

As part of his advance campaign on the engagement of "Winged Victory" at the Carolina theatre, Hickory, N. C., Arnold J. Coffey had a display on the picture with theatre credits and playdates in front of the WAC Recruiting Station in the windows of the station. Arnold also as he puts it "sneaked in" a free plug for the picture on War Bond and WAC announcements over the radio.

Teasers were run a week in advance of playdates, also display ads before and during the run in addition to a full page of cooperative ads with large free "Winged Victory" spread the day before the opening. The town and vicinity was covered with plenty of ones threes and six sheets, window cards, heralds etc., and cards were spotted on city busses and several cabs.

NEWSPAPER ADS


Loew's ORPHEUM

A Love Story...
OF TODAY...
TOMORROW...
ALWAYS!

STARTS
OMORROW

GINGER ROGERS
challenging her unforgettable "Kitty Foyle"

JOSEPH COTTEN
from his triumph in "Since You Went Away"

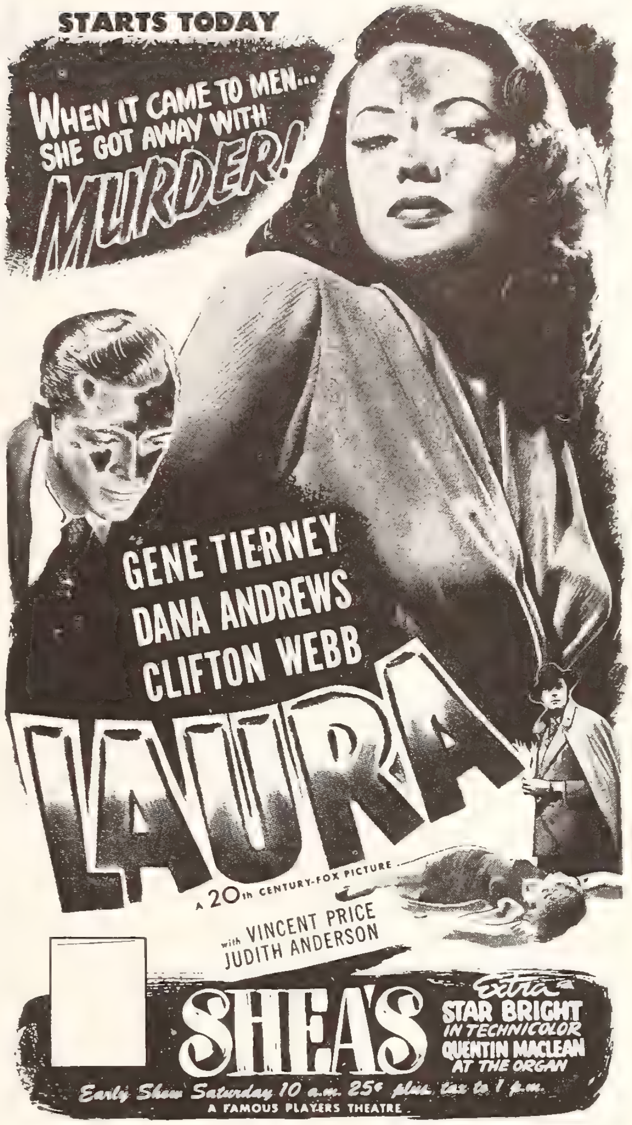
SHIRLEY TEMPLE
in her first really grown-up glamour role

"I'LL BE SEEING YOU"

LAST DAY—

Right, vivid illustration and a minimum use of type gives force and attention value to this display ad by J. R. Nairn, ad head for Famous Players Canadian. Jack Barker did the art work.

At left, simple lines and plenty of white space made this advance ad a real eye-catcher for Ted Barker, publicity manager for Loew's in St. Louis.


STARTS TODAY

WHEN IT CAME TO MEN...
SHE GOT AWAY WITH
MURDER!

GENE TIERNEY
DANA ANDREWS
CLIFTON WEBB

LAURA

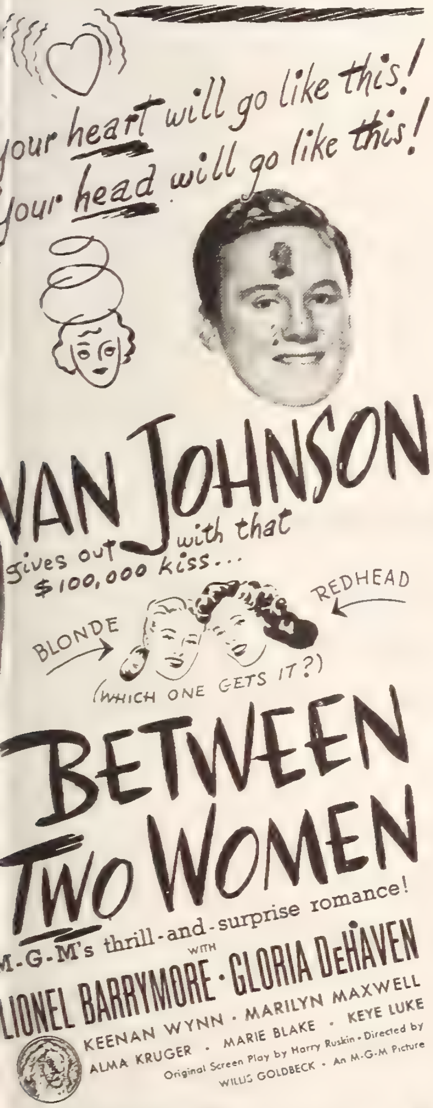
A 20th CENTURY-FOX PICTURE

with VINCENT PRICE
JUDITH ANDERSON

SHEA'S

Extra
STAR BRIGHT
IN TECHNICOLOR
QUENTIN MACLEAN
AT THE ORGAN

Early Show Saturday 10 a.m. 25¢ plus tax to 1 p.m.
A FAMOUS PLAYERS THEATRE


your heart will go like this!
your head will go like this!

VAN JOHNSON
gives out with that
$100,000 kiss...

BLONDE
REDHEAD
(WHICH ONE GETS IT?)

BETWEEN
TWO WOMEN

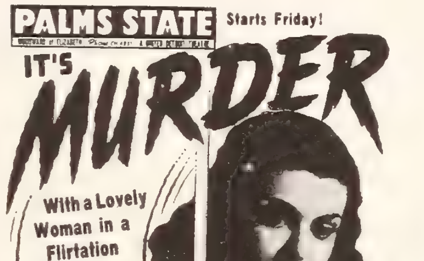
M-G-M's thrill-and-surprise romance!

WITH
LIONEL BARRYMORE · GLORIA DeHAVEN
KEENAN WYNN · MARILYN MAXWELL
ALMA KRUGER · MARIE BLAKE · KEYE LUKE
Original Screen Play by Harry Ruskin · Directed by
WILLIS GOLDBECK · An M-G-M Picture

TOMORROW at 9 A.M.

LOEW'S CRITERION B'WAY & 45th ST.

BUY WAR BONDS


PALMS STATE
Starts Friday!

IT'S
MURDER

With a Lovely
Woman in a
Flirtation
That Ends in
a Panic of
Guilt and
Crimson
Fear!

WARNING!
No One Will
Be Seated
During Last
5 Minutes
of This
Picture!

Joan
BENNETT
Edward G.
ROBINSON
in
"The
WOMAN
IN THE
WINDOW"
With Raymond Massey

Matinee
Price to
5 p.m.

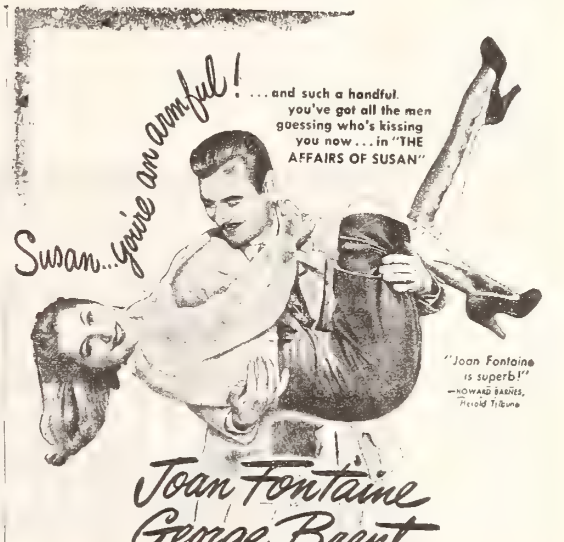
Plus

When a Body Meets a Body . . . *In a Cemetery at Midnight* . . . It's
"ONE BODY TOO MANY"
A Paramount Picture With
Jack HALEY · Jean PARKER · Bela LUGOSI

Last Complete
Show at
8:40 p.m.

Marie Meyer, pinch-hitting for publicity director Alice Gorham of United Detroit theatres, did a swell job with this layout on "Woman in the Window".

Left, Van Johnson, currently women fans' idol, gets big play in display ads heralding "Between Two Women" for its date at the Criterion in New York.


Susan...you're an armful! ...and such a handful. you've got all the men guessing who's kissing you now...in "THE AFFAIRS OF SUSAN"

"Joan Fontaine is superb!"
—HOWARD BARNES, Herald Tribune

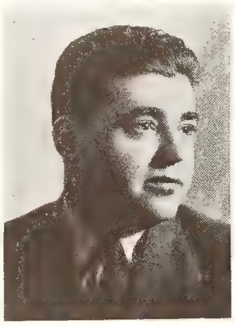
Joan Fontaine
George Brent
in HAL WALLIS' PRODUCTION
"The Affairs of SUSAN"
with
DENNIS O'KEEFE
Don DeFore · Rita Johnson · Walter Abel
Directed by WILLIAM A. SEITER · A Paramount Picture

Doors Open 9 A.M.
RIVOLI
B'way & 49th St.
Last Feature at 10 P.M.

EXTRA
BOMBALERA
Paramount's Sensational
TECHNICOLOR MUSICAL
Featurette

Smart looking ads are currently promoting test engagement of "Susan" at the Rivoli, New York.

Horowitz, Assistant Manager For Loew's in Springfield



Although Sam Horowitz has been in show business only four years, he has made great strides forward. He started as an usher at Loew's Poli in Hartford, progressed to head usher, student assistant and then to assistant manager in rapid succession, under the fine tutoring of Lou Cohen. From this position Sam transferred to Loew's Poli Bijou in New Haven, as assistant to Sidney L. Kleper. While at this post, the theatre was converted from a third-run house to a Class A operation. After working a little over a year he was sent to Meriden, Conn., as assistant manager for Loew's Poli and Loew's Palace theatres. Again Sam was lucky, as it was during his employment there that the theatres received national recognition in the Third War Loan Bond Contest. Not long ago he was sent to his present position.

Sam is engaged to be married to Miss Estelle Calegman who is also an assistant manager.

Former Projectionist Becomes Manager

W. P. Stone, manager of the Sunset theatre in Ashboro, N. C., has been in show business all his life. "Dick," as his friends call him, started as an usher after school hours in Thomasville, N. C., where he was born on February 28, 1903. It was 1915 when he got his first job, and later when he went into projection, learning the hard way—cranking one projector. In 1921 he joined the White Circuit as chief projectionist, and came to his present post in 1941.

"Dick" is a longtime member of the Society of Motion Picture Engineers, and usually comes to most of the East Coast conventions.

Manages Louisiana Theatre

Garland C. Lamb is realizing a childhood ambition, by being back in show business. He is now manager of the Rex Tower & Drive-In theatre in Minden, Louisiana. He obtained this post after having written to Mr. E. V. Richards of the Paramount-Richards circuit, who sent him to their managers' school in preparation for this position.

Garland was born in Judsonia, Arkansas, on February 26, 1909. It was while he was going to school in Shreveport, La., that he started in show business. In 1923 and 1924 he worked as porter, usher and general utility boy in the old Lyric theatre there. From then until the present he has been in other industries, but always with the hope that he would eventually return to the theatres.

Local Boy Angle Used

When "Fighting Lady" played at the Geneva theatre, Geneva, N. Y., Jerry Fowler was quick to take advantage of the fact that a local Marine took part in several of the battle scenes. Jerry got a nice story in his local paper on this, which told about the Marine and also plugged the picture and playdates.

SHOWMEN PERSONALS

In New Posts: Harry Helmes, Rialto theatre, Chicago, Ill. Dick Luedtke, Egyptian, Chicago. Waldon Ryan, Sheboygan Theatre, Sheboygan, Wis. Dick Fahey, Milwaukee, Milwaukee, Wis. Henry Headrich, State theatre, Eustis, Fla. Marian Assen, Majestic theatre, Madison, Wis. Florence Crane, Ritz, Sarasota, Fla.

Vic Sicilia, city manager, Theatrical Managers, Inc., Muncie, Ind. Harold Bishop, district manager, Manitoba Famous Players Theatres, headquartering in Toronto. L. I. Bearg, Western division manager, Famous Players Theatres, Toronto. George Morche, RKO Exchange, Kansas City.

K. E. Hayter, supervisor Odeon Vancouver theatres, Sidney Landers, city manager, Wilby-Kincey theatres, Knoxville, Tenn. Wilfred Gillenwater, resident manager, Liberty and Tennessee theatres, Johnson City, Tenn. Hiram Meeks, city manager, Malco theatres, Jackson, Tenn. Charles Casperon, Waverly, Philadelphia, succeeding William Davidson.

J. R. MacEachron, Malco theatre, Memphis. Robert Dunton, State and Majestic theatres, London, Ohio. Robert Bryson, Circle theatre, Dearborn, Mich. Harry W. Irons, Civic, Detroit. Charles Bashor, Myrtle, Detroit. Jack Frank Bettis, Crawford theatre, El Paso, Tex. Norman G. Hiues, city manager, Jefferson Amusement Co El Paso, Tex.

Assistant Managers: Capitol; Dick Keating Ogden theatre, both houses in Chicago. Charle Crosby, Hamilton, Chicago. Mike Doherty, Warner's Frolic, Chicago.

Happy Birthday: Joseph Kligler, Paul C Brake, Russ Kitchin, Jack E. Sarphie, Joe Joe Harold J. Schmidley, Bertell Kennerson, Reed L Yowell, Richard M. Kennedy, Albert B. Louri Augie C. Berkholtz, Frederick M. Ross, F. F Howland, Louis Liss, Kurt Stevens, Natalie To man, John Power, Jack Murray.

Paul Reynolds, Steve McManus, Louis Colar tuono, Lorenzo Gelabert, Al Simon, Jack P. Blit Maurice Verbin, Paul Kessler, Galon R. Mille Ray H. Meyer, Keith Chambers, Ruper C. Hendr Henry Silverman, Boris Bernardi, Gerald Noval Herrwood E. Hobbs, Ed P. Dalton, Carroll I Hannah, Fred E. Forry, Millard Lee, Mort Ma golius, Alfred Simon, Armand Champagne.

Junior Showmen: Joel, born on March 29 Mr. and Mrs. Ray Lipschutz. The proud fath manages Jack Greenberg's Star theatre, Camde N. J.

Sperdakos Comes Up Through the Ranks

John C. Sperdakos, manager of the Rege Theatre, Montreal, Quebec, has gained h present position through long training.

His showman's career started at the age sixteen, at the Mount Royal theatre in h home town, where he began as a spare ushe After a term as regular usher he was ma assistant manager of the theatre, but ill heal forced him to retire. He then tried his ha in a different field. This experiment last only one year as his love of show busine won out, and he accepted the post of manag of the Montreal Monkland in 1941. He tran ferred to his present situation in 1943.

John writes that he is particularly interest in the advertising end, and that as a hob he draws and designs lay-out copy.

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exico City Has ecord Holiday heatre Gross

LUIS BECERRA CELIS
exico City

eatres here did exceptionally good business
nly during Lent, but during Holy Week, both
hich circumstances were a big surprise to ex-
ors, for traditionally, in a great Roman Cath-
land like Mexico, Lent is a dull time for the
ement business, and Holy Week is duller still.
this year it was much different. With more
le having more money to spend than ever be-
in the history of Mexico, the theatres again
ed themselves to be the prime favorite of the
ement-seeking public, now more numerous
ever.

lm Sunday was a particularly great business
ise for local exhibitors. Some first run the-
had the extraordinary experience of queues
ock, in some cases, two blocks long, and
for non-religious films. Exhibitors who
ed such bygone-day features as "The Sign of
Cross" during Holy Week had no reason to
t their experiment. Generally, business for
theatres was 75 per cent better this Lent
other years, and more than 100 per cent
r during Holy Week.

▽

e local civic government has acted harshly to
urage further those parents who insist upon
g their very young children to theatres. For
time, all theatres have displayed signs for-
ng the admission of children younger than
years. But many parents seemed not to be-
in such signs and most exhibitors were lax
forcing the rule. Now the civic government
acted. Twenty such parents have just been
from $6 to $60, record fines for the offense
offenders were prosecuted by the Ministry
ublic Health and Welfare, which has an-
ced that its campaign to protect children of
r years is all-out.

e $60 fines, it was explained, were imposed
those parents who had insisted upon bring-
n less than two-year-olds over warnings and
ings of exhibitors and got nasty when the
itors tried to stop them.

▽

sa studios, Mexico's largest, has just opened
rst studio restaurant in this country. It is for
body who has business at the studios, and, as
os are some eight miles out of town, is a
boon for producers, players, directors, etc.

▽

ensed by flagrant violations of its recently-
ed bylaw which forbids, under penalties of
fines, smoking in theatres, the civic govern-
has amended that measure to provide jail
nces, left to the discretion of the committee
strates, for second offenders, those who al-
have been fined for smoking.

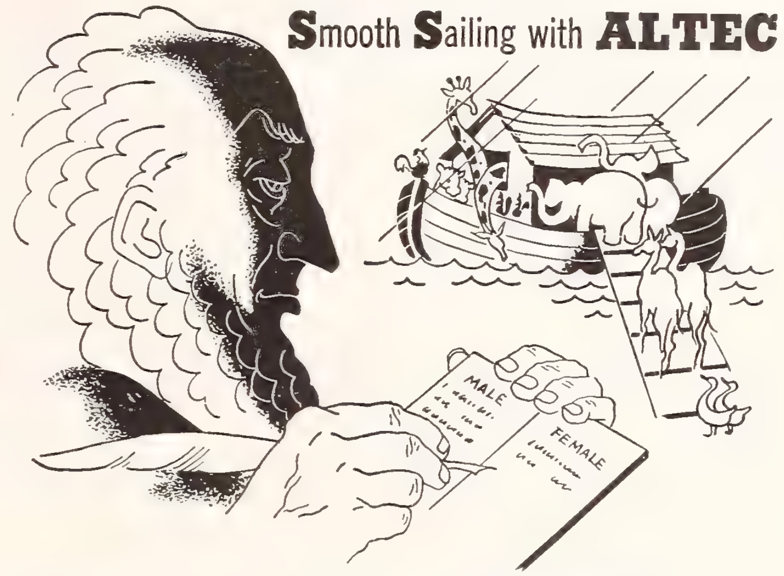
is drastic action, the government explained,
prompted because of the continuance of an-
nce to patrons of smokers in the audiences
of the grave peril of fire.

▽

is R. Montes has been elected president of the
nal Cinematographic Industry Chamber for
945-46 term. Raul de Anda is the new vice-
dent; Ernesto Santos, treasurer; Eduardo
ez, sub-treasurer, and Roberto Cervantes, sec-
y. Juan Perez Grovas was chosen manager
he term. The directors are: Raul de Anda,
ricio de la Serna, Oscar Brooks, former
ner manager here who recently became a
butor of Mexican pictures; Simon Lopez,
uel Angel Fernandez, Eduardo Chavez, Luis
ontes, Jose Azcona, Cesar Santos Calindo and
rdo de la Torre.

▽

e local downtown area is soon to have an-
theatre, a 1,000-seater, a building permit for
h has been obtained by the Cine Actualidades,
. Construction is to start about the end of
and the theatre is scheduled to be in oper-
early next year.



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WLB Approves Increase For Exchange Workers

The Regional War Labor Board in Chicago approved a 10 per cent wage increase, retroactive to December 1, 1942, for shippers, inspectors and poster clerks in the Chicago, Milwaukee, Minneapolis, and Indianapolis exchanges.

An estimated $85,000 will be paid to 485 employees in those exchange centers, according to Sam Lamansky, secretary of the IATSE local B 45 in Chicago. Distributors involved are Columbia, United Artists, Universal, RKO, 20th Century-Fox, Warner Brothers, Paramount and Metro.

The action in Chicago brings the total of exchanges benefiting from wage increase approvals to 22. Applications for increases from nine additional exchanges are still pending.

St. Louis Theatres Appeal Labor Board Wage Rise

St. Louis theatre owners have filed an ap
with the Regional War Labor Board in Ka
City from the board's decision granting a w
increase of 15 per cent and other concessions
the St. Louis local of the IATSE. The thea
allege that the board's ruling that the wage
crease be made retroactive to January 15, 1
is unfair and they demand that if it is susta
the board's order to drop one stagehand f
each five first run houses and one second
house also be made retroactive.

It is estimated the theatres will save about
a week by the dropping of the six stage ha
and the theatres ask that the wages of the
dropped be refunded as of January 15, 1944.

The union also has filed notice asking fo
review of the decision. The union objects to
ruling that the hours in the first run houses
increased from 49 to 56 per week.

Ohio Law Permits Minors And Women Employment

Ohio theatres and exchanges may continu
employ women and minors through passage by
House of the Corey bill, by a 117 to 13 vote,
viously approved by the Senate. The bill, w
became effective immediately upon signature
Governor Frank J. Lausche, because of an em
ency clause, provides for the re-enactment of
Ross female labor act, which recently expired.

It originally was made into law in 1943, de
opposition of organized labor. The new mea
fixes a labor "curfew" of 11 P.M. for minors

A bill introduced into the General Assembl
Representative Walter Tarr, of Cincinnati, and
pending, would permit the State Board of E
tion to retain the entire censorship receipts
per reel, instead of the present 50 per cent,
the remaining half going into the state's ge
fund. The censor board operates under the
Department of Education.

200 USO Units Tour for Men at Battle Fronts

Entertainment on a tremendous scale is
routed to the battle fronts through the effor
USO-Camp Shows. It was reported early
week that 200 assorted units, including
entertainers, were touring the battle areas. Tr
sent across consist of Broadway plays and m
comedy hits, variety revues, hospital-sket
artists, concert notables, and others. Since
organization was formed in November, 1941
separate units, with a total personnel of
have gone overseas.

National Legion of Decency Reviews Eight New Films

The National Legion of Decency this
reviewed eight new pictures, approving six
finding two objectionable in part. In Class
unobjectionable for adults, are: "Brighton St
ler," "Eve Know Her Apples," "Honey
Ahead," "The Horn Blows at Midnight," "
for Benny," "Murder, He Says." In Class I
jectionable in part: "Salome—Where She Da
"Song of the Sarong."

Charles E. Evans Dies

Charles Evan Evans, 88, character actor
films that starred George Arliss, died Ap
at his Uplifters Club home in Santa Monica,
Surviving is his widow, the former Helen Pl
with whom he used to tour the Orpheum c

Lt. Jerry McWhorter

Lt. Jerry McWhorter, 31, former manag
Warners' Hamilton theatre, Chicago, was
in action, in Germany, March 28, his famil
informed last week. He leaves a mother and

John L. McElwaine

John L. McElwaine, 58, supervisor of ele
motor maintenance for the S.O.S. Cinema
Corporation, died in New York April 1
leaves a widow, and one son, in the Army.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
RELEASE CHART BY COMPANIES
ADVANCE SYNOPSES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Son of Lassie

MGM—Lassie's Son Comes Home, Too

Once upon a time there was a picture called "Lassie Come Home"—but everybody has heard about that, and about the immense and wholesome satisfaction that picture gave the people, young and old, and the profits it made. And the fact that everybody has heard about all that, and remembers it with relish, appears to be ample reason for expectation that this picture, made in the family likeness of that one, will please and attract as many happy customers as that one did. If ever there were a "sure thing" in show business, "Son of Lassie" looks like that thing.

The Lassie of the first picture is in this one also, as Lassie, but the dog in the foreground throughout is another, known as Laddie, son of Lassie, and if it isn't really the offspring of its screen mother nobody but an expert in the breeding and identification of collies could possibly suspect the deception.

It's this dog in the foreground that does the tugging at the heart of every man, woman or child who loves dogs—and anybody who doesn't actually hate them can be included in the group—but there's a secondary tugging which Lassie attends to, the two of them adding up to a tremendous appeal for all ages.

For the marquee, of course, there are the names of Donald Crisp and Nigel Bruce, as well as those of Peter Lawford and June Lockhart, but these are for the marquee—it's the dogs that make the picture the natural it is for any box office after the word gets around.

Jeanne Bartlett staked out a very direct and simple script for producer Samuel Marx and director S. Sylvan Simon to work with. It concerns a collie named Laddie who flunks his course as a British War Dog and follows his master off to camp when the latter becomes a Royal Air Force pilot. They try to send him home, but he stows away aboard a plane taking off for a flight over Denmark, into which country it falls, dog and master surviving the crash but becoming separated. The bulk of the picture shows the dog trailing its master through all sorts of hardships in the Nazi-occupied country, finally returning with him to England.

The acting is shipshape, although nothing difficult is required of the human players, and the scenery, photographed in Technicolor, is a sight for anybody's eyes. If there's a question about the picture in relation to its category, that question is whether it was judicious to include warfare in a film that all the children in the country are going to go to if they can manage to get there. It's not a very big question.

Previewed at the Village theatre, Westwood, where it gave all present a very pleasant evening. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 100 min. PCA No. 10417. General audience classification.

Laddie	Himself
Lassie	Herself

Donald Crisp, Nigel Bruce, Peter Lawford, June Lockhart, William Severn, Leon Ames, Donald Curtis, Nils Asther, Robert Lewis, Fay Helm.

Flame of the Barbary Coast

Republic—Musical Drama of the West

Republic's "Flame of the Barbary Coast" has more than an expanded budget to commend it to the attention of exhibitors. It has exciting action climaxed by the San Francisco earthquake, a colorful romantic triangle, an attractive cast, lavish settings and beautifully costumed production numbers.

Like its predecessor, "In Old Oklahoma," it features lanky and charming John Wayne, playing a cattleman from Montana, who tries big-time gambling for the sake of a woman and wins out. In the role of the Barbary Coast's expensive favorite, Ann Dvorak returns to the screen after several years' absence looking glamorous and singing the songs of the early 1900's in an alluring, throaty style. Joseph Schildkraut heads the supporting cast as the smooth gambler with the manners of Nob Hill and the instincts of Al Capone.

The story is not always reasonable, but then, neither was the Barbary Coast. It is greatly to the credit of Joseph Kane, who produced and directed, that it holds interest throughout and suggests so vividly the romantic period of an earlier San Francisco. Here the songs and their presentation add much. "By the Light of the Silvery Moon," "Love, Here Is My Heart" and "Carrie," as sung and danced, will evoke memories for many in the audience.

Borden Chase's original screenplay focuses on the gambling trade and the relations of three people. One runs the most extravagant house on the street and seems secure in the affections of the lovely entertainer who draws the crowds. His upstart rival is a man fresh from the cattle ranges who makes and loses a fortune in one night at the wheels, goes back to Montana but can't forget the girl. He returns after a thorough training in the handling of cards, collects another fortune rapidly and sets up a rival establishment. The earthquake comes on opening night to wipe him out, but it brings also the girl's realization that she loves him.

The cast, including William Frawley and Virginia Grey, is well chosen and effective. Robert De Grasse's photography is especially noteworthy.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, not set. Running time, 91 min. PCA No. 10403. General audience classification.

Duke Fergus	John Wayne
Flaxen Terry	Ann Dvorak
Tito Morello	Joseph Schildkraut

William Frawley, Virginia Grey, Russell Hicks, Jack Norton, Paul Fix, Manart Kippen, Eve Lynne, Marc Lawrence, Butterfly McQueen, Rex Lease, Hank Bell, Al Murphy.

Those Endearing Young Charms

RKO Radio—Wartime Romance

The story of Little Red Riding Hood and the Wolf has been retold countless times but rarely with such charming principals as Robert Young and Laraine Day. Their performances, and those of Ann Harding and Bill Williams in support, lift this version to a level of entertainment which should be completely satisfactory to the millions of readers of magazine fiction. And the smart dialogue of the Chodorov Brothers, Edward and Jerome, keeps it this side of cloying sentimentality.

In a slight mix-up of fairy tales, the girl is introduced to the pilot as "Snow White" by the engaging youngster in uniform who is not usually so perceptive. She's a dewy young thing from Ellsworth Falls and is immediately taken in by the smooth and cynical lieutenant. He parades his money, charm and practiced technique before her with the assurance of a man making another conquest. It takes him some time to realize that he can't pull out of this spin himself and by that time the girl is thoroughly disillusioned. A reconciliation is effected finally on the airfield two minutes before the take-off. The wolf, as is customary, turns out to be a prince in disguise.

Young delivers his crisp lines in a highly personable manner, while Miss Day is sweet and innocent without overdoing either. In amusing contrast to their more adult preoccupations, Bill Williams makes an impressive debut as the post-adolescent who is somewhat reluctantly accepting manhood along with campaign ribbons. Miss Harding's role as the mother is not too sharply outlined, but she plays it with authority.

Production by Bert Granet, with Sid Rogell as executive producer, and direction by Lewis Allen are understanding and competent. The screenplay is an adaptation by Jerome Chodorov of a play of the same name by his brother Edward.

Seen in a New York projection room. Reviewer's Rating: Good.—E. A. C.

Release date, Block 4. Running time, 81 min. PCA No. 10682. General audience classification.

Hank	Robert Young
Helen	Laraine Day
Jerry	Bill Williams
Mrs. Brandt	Ann Harding

Marc Cramer, Anne Jeffreys, Glenn Vernon, Norma Varden, Lawrence Tierney, Vera Marshe.

China Sky

RKO Radio—War Romance

Pearl Buck's novel of love and death in war-torn China has been translated to the screen with impressive success by Maurice Geraghty, the producer, and Ray Enright, the director. Set against the background of a small Chinese village, and punctuated by Japanese air-raids, the story develops with increasing interest to a satisfying climax.

Randolph Scott, Ruth Warrick and Ellen Drew are the principals in the drama, while a secondary trio consisting of Anthony Quinn, Carol Thurston and Philip Ahn supply support in the sub-plot. As told in the screenplay by Brenda Weisberg and Joseph Hoffman, the story recounts the adventures of an American doctor, his wife, and their associates. The doctor, portrayed by Randolph Scott, brings his bride to the desolate little village where his life-work lies. Unaccustomed to the primitive living conditions, terrified of the continuous Japanese bombings, and devoured by jealousy of her husband's associate—an attractive woman doctor portrayed by Ruth Warrick—the wife breaks under the strain, and bends every effort to escape from her surroundings.

In this state of mind, she is a ready tool in the hands of pro-Japanese plotters. Her cooperation brings about a Japanese attack in which she herself is killed. The doctor, who has long since tired of his wife, is free to resume his life-work and to nurture a budding romance with his associate.

Unusual photography by Nicholas Musuraca and Vernon L. Walker adds much to the effectiveness of the whole.

Seen at the studio. Reviewer's Rating: Good.—Thalia Bell.

Release date. Block 4. Running time, 78 min. PCA No. 10391. General audience classification.

Gray Thompson..........................Randolph Scott
Sara ....Ruth Warrick
Louise ....Ellen Drew
Anthony Quinn, Carol Thurston, Richard Leo, "Ducky" Louise, Philip Ahn, Benson Fong, H. T. Tsiang, Chin Kuang Chow.

Patrick The Great

Universal—Songs and Dances

The Donald O'Connor-Peggy Ryan dances and songs make this a sparkling musical comedy. This youthful team are excellent entertainers and by their many talents make a film that will please audiences. There is gay music, good dancing, a bit of romance and comedy. It possesses all the requirements for light, diverting entertainment.

Donald O'Connor with skill plays the part of Pat Donahue, Jr., the son of the leading musical comedy star. He gets the leading role in a Broadway production that his father, played by Donald Cook, wanted, thus causing complications. Pat, Jr., admires his father greatly and does not want to hurt him by taking the part. But Pat, Sr., decides to retire for the season when Frances Dee, as an attractive young woman in her late twenties, accepts his marriage proposal.

The musical numbers are smoothly worked in. Among the songs are "Song of Love," sung by Donald Cook; "For the First Time," sung by Donald O'Connor. Peggy Ryan and Donald O'Connor sing "Don't Move," "Ask Madam Zan," "The Cubacha" and "When You Bump Into Someone You Know."

Eve Arden, as a saucy secretary; Thomas Gomez, as a producer, and Andrew Tombes give able support. Frank Ryan directed, and Howard Benedict produced.

Seen in the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, May 4, 1945. Running time, 89 min. PCA No. 9839. General audience classification.

Pat Donahue, Jr.........................Donald O'Connor
Judy Watkin ....Peggy Ryan
Lynn Andrews ....Frances Dee
Donald Cook, Eve Arden, Thomas Gomez, Gavin Muir, Andrew Tombes, Irving Bacon.

The Phantom Speaks

Republic—Psychic Melodrama

Paired with the same studio's "The Vampire's Ghost" on a double-horror bill at the Hawaii theatre in Hollywood, which has prospered mightily and long with this type of program, "The Phantom Speaks" gave excellent account of its 68 minutes, carrying its 59-minute companion with ease. (The two, by the way, are unlike enough in subject but like enough in objective to warrant their pairing generally for horror-bill purposes.) Richard Arlen's is the name to bill with, although Stanley Ridges contributes the central performance.

Mr. Ridges plays a "psychic scientist" who enters a compact with a condemned murderer by terms of which the latter is to return in spirit and communicate with him after death. The killer not only communicates, but takes command of the scientist's will and forces him to commit several murders which the killer didn't get a chance to attend to in life. Arlen plays a reporter who discovers the truth but can't prove it and still doubts it after the scientist, on the eve of his own execution, tells him all about it.

The story, an original by John K. Butler, asks only a single stretching of credulity, adhering otherwise to the laws of probability and plausibility. Direction by Jim English makes the most of it.

Donald H. Brown was associate producer. Armand Schaefer executive producer.

Previewed at the Hawaii theatre, Hollywood, where it gave complete satisfaction. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 68 min. PCA No. 10567. General audience classification.

Matt Fraser.............................Richard Arlen
Dr. Renwick............................Stanley Ridges
Lynne Roberts, Tom Powers, Charlotte Wynters, Jonathan Hale, Pierre Watkin, Marian Martin, Garry Owen, Ralf Harolde, Dorreen McCann.

The Vampire's Ghost

Republic—Scare Stuff

Alongside Republic's "The Phantom Speaks," with which it was bracketed on a double-horror bill at Hollywood's Hawaii theatre, "The Vampire's Ghost" was rated second best by a predominantly adolescent audience which emitted sounds precluding doubt of their opinion in the matter. An overstraining of plausibility and some dialogue only a writer could handle with conviction appeared principally at fault.

The tale is about some people in Africa, white and black, whose lives are upset by the lethal depredations of a vampire whom the audience comes to know real well and not unpleasantly as a fellow who's been around some 400 years and can't die unless he's destroyed by fire. After he's disposed of several people by way of obtaining their blood to live on, and fallen in love with a girl he decides to convert into vampiredom so he can keep her with him, he's caught up with and incinerated. It's all a little too much to take.

Leslie Selander directed the picture for executive producer Armand Schaefer and associate director Rudy Abel from a script by Leigh Brackett and John K. Butler based on a Brackett original.

Previewed at the Hawaii theatre, Hollywood, where it got laughed at in some spots where it shouldn't have. Reviewer's Rating: Fair.—W. R. W.

Release date, not set. Running time, 59 min. PCA No. 10530. General audience classification.

Webb Fallon..............................John Abbott
Peggy Stewart, Grant Withers, Charles Gordon, Adele Mara, Emmett Vogan, Roy Barcroft.

Stranger from Santa Fe

Monogram—Western

Johnny Mack Brown and Raymond Hatton, in their familiar roles of "Nevada" and "Sandy," ride through Jess Bowers' screenplay like fire through a field of brush. Nothing deters them: neither the treachery of its villain, the obtuseness of the townspeople, nor a blonde with a six-shooter.

The two cowboys arrive at the Bar-X ranch to aid its pretty owner and avenge her murdered father. "Nevada," through the machinations of the villain, is jailed on a charge of highway robbery; his partner "Sandy" is trussed up in a deserted cabin. The townspeople, believing "Nevada" a murderer, demand a lynching, and at once. Things look pretty black for a time, but the two friends outwit their tormentors, and live to see justice done.

Lambert Hillyer directed, and Bobby Ray was the production manager. Between them they have contrived a formula western of sufficient interest and liveliness to entertain the fans.

Seen at the Hitching Post theatre, Hollywood, whose patrons appeared satisfied. Reviewer's Rating: Average.—T. B.

Release date, June 15, 1945. Running time, 56 min. PCA No. 10714. General audience classification.

Nevada...........................Johnny Mack Brown
Sandy ....Raymond Hatton
Marcia ....Beatrice Gray
Jo Ann Curtis, Jimmie Martin, Jack Ingram, John Merton, Tom Quinn, Bud Osborne, Hal Price, Steve Clark, Dick Dickinson.

Zombies on Broadway

RKO Radio—Brown-Carney Comedy

Comedians Wally Brown and Alan Carney contribute their characteristic comedy to this enterprise, fashioned to their purpose, but executive producer Sid Rogell and producer Ben Stoloff have supplied showmen, additionally, with the name of Bela Lugosi for the marquee and with the talents of that specialist in horror to entertain his followers. Directed by Gordon Douglas from a screenplay by Lawrence Kimble taken from an original by Robert Faber and Charles Newman adapted by Robert E. Kent (which seems a great deal of writing talent for one 68-minute picture), the film gives the comic interest precedence over the thriller appeal.

The comedians appear as press agents employed by a former gangster to promote a night spot—The Zombie Hut—on Broadway. They have planned to fake a zombie for the floor show without so informing their boss, and when a radio gossiper threatens to expose the boss if he doesn't deliver the genuine article he ships the boys off to a tropical island to get one. There they find Lugosi making zombies out of all comers by means of a serum (which wears off after a while), and he makes one out of Carney. The rest of the story is in kind, and for laughs.

Previewed at the Hawaii theatre, Hollywood, which specializes in scare pictures, to an audience that took it in stride. Reviewer's Rating: Average.—W. R. W.

Release date, Block 4. Running time, 68 min. PCA No. 10698. General audience classification.

Jerry ....Wally Brown
Mike ....Alan Carney
Professor Renault ....Bela Lugosi
Anne Jeffreys, Sheldon Leonard, Frank Jenks, Russell Hopton, Joseph Vitale, Ian Wolfe, Darby Jones.

Hitchhike to Happiness

Republic—Musical Comedy

Al Pearce, Dale Evans and Brad Taylor take the top assignments in this musical comedy. The musical score, which is simply presented, is the highlight of the film. "Hitchhike to Happiness," the title song, is a delightful ballad by Kim Gannon and Walter Kent.

The screenplay is complicated and at times confused. The story centers about Dale Evans, playing a successful radio star. Taylor, as a young, struggling song writer, falls in love with her but does not know who she is. Besides the main plot there is a sub-plot. Pearce, as a waiter-writer, is the center of this activity. Both themes are combined when the waiter's play is produced successfully with Miss Evans as the star. The story seems weak but the songs are good enough to sustain interest. Gannon and Kent also wrote for this film "For You and Me," "Sentimental" and "My Pushover Heart."

Al Pearce is convincing in his portrayal and Miss Evans handles her musical numbers very well. The supporting players, William Frawley, Jerome Cowan and Willy Trenk, add comedy and are responsible for several laughs. Jack Townley wrote the screenplay, based on the original story by Manny Seff and Jerry Horwin. Joseph Santley directed.

Seen at the Republic theatre, New York, where an afternoon audience was slightly amused by the comedy. Reviewer's Rating: Fair.—M. R. Y.

Release date, not set. Running time, 72 min. PCA No. 10501. General audience classification.

Kippy Ellis ....Al Pearce
Alice Chase ....Dale Evans
Joe Mitchell ....Brad Taylor
William Frawley, Jerome Cowan, Willy Trenk, Arlene Harris, Joyce Compton, Maude Eburne, Irving Bacon, Lynn and Jeanne Romer.

A Place of One's Own

Gainsborough-Eagle-Lion—Nostalgia-cum-Eeriness

Latest manifestation of the motion picture's nostalgic preoccupation with the gaslit generation of forty or so years ago is seen herein. But it is nostalgia with a difference. For interwoven with the familiar pattern of tight-waisted, long-frocked ladies, side-whiskered gentlemen and the stilted elegant courtesies behind which ordinary human beings of those days were supposed sternly to conceal their heart-throbs, is a tale of compact, continually mounting, eeriness warranted to raise the hair of the most hard-boiled customer.

The yarn upon which the picture is based was written by Sir Osbert Sitwell, Bart., one of Britain's aristocratic practitioners in the arts. It tells of a house acquired as A Place of Their Own by a couple of amiable, estimable parvenus who just don't mind that the house has stood empty for forty years, that it's said to be haunted by the wraith of an unhappy girl murdered within its walls.

But they become disturbed when the young woman they've hired as a companion starts to hear noises and see things; goes ultimately into what the Victorians knew as a Decline. They get busy then; save the young woman for a happy ending in as remarkable an exhibition of psychic phenomena, not to say psychiatric practice, as we have experienced.

It sounds an odd, a very odd, yarn, but it is to the immense credit of producer R. J. Minney (he was responsible for the astonishingly successful "Madonna of the Seven Moons") and director Bernard Knowles, that never for a moment does the picture fail to convince you.

They hired, for their purposes, one of the finest acting teams that Britain at present can muster. James Mason reveals yet another facet of his remarkable versatility as the middle-aged newly-rich. Margaret Lockwood (she plays the girl afflicted by those strange visions) and Barbara Mullen turn in exquisite performances.

It's a picture which, like "Madonna," will rate the approval of women of every class and caste; is to be commended to thoughtful American showmen when it makes its inevitable Atlantic crossing.

Seen in a London projection room. Reviewer's Rating: Good.—PETER BURNUP

Release date, not set. Running time, 97 min. Adult audience classification (British).
Annette....................................Margaret Lockwood
Mr. Smedhurst....................................James Mason
Mrs. Smedhurst..............................Barbara Mullen
Dr. Selbie..Dennis Price
Cook...Edie Martin
Helen Haye, Michael Shepley, Dulcie Gray, Moore Marriott, O. B. Clarence, Helen Goss, Gus McNaughten.

I'll Remember April

Universal—Murder and Song

Gloria Jean is quite a young lady now, as her latest film will attest, and the young, sweet voice which first brought her featured roles is still her most charming asset. In "I'll Remember April" her songs cover a pleasing range of styles and rhythms, and the role of an ingenuous youngster is well within her abilities. The story is, however, an awkward mixture of music, comedy and murder, which demands somewhat more of the rest of the cast.

The screenplay by W. Coates Webster, from a story by Gene Lewis based on Bob Dillon's "Amateur Nights," starts off with a tale of embezzlement, continues with another about the rivalry of two radio men over a singer and winds up with a murder solution on a coast-to-coast hookup.

Miss Jean is the daughter of one of the defrauded investors, who tries to break into radio to recoup the family fortunes. She succeeds so well that two sponsors vie for her services, each kidnapping her in turn. When the embezzler is killed, her father is accused of murder but is cleared by a gossip columnist and an "amateur night" master of ceremonies. The murderer, by the way, turns out to be a window cleaner who does animal impersonations.

Interest lags a bit in spite of all that plot, but songs help to fill the gaps. Kirby Grant sings the title number, and a quartette of sailors adds vocal variety.

Harold Young directed the film, and Gene Lewis was associate producer in addition to having a hand in the story.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, April 13, 1945. Running time, 63 min. PCA No. 10418. General audience classification.
April ....Gloria Jean
Dave Ball ....Kirby Grant
Milburn Stone, Howard S. Brophy, Samuel S. Hinds, Jacqueline de Wit, Hobart Cavanaugh, Addison Richards, Pierre Watkin, Clyde Fillmore, Mary Forbes, Morgan Wallace, Paul Porcasi.

Zoya

Artkino—Russian Strength

"Zoya" tells the story of the fighting young Russian. In this heavy drama, pervaded by stark realism, Russian fortitude and valor are extolled. The picture is built around Zoya, an eighteen-year-old girl, who became a partisan and was captured by the Nazis.

The dialogue is in Russian but there are some English subtitles and parts are narrated in English. It is a story of bravery, that should have vast appeal especially in this time of war. The story is told in flashbacks. As the film opens Zoya is being tortured by the Nazis. Her life and incidents of history during her life are recounted.

Zoya was born on the day Lenin died. She was instilled with the nationalistic idealism and became a leader of youth. When the Nazis attacked she joined the partisans. After being captured by the enemy she was brutally tortured and finally gave her life for her country.

The music, under the direction of Dimitri Shostakovich, sets the mood for the picture. The cast is excellent, especially Galina Vodianistskaya, who portrays Zoya. Xenia Tarasova plays her mother and Nikolai Ryzhov portrays her father. This film, directed by Lev Arnshtam, is an interesting study of Russian life and thought.

Seen in a New York projction room. Reviewer's Rating: Average.—M. R. Y.

Release date, April 14, 1945. Running time, 85 min. Adult audience classification.
Zoya ....Galina Vodianitskaya
Her Mother ....Xenia Tarasova
Her Father ....Nikolai Ryzhov
Katia Skvortsova, Tamara Altzeva, Alexander Kuznetsov, Boris Poslavsky, Victor Volchek, Boris Podgorny.

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

WHITE RHAPSODY (Para.)

Sportlight (R4-7)

With the country preparing for another summer sports schedule, here's one last look at the winter picture. The release features the scenic beauty of the New Hampshire countryside and the expert skiing of Hans Thorner, Swiss-American champion. From the top of Cannon Mountain, Thorner races against the time-clock at a mile a minute, covering a mile and a half of steep slopes, sharp drops and hairpin turns.

Release date, not set 9 *minutes*

FLICKER FLASHBACKS, NO. 6 (RKO)

(52,206)

More clips from the old silent days with features, newsreels and management admonitions bringing back the flavor of another era. This reel boasts one of the greatest comedy stars, John Bunny; a slightly more recent funster, Lloyd Hamilton, and one actor whose fame has survived to the present day, Lionel Barrymore.

Release date, April 13, 1945 9 *minutes*

CAP'N CUB (Film Classics)

Technicolor Cartoon

Cap'n Cub is a bear of military carriage and interests who applies himself to the problem of the national emergency. First he takes up the matter of air supremacy and decrees an increase in plane output. His efforts are unusually successful, insuring the disappearance of the rising sun.

10 *minutes*

THE MOUSE COMES TO DINNER (MGM)

Cartoon

Tom Cat and Jerry Mouse have another set-to, this time over a lady. She's Tom's lady friend in the beginning, but Jerry has no intention of letting things go on so smoothly. They finally come to blows, with the lady holding up her own end nicely.

Release date, not set 7 *minutes*

JERSEY TURKEY (MGM)

Cartoon

Somewhat out of season this celebrates in cartoon style the landing of the Pilgrims and the first Thanksgiving. The highlight is the chase of a first settler after an old resident, with a bear coming in between and setting both of them.

Release date, April 7, 1945 7 *minutes*

THE MASTER KEY (Univ.)

Serial (9881)

Combining the elements of Nazi sabotage and pseudo-scientific discovery, this has sure-fire appeal for the youngsters and more than enough plot for 13 episodes of action and suspense. The cast has a number of familiar names, led by Milburn Stone and including Jan Wiley, Al Larue, Dennis Moore, Maris Wrixon and Addison Richards.

The story concerns the rounding up of a ring of Nazi spies which has obviously gained the confidence of persons in high places. Their immediate object is a machine which extracts gold from the sea and might create a financial panic in the country. On their trail are government agents, policemen and reporters. A few unimportant members of the gang are spotted, but the Master Key at the head of the ring remains a mystery until the final chapter. Then, as a surprise, it turns out to be an attractive woman who had been furnishing false clues in the guise of the police chief's secretary. A couple of smart youngsters take part in the search and make some important discoveries.

The film was produced by Morgan Cox. Two directors collaborated in the shooting—Lewis D. Collins and Ray Taylor. Other members of the cast include Byron Foulger, John Eldredge, George Lynn, Russell Hicks, George Carlton and Roland Varno.

Release date, April 25, 1945 13 *episodes*

THE MONSTER AND THE APE (Col.)

Chapter Play (6160)

Robots and apes stalk through this serial with blind menace, while scientists try vainly to keep them under control. On the side of humanity are the professor who contributed to the manufacture of the monster, his daughter and a fearless representative of the company for which the robot was manufactured. Thwarting them at every turn are a rival professor and his huge trained ape.

Such perils as electric energizers, radio detectors, collapsible walls fill in when necessary for the live and mechanical horrors. But the chief threats are the electrically controlled automaton and the vengeful animal, both of insuperable strength and almost unable to be stopped.

The chief interest of both parties is in the supply of a new metal—metalogen—which has made the monster possible and would prove invaluable to science. It is safe at the end along with the principal defenders of justice.

Robert Lowery, George Macready, Ralph Morgan, Carole Mathews, Willie Best, Jack Ingram, Anthony Warde, Ted Mapes, Stanley Price and Eddie Parker make up the cast. The original screenplay was conceived by Sherman Lowe and Royal K. Cole.

Rudolph C. Flothow produced with Howard Bretherton directing.

Release date, April 20, 1945 15 *episodes*

ALL STAR BOND RALLY (WAC-20th-Fox)

7th War Loan

A 19-minute subject, "The All-Star Bond Rally," has been produced expressly for the industry's participation in the Seventh War Loan by Twentieth Century-Fox under the auspices of the Hollywood division of the War Activities Committee. The film, which has a fabulous cast of box office names, is designed not only for the stimulation of Bond sales but for entertainment as well. It also lauds the individual theatre for its various participations in the war effort and directs the patron to buy Bonds in the very theatre in which he is viewing the film. Included in the cast are Bing Crosby, Frank Sinatra, Harpo Marx, Bob Hope, Harry James and his orchestra, Carmen Miranda, Fibber McGee and Molly.

19 *minutes*

RELEASE CHART *By Companies*

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2419. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	Title	Release Date
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
6038	Dancing in Manhattan	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
6025	Tahiti Nights	Dec. 28,'44
6039	Let's Go Steady	Jan. 4,'45
6041	Youth On Trial	Jan. 11,'45
6014	Eadie Was a Lady	Jan. 23,'45
6024	I Love a Mystery	Jan. 25,'45
6204	Sagebrush Heroes	Feb. 1,'45
6221	Sing Me a Song of Texas	Feb. 8,'45
6002	Tonight and Every Night	Feb. 22,'45
6019	Leave It to Blondie	Feb. 22,'45
6017	The Crime Doctor's Courage	Feb. 27,'45
6034	A Guy, A Gal, A Pal	Mar. 8,'45
6205	Rough Ridin' Justice	Mar. 15,'45
6018	Rough, Tough and Ready	Mar. 22,'45
6037	Escape in the Fog	Apr. 5,'45
6026	Eve Knew Her Apples	Apr. 12,'45
....	Rockin' in the Rockies	Apr. 17,'45
6023	Power of the Whistler	Apr. 19,'45
....	Return of the Durango Kid	Apr. 19,'45
....	Counter-Attack	Apr. 26,'45
....	Boston Blackie Booked on Suspicion	May. 10,'45
...	Both Barrels Blazing	May 17,'45
...	The Fighting Guardsman	May 24,'45

SPECIAL

Prod. No.	Title	Release Date
....	A Song to Remember	Mar. 1,'45
....	Rustlers of the Badlands	Not Set
....	Prairie Raiders	Not Set
....	Blazing the Western Trail	Not Set
....	Lawless Empire	Not Set
....	Thousand and One Nights	Not Set
....	Over 21	Not Set
....	Kiss and Tell	Not Set
....	Ten Cents a Dance	Not Set
....	Blonde from Brooklyn	Not Set
....	Surprise in the Night	Not Set
....	Rhythm Roundup	Not Set
....	You Can't Do Without Love	Not Set
....	Bandit of Sherwood Forest	Not Set
....	Rusty	Not Set
....	Outlaws of the Rockies	Not Set

MGM

Block 9

Prod. No.	Title	Release Date
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost in a Harem	Dec.,'44

SPECIAL

Prod. No.	Title	Release Date
500	Dragon Seed	Aug.,'44
511	Thirty Seconds Over Tokyo	Jan.,'45
512	Meet Me in St. Louis	Jan.,'45
521	National Velvet	Apr.,'45

Block 10

Prod. No.	Title	Release Date
513	The Thin Man Goes Home	Jan.,'45
514	Main Street After Dark	Jan.,'45
515	Music for Millions	Feb.,'45
516	Blonde Fever	Feb.,'45
517	This Man's Navy	Feb.,'45
518	Between Two Women	Mar.,'45
519	Nothing But Trouble	Mar.,'45
520	Keep Your Powder Dry	Mar.,'45
....	The Picture of Dorian Gray	Not Set
....	Ziegfeld Follies	Not Set
....	Son of Lassie	Not Set
....	Anchors Aweigh	Not Set
....	Gentle Annie	Not Set
....	The Clock	Not Set
....	Thrill of a Romance	Not Set
....	Hold High the Torch	Not Set
....	Valley of Decision	Not Set
....	Without Love	Not Set
....	Our Vines Have Tender Grapes	Not Set
...	Weekend at the Waldorf	Not.Set
....	Crime of Joan Ellis	Not Set
....	Twice Blessed	Not Set
....	Hidden Eye	Not Set
....	Her Highness and the Bellboy	Not Set
....	Yolanda and the Thief	Not Set
....	The Harvey Girls	Not Set
....	Early to Wed	Not Set
....	Dangerous Partners	Not Set
...	They Were Expendable	Not Set
....	For Better, For Worse	Not Set
....	Abbott & Costello in Hollywood	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	A Wave, A Wac and a Marine	Nov. 8,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	The Navajo Trail	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	Forever Yours	Jan. 26,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	There Goes Kelly	Feb. 16,'45
....	Dillinger	Mar. 2,'45
....	Fashion Model	Mar. 2,'45
....	Docks of New York	Mar. 9,'45
....	G. I. Honeymoon	Apr. 6,'45
....	The Flame of the West	May 4,'45
....	The Scarlet Clue	May 11,'45
....	China's Little Devils	May 27,'45
....	Divorce	June 1,'45
....	Muggs Rides Again	June 8,'45
....	Stranger from Santa Fe	June 15,'45
....	In Old New Mexico	Aug. 3,'45
....	Come Out Fighting	Sep. 14,'45
....	Here Comes Trouble	Not Set
....	Main Street Girl	Not Set
....	Springtime in Texas	Not Set

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	

Block 2

Prod. No.	Title	Release Date
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	

Block 3

Prod. No.	Title	Release Date
4411	Here Come the Waves	
4412	Dangerous Passage	
4413	For Whom the Bell Tolls	
4414	Practically Yours	
4415	Double Exposure	

Block 4

Prod. No.	Title	Release Date
4416	Bring On the Girls	....
4417	The Unseen	....
4418	Salty O'Rourke	....
4419	High Powered	....

Block 5

Prod. No.	Title	Release Date
4422	Murder, He Says	
4420	A Medal for Benny	
4421	Affairs of Susan	
4423	Scared Stiff	

SPECIAL REISSUE

Prod. No.	Title	Release Date
4432	Sign of the Cross	
....	Incendiary Blonde	Not Set
.. .	Road to Utopia	Not Set
....	Two Years Before the Mast	Not Set
....	Kitty	Not Set
....	Out of this World	Not Set
....	Miss Susie Slagle's	Not Set
....	Duffy's Tavern	Not Set
....	Love Letters	Not Set
....	The Lost Weekend	Not Set
....	The Virginian	Not Set
....	Hold That Blonde!	Not Set
....	One Exciting Night	Not Set
....	Masquerade in Mexico	Not Set
....	Cross My Heart	Not Set
....	You Came Along	Not Set
....	Follow That Woman	Not Set
....	The Well-Groomed Bride	Not Set
....	Blue Dahlia	Not Set
....	Our Hearts Were Growing Up	Not Set
....	People Are Funny	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
505	Dixie Jamboree	Aug. 15,'4
509	Swing Hostess	Sep. 8,'4
551	Gangsters of the Frontier	Sep. 21,'4
....	Wild Horse Phantom	Oct. 28,'4
....	I'm from Arkansas	Oct. 31,'4
....	I Accuse My Parents	Nov. 4,'4
....	Dead or Alive	Nov. 9,'4
....	Bluebeard	Nov. 11,'4
....	The Great Mike	Nov. 15,'4
....	Rogues' Gallery	Dec. 6,'4
....	Oath of Vengeance	Dec. 9,'4
....	The Town Went Wild	Dec. 15,'4
....	Castle of Crimes	Dec. 22,'4
....	Whispering Skull	Dec. 29,'4
....	His Brother's Ghost	Feb. 3,'4
....	Kid Sister	Feb. 6,'4
....	Marked for Murder	Feb. 8,'4
....	Spell of Amy Nugent	Feb. 10,'4
....	Fog Island	Feb. 15,'4
....	The Man Who Walked Alone	Mar. 15,'4
....	Strange Illusion	Mar. 31,'4
....	Crime, Inc.	Apr. 15,'4
....	Shadows of Death	Apr. 19,'4
....	Hollywood and Vine	Apr. 25,'4
....	Phantom of 42nd St.	May 2,'4
....	Enemy of the Law	May 7,'4
....	The Lady Confesses	May 16,'4
....	The Missing Corpse	June 1,'4
....	Gangsters' Den	June 14,'4
...	The Silver Fleet	June 15,'4
....	Enchanted Forest	Not Set
....	Why Girls Leave Home	Not Set
...	Apology for Murder	Not Set
....	Congo Pongo	Not Set
...	Dangerous Intruder	Not Set

RKO

Block 1

Prod. No.	Title	Release Date
501	None But the Lonely Heart	
502	The Master Race	
503	Tall in the Saddle	
504	Goin' to Town	
503	My Pal, Wolf	

SPECIAL

d.	Title	Release Date
81	Casanova Brown	
82	The Woman in the Window	
83	Belle of the Yukon	
84	It's a Pleasure	
5.	The Princess and the Pirate	
91	The Three Caballeros	

Block 2

06	Girl Rush	
07	Falcon in Hollywood	
08	Murder, My Sweet	
09	Nevada	
510	Experiment Perilous	

Block 3

511	What a Blonde	....
512	Pan-Americana	....
513	Having Wonderful Crime	....
514	Betrayal from the East	....
515	The Enchanted Cottage	....

Block 4

519	China Sky	....
516	Zombies on Broadway	....
518	Tarzan and the Amazons	....
517	The Body Snatcher	....
520	Those Endearing Young Charms	....

....	The Brighton Strangler	Not Set
....	Wonder Man	Not Set
....	Isle of the Dead	Not Set
....	Two O'Clock Courage	Not Set
....	Hotel Reserve	Not Set
....	West of the Pecos	Not Set
. .	Back to Bataan	Not Set
....	Spanish Main	Not Set
....	Johnny Angel	Not Set
...	Sing Your Way Home	Not Set
.	George White's Scandals	Not Set
....	The Amorous Ghost	Not Set
...	Most Dangerous Game	Not Set
	First Man into Tokyo	Not Set
....	Mama Loves Papa	Not Set
...	Falcon in San Francisco	Not Set
...	Bells of St. Mary's	Not Set
...	Tomorrow Is Forever	Not Set
. .	Radio Stars on Parade	Not Set

REPUBLIC

461	Silver City Kid	July 20,’44
451	Bordertown Trail	Aug. 11,’44
401	Sing, Neighbor, Sing	Aug. 12,’44
462	Stagecoach to Monterey	Sep. 15,’44
3314	Cheyenne Wildcat	Sep. 30,’44
452	Code of the Prairie	Oct. 6,’44
403	My Buddy	Oct. 12,’44
463	Sheriff of Sundown	Nov. 7,’44
402	End of the Road	Nov. 10,’44
3315	Vigilantes of Dodge City	Nov. 15,’44
404	Faces in the Fog	Nov. 30,’44
405	Brazil	Nov. 30,’44
453	Firebrands of Arizona	Dec. 1,’44
408	Thoroughbreds	Dec. 23,’44
406	Lake Placid Serenade	Dec. 23,’44
407	The Big Bonanza	Dec. 30,’44
3316	Sheriff of Las Vegas	Dec. 31,’44
409	Grissly's Millions	Jan. 16,’45
410	The Big Show-Off	Jan. 22,’45
464	The Topeka Terror	Jan. 26,’45
3317	Great Stagecoach Robbery	Feb. 15,’45
411	Song for Miss Julie	Feb. 19,’45

Prod. No.	Title	Release Date
454	Sheriff of Cimarron	Feb. 28,’45
341	Utah	Mar. 21,’45
412	The Great Flamarion	Mar. 30,’45
414	Identity Unknown	Apr. 2,’45
413	Earl Carroll Vanities	Apr. 5,’45
465	Corpus Christi Bandits	Apr. 20,’45
416	Three's A Crowd	May 23,’45

....	Flame of Barbary Coast	Not Set
....	Hitchhike to Happiness	Not Set
....	The Chicago Kid	Not Set
....	Vampire's Ghost	Not Set
....	Steppin' in Society	Not Set
....	The Phantom Speaks	Not Set
....	Jealousy	Not Set
....	Swingin' on a Rainbow	Not Set
....	A Sporting Chance	Not Set
....	Lone Texas Ranger	Not Set
....	Tell It to a Star	Not Set
....	Captain Tugboat Annie	Not Set
...	Gangs of the Waterfront	Not Set
....	Road to Alcatraz	Not Set
....	An Angel Comes to Brooklyn	Not Set
....	Behind City Lights	Not Set
....	Fatal Witness	Not Set
....	Bells of Rosarita	Not Set
....	Texas Manhunt	Not Set
....	The Magnificent Rogue	Not Set
....	Scotland Yard Investigator	Not Set
....	Santa Fe Saddlemates	Not Set
....	Girls of the Big House	Not Set
....	Marshal of Laredo	Not Set
....	The Tiger Woman	Not Set
....	Man from Oklahoma	Not Set
....	Colorado Pioneers	Not Set
....	Trail of Kit Carson	Not Set
....	The Web	Not Set
....	Union Pacific Scouts	Not Set
....	Wagon Wheels Westward	Not Set
. .	Bandits of the Badlands	Not Set

20TH-FOX

501	Take It or Leave It	Aug.,’44
502	Wing and a Prayer	Aug.,’44
503	Sweet and Lowdown	Sep.,’44
504	Dangerous Journey	Sep.,’44
505	Greenwich Village	Sep.,’44
506	The Big Noise	Oct.,’44
507	In the Meantime, Darling	Oct.,’44
508	Irish Eyes Are Smiling	Oct.,’44
509	Laura	Nov.,’44
510	Something for the Boys	Nov.,’44
512	Winged Victory	Dec.,’44
513	Sunday Dinner for a Soldier	Dec.,’44
514	Keys of the Kingdom	Jan.,’45
515	The Fighting Lady	Jan.,’45
516	Hangover Square	Feb.,’45
517	A Tree Grows in Brooklyn	Feb.,’45
518	Thunderhead—Son of Flicka	Mar.,’45
519	Circumstantial Evidence	Mar.,’45
520	Song of Bernadette	Apr.,’45
521	A Royal Scandal	Apr.,’45
522	Molly and Me	Apr.,’45
524	Diamond Horseshoe	May,’45
525	The Bullfighters	May,’45

SPECIAL

530	Wilson	Aug.,’45

(Tentative)

Prod. No.	Title	Release Date
....	Where Do We Go from Here?	June,’45
....	Colonel Effingham's Raid	June,’45
....	Nob Hill	July,’45
....	Don Juan Quilligan	July,’45
....	A Bell for Adano	Aug.,’45
....	State Fair	Aug.,’45
....	The Dolly Sisters	Sept.,’45
....	Fallen Angel	Oct.,’45
...	Captain Eddie	Oct.,’45
....	Dragonwyck	Nov.,’45
....	Junior Miss	Dec.,’45
....	Little Horse	Dec.,’45

....	Bon Voyage	Not Set
....	San Demetrio	Not Set
....	Caribbean Mystery	Not Set
....	Within These Walls	Not Set

UNITED ARTISTS

...	Summer Storm	July 14,’44
....	Since You Went Away	July 20,’44
...	Abroad with Two Yanks	Aug 4,’44
...	Dark Waters	Nov. 10,’44
....	3 Is a Family	Nov. 23,’44
....	Guest in the House	Dec. 8,’44
....	Tomorrow the World	Dec. 29,’44
....	I'll Be Seeing You	Jan. 5,’45
....	Mr. Emmanuel	Jan. 19,’45
....	Delightfully Dangerous	Mar. 31,’45
....	Brewster's Millions	Apr. 7,’45
....	It's In the Bag	Acr. 21,’45
....	Colonel Blimp	May 4,’45
....	Hold Autumn in Your Hand	May 18,’45
....	The Great John L.	May 25,’45

....	G. I. Joe	Not Set
....	Spellbound	Not Set
....	Blood on the Sun	Not Set
....	A Walk in the Sun	Not Set
....	Bedside Manner	Not Set
....	What Every Woman Wants	Not Set
....	Paris—Underground	Not Set
....	Captain Kidd	Not Set
....	Young Widow	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set
....	Blithe Spirit	Not Set
....	Henry V	Not Set
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set

UNIVERSAL

9005	Gypsy Wildcat	Sep. 1,’44
9022	Moonlight and Cactus	Sep. 8,’44
9008	The Merry Monahans	Sep. 15,’44
9019	Pearl of Death	Sep. 22,’44
9017	San Diego, I Love You	Sep. 29,’44
9030	The Singing Sheriff	Oct. 6,’44
9024	Babes on Swing Street	Oct. 13,’44
9009	The Climax	Oct. 20,’44
9072	Bowery to Broadway	Nov. 3,’44
9026	Dead Man's Eyes	Nov. 10,’44
9081	Riders of Santa Fe	Nov. 10,’44
9029	Reckless Age	Nov. 17,’44
9018	Enter Arsene Lupin	Nov. 24,’44
9034	Murder in the Blue Room	Dec. 1,’44
9031	Hi, Beautiful	Dec. 8,’44
9037	My Gal Loves Music	Dec. 15,’44
9082	The Old Texas Trail	Dec. 15,’44

Prod. No.	Title	Release Date
9023	Destiny	Dec. 22,’44
9071	Can't Help Singing	Dec. 29,’44
9035	Night Club Girl	Jan. 5,’45
9020	She Gets Her Man	Jan. 12,’45
9039	Under Western Skies	Jan. 19,’45
9010	The Suspect	Jan. 26,’45
9002	Here Comes the Co-eds	Feb. 2,’45
9021	Her Lucky Night	Feb. 9,’45
9013	House of Frankenstein	Feb. 16,’45
9036	The Mummy's Curse	Feb. 16,’45
9012	Frisco Sal	Feb. 23,’45
9006	Sudan	Mar. 2,’45
9025	House of Fear	Mar. 16,’45
....	I'll Remember April	Apr. 13,’45
....	Song of the Sarong	Apr. 20,’45
....	Salome, Where She Danced	Apr. 27,’45
....	Patrick the Great	May 4,’45
....	Honeymoon Ahead	May 1,’45
....	Swing Out Sister	May 18,’45
...	See My Lawyer	May 25,’45
...	Blonde Ransom	June 1,’45
...	Woman in Green	June 8,’45
...	That's the Spirit	June 15,’45

....	I'll Tell the World	Not Set
....	Penthouse Rhythm	Not Set
....	The Frozen Ghost	Not Set
9083	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	Jungle Captive	Not Set
....	Fairy Tale Murder	Not Set
....	The Beautiful Cheat	Not Set
....	Easy to Look At	Not Set
....	Night in Paradise	Not Set
....	Senorita from the West	Not Set
....	Lady on a Train	Not Set
....	Strange Confession	Not Set
....	Men in Her Diary	Not Set
....	Serenade for Murder	Not Set
...	Pillow of Death	Not Set
....	Hear that Trumpet Ta'k	Not Set
....	Once Upon a Dream	Not Set
...	Naughty Nineties	Not Set

WARNER BROTHERS

401	Janie	Sep. 2,’44
402	Crime by Night	Sep. 9,’44
403	Arsenic and Old Lace	Sep. 23,’44
404	The Last Ride	Oct. 7,’44
405	The Conspirators	Oct. 21,’44
406	The Very Thought of You	Nov. 11,’44
407	The Doughgirls	Nov. 25,’44
409	The Hollywood Canteen	Dec. 30,’44
410	To Have and Have Not	Jan. 20,’45
411	Objective Burma	Feb. 17,’45
412	Roughly Speaking	Mar. 3,45
413	Hotel Berlin	Mar. 17,’45
414	God Is My Co-Pilot	Apr. 7,’45
415	The Horn Blows at Midnight	Apr. 28,’45

....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	The Corn Is Green	Not Set
....	Escape in the Desert	Not Set
....	Christmas in Connecticut	Not Set
....	Of Human Bondage	Not Set
....	Pillow to Post	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set
....	Pride of the Marines	Not Set
....	Mildred Pierce	Not Set
....	Three Strangers	Not Set
....	Too Young to Know	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
...	Danger Signal	Not Set
....	Janie Gets Married	Not Set

ADVANCE SYNOPSES

and information

CROSS MY HEART

(Paramount)

PRODUCER: Harry Tugend. **DIRECTOR: John Barry. PLAYERS: Betty Hutton, Sonny Tufts, Ruth Donnelly.**

COMEDY-DRAMA. A chorus girl who is a habitual liar confesses to the murder of the producer of the show in which she is working. She does this so that the man she loves, a criminal lawyer, will be able to make a reputation by defending her in court. He does so, and the girl is acquitted. When he discovers, however, that the girl's confession was a lie, he is so incensed that he quarrels with her. The two are reconciled after the girl has uncovered the real murderer.

MAIN STREET GIRL

(Monogram)

PRODUCER: Joe Kaufman. **DIRECTOR: Christy Cabanne. PLAYERS: Doris Merrick, Eddie Quillan, Wanda McKay, Constance Worth, Robert Lowrey, Isabel Jewell, Byron Foulger, Maurice Murphy, Janet Shaw, Minerva Urecal, Hella Crossley.**

MELODRAMA. A misguided young woman leaves the shelter of her home to take a job as a chorus girl in a nightclub. There she meets a number of unscrupulous characters, with one of whom she falls in love. Their circumstances grow so desperate that eventually she kills him and he kills her.

YOU CAN'T DO WITHOUT LOVE

(Columbia)

PRODUCER: Ben Henry. **DIRECTOR: Walter Forde. PLAYERS: Vera Lynn, Donald Stewart, Mary Clare, Frederick Leister, Phyllis Stanley, Cyril Smith, Richard Murdoch, Mavis Villiers, Peggy Anne, Jeanette Redgrave.**

MUSICAL COMEDY. This is a British import set in wartime London. Its heroine is an English service club hostess ambitious for a theatrical career. She meets a theatrical producer, the owner of a valuable painting, who avoids all her attempts to give an audition. Finally the thieves interested in the painting give her an opportunity to be of service and a charity concert offers the time and place for a successful debut.

SENORITA FROM THE WEST

(Universal)

ASSOCIATE PRODUCER: Phil Cahn. **DIRECTOR: Frank Strayer. PLAYERS: Allan Jones, Bonita Granville, Jess Barker, Rene McEvoy.**

COMEDY-DRAMA. An 18-year old orphan runs away from her guardians, three elderly prospectors, to seek a career in New York. She gets a job as elevator operator in a building which houses a broadcasting studio and there meets a young man who is a famous singer. He hides his identity from her for a time, but eventually it is revealed. Through his good offices, the girl gets a job as a singer. She is successful and marries the young man.

MAN FROM OKLAHOMA

(Republic)

PRODUCER: Lou Gray. **DIRECTOR:** Frank McDonald. **PLAYERS:** Roy Rogers, Dale Evans, George "Gabby" Hayes, Sons of the Pioneers.

WESTERN. The cowboy and his singing friends are attempting to get a radio job in New York, where the cowboy's girl has landed a job as a nightclub singer. They are all called home to Oklahoma by their families, and it devolops that oil has been discovered on the property of the girl's family, unknown to its owners. Unscrupulous characters attempt to obtatin the land, which is put up as a prize in a race, by foul means. Photographs reveal that the cowboy actually won the race, and he and the girl are married and live happily ever after.

BEHIND CITY LIGHTS

(Republic)

ASSOCIATE PRODUCER: Joseph Bercholz. DIRECTOR: John English. PLAYERS: Lynne Roberts, William Terry, Esther Dale, Joan Cowan, Grant Withers, Tom London.

COMEDY-DRAMA. A young unsophisticated farm girl is about to marry a neighboring farmer when a car is wrecked at her gate. She nurses the driver, a city fellow, back to health and falls in love with him. She goes to New York with him, only to discover that he is a notorious jewel-thief. She returns to the farm and the boy who loves her, a sadder but a wiser girl.

RUSTLERS OF THE BADLANDS

(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Charles Vidor. PLAYERS: Charles Starrett, Sally Bliss, Tex Harding, Walter "Dub" Taylor, Ted Mapes, Edward Howard, Ray Bennett, Carl Sepulveda.

WESTERN. Charles Starrett is a civilian scout attached to the U. S. Cavalry. He is assigned to investigate the murder of an Army lieutenant, and discovers that the crime was committed by a band of cattle rustlers who have been stealing cattle as they are being driven to Army posts for sale. Starrett and his friend Tex Harding bring the criminals to justice.

EASY TO LOOK AT

(Universal)

ASSOCIATE PRODUCER: Henry Blankfort. DIRECTOR: Ford Beebe. PLAYERS: Gloria Jean, Kirby Grant, Eric Blore, George Dolenz, J. Edward Bromberg, Mildred Law.

COMEDY-DRAMA. A girl with ambitions to be a designer lands a job in a dress shop. One of her designs is credited to the night watchman, who used to be a designer himself. He is promoted. The girl continues to make designs for which he gets credit, until she sells one to a rival shop. Accused of stealing the design, the girl runs away. Her boss, who has been falling in love with her, goes after her, establishes her innocence and brings her back.

APOLOGY FOR MURDER

(PRC)

PRODUCER: Sigmund Neufeld. **DIRECTOR:** Sam Newfield. **PLAYERS:** Ann Savage, Hugh Beaumont, Charles D. Brown, Russell Hicks, Pierre Watkin, Bud Buster, Norman Willis, Archie Hall, Elizabeth Ballentine.

MELODRAMA. A young woman, married to an elderly man, meets and falls in love with a newspaper reporter. The two plot to kill her husband, who is later found dead in his mountain lodge. Blame is attached to an innocent man, but the city editor for whom the reporter works becomes suspicious. His investigations trap the guilty pair.

SPRINGTIME IN TEXAS

(Monogram)

ASSOCIATE PRODUCER: William Strohbach. DIRECTOR: Oliver Drake. PLAYERS: Jimmy Wakely, Lee 'Lasses' White, Dennis Moore, Marie Harmon, Budd Buster, I. Stanford Jolley, Pearl Early.

WESTERN. An unscrupulous mayor has gained control of a small western town. Under his regime, all sorts of rackets are allowed to flourish. The town's better element appeals to Jimmy Wakely who, assisted by his cowboy friends, cleans out the crooks and sees to it that an honest man is elected mayor by honest methods.

THE DANGEROUS INTRUDER

(PRC - Martin Mooney)

PRODUCER: Martin Mooney. DIRECTOR: Vernon Keays. PLAYERS: Charles Arnt, Veda Ann Borg, Richard Powers, Fay Helm.

MELODRAMA. An unemployed actress, hitchhiking across the country, is injured by an automobile driven by a wealthy collector of antiques. He takes her into his home, where she meets his wife and step-daughter. Later, the wife is killed under mysterious circumstances. The actress turns detective, traps and exposes the killer, who turns out to be the antique-collector.

ROAD TO ALCATRAZ

(Republic)

ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: Nick Grinde. PLAYERS: Robert Lowery, June Storey, Grant Withers.

MELODRAMA. A young attorney, who is happily married, is an habitual sleep-walker. His partner is murdered under circumstances which cause suspicion to fall upon the attorney. Both the attorney and his wife are haunted by the fear that he may have killed his partner while walking in his sleep. They join the police in the search for conclusive evidence, and uncover the real murderer after a long chase.

CONGO PONGO

(PRC)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Richard Fraser, Lionel Royce, Maris Wrixon, Egon Brecher, Jack Collins, Milton Kibbee.

MELODRAMA. Two Scotland Yard men join a South African safari, in order to keep an eye on the party's guide whom they suspect of murder. Complications arise when the guide attempts to desert the party, which, in turn, is attacked by a huge white gorilla. Eventually the gorilla is killed, the murderer apprehended, and the party returns to civilization.

HERE COMES TROUBLE

(Monogram)

PRODUCERS: Sam Katzman and Jack Dietz. DIRECTOR: Mitchell Leisen. PLAYERS: Maxie Rosenbloom, Billy Gilbert, Shemp Howard.

COMEDY-DRAMA. A cabdriver is sent to prison when a diamond necklace is found in his cab. Among his friends are a prize-fighter, his manager and his trainer. The manager writes a fictionalized version of a finding of the necklace. Thereupon the real thieves, believing he knows the whereabouts of the necklace, attack him and his friends. The thieves are eventually trapped, sent to prison, and the innocent cabdriver released.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating. Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2404-2405, issue of April 14, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2416, issue of April 21, 1945.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	.	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	Block 5	108m	Mar. 31,'45	2381	2242	....
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Came Jones	Not Determined		Gary Cooper-Loretta Young	Not Set	....	....	....	2278	..
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Amorous Ghost, The	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	....	....	2384	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Not Set	....	....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
BABES on Swing Street	Univ	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Back to Bataan (formerly Invisible Army)	RKO	....	John Wayne-Philip Ahn	Not Set	....	....	....	2242	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The (formerly It's Never Too Late)	Univ.	....	Noah Beery, Jr.-Bonita Granville	Not Set	....	....	....	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	....	....	2418	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Aug.,'45	..	....	....	2242	..
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	....	Roy Rogers-Gabby Hayes	Not Set	....	....	....	2403	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2406
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Not Set	..	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	.	Humphrey Bogart-Lauren Bacall	Not Set	...	....	....	2230	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	2342
Blonde from Brooklyn	Col.	....	Robert Stanton-Lynn Merrick	Not Set	....	....	....	2403	....
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	June 1,'45	....	....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	....	....	2230	....
Bluebeard	PRC	.	John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rept.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	....	Chester Morris-Lynn Merrick	May 10,'45	....	....	....	2366	....
Both Barrels Blazing	Col.	....	Charles Starrett	May 17,'45	....	....	....	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	..	....	....	2142	....
Bring On the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
CAN'T Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Oct.,'45	....	....	....	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	....	....	2403	....
Caribbean Mystery	20th-Fox	....	James Dunn-Sheila Ryan	Not Set	..	....	....	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC		Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme		Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	May 27,'45	....	....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....

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Title	Company	Prod Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.		Duncan Renaldo-Martin Garralaga	Feb. 9,'45	....	....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM		Judy Garland-Robert Walker	Not Set	90m	Mar. 24,'45	2374	2142	...
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	[illegible]	
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Colonel Effingham's Raid	20th-Fox	.	Charles Coburn-Joan Bennett	June,'45	....	....	....	2250	
Come Out Fighting	Mono.	..	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	....	....	2366	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Congo Pongo	PRC	....	Richard Fraser-Lionel Royce	Not Set	....	....	....	2418	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB		Bette Davis-John Dall	Not Set	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	....	....	..	2353	...
Counter-Attack	Col.		Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	
Crazy Knights	Mono.	.	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	....
Crime of Joan Ellis	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	....	....	2310	....
(formerly Alter Ego)									
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Not Set	....	....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	...
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	..
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	
Dark Waters	UA	..	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2406
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	...
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	..	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2406
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	..	Olivia de Havilland-Ida Lupino	Not Set	..	....	.	2216	....
Diamond Horseshoe	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	....
Divorce	Mono.	.	Kay Francis-Bruce Cabot	June 1,'45	....	....	....	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The	20th-Fox	...	Betty Grable-John Payne	Sept.,'45	....	....	....	2384	....
Don Juan Quilligan	20th-Fox	.	William Bendix-Joan Blondell	July,'45	....	....	....	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Nov.,'45	....	....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2406
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2366	...
Easy to Look At	Univ.	....	Gloria Jean-Kirby Grant	Not Set	....	....	....	2418	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	....
Enchanted Forest (color)	PRC	...	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2092	....
(formerly Strangers in Our Midst)									
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	....	....	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	....	....	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	..	2279	..
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	May 24,'45	..	.....	...	2278	
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan., '45	61m	Dec. 23,'44	2237	....	2406
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	..	2366	....
Flame of the Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	91m	Apr. 21,'45	2413	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 4,'45	....	....	....	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	...	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
(formerly They Shall Have Faith)									
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	....	....	2259	....
GANGS of the Waterfront	Rep.	....	Robert Armstrong-Stephanie Bachelor	Not Set	....	....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	..	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Geo. White's Scandals	RKO	....	Joan Davis-Jack Haley	Not Set	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....

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G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	89m	Mar. 3,'45	2338	2203	2406
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	...
Goldwyn Follies, The (R.)	Film Classics	...	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan.. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	May 25,'45	96m	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2406
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	...	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	...	Dec. 2,'44	2201	...	...
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2406
Here Comes Trouble	Mono.	....	Maxie Rosenbloom-Billy Gilbert	Not Set	....	....	....	2418	....
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	9021	The Andrew Sisters-Martha O'Driscoll	Feb.. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Berry, Jr.	Dec.. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	72m	Apr. 21,'45	2414	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	May 18,'45	....	....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
Hollywood and Vine	PRC	..	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead (formerly Romance, Inc.)	Univ.	....	Allan Jones-Grace McDonald	May 11,'45	....	....	....	2278	....
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	80m	Apr. 7,'45	2393	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2406
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2406
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	Not Set	.	....	....	2310	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	Aug. 3,'45	....	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	..
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	.	....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	..	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	. ..
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	....	....	2259	...
Jubilee (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set		.. ..	....	2259	. .
Junior Miss	20th-Fox	....	Peggy Ann Garner-Allyn Joslyn	Dec.,'45	....	....	....	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2406
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2342
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	...
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	....	....	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Not Set	....	....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.		Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	..
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	..
Lone Texas Ranger	Rep.	....	Bill Elliott-Alice Fleming	Not Set	....	....	....	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	..

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Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	...
Main Street Girl	Mono.	....	Doris Merrick-Eddie Quillan	Not Set	....	....	....	2418	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	....	....	2403	....
Man from Morocco, The (British)	A.B.P.C.-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man from Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	...
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	...
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	...
Marriage (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	4420	Dorothy Lamour-Arturo de Cordova	Block 5	79m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2406
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	...
Mildred Pierce	WB	...	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	...
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	...
Missing Corpse, The (formerly Stranger in the Family)	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	....	....	....	2354	...
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	...
Miss Susie Slagle's	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	...
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	...
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	...
Most Dangerous Game, The	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	.
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 8,'45	....	....	....	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	..
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	Block 5	94m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2406
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2406
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	...
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	...
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2406
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Naughty Nineties, The	Univ.	....	Abbott and Costello	Not Set	....	....	....	2310	...
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	...
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	July,'45	....	....	....	2131	...
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	.	...		2278	
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	...
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2406
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	...
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	...
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	...
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	...
One Exciting Night	Para.	....	William Gargan-Ann Savage	Not Set	....	....	....	2354	...
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	...
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	..
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	Not Set		....	....	2279	....
Phantom Speaks, The	Rep.	....	Richard Arlen-Lynn Roberts	Not Set	68m	Apr. 21,'45	2414	2354	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	111m	Mar. 3,'45	2337	1899	...
Pillow to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	....	. .	2216	.
Place of One's Own, A (Br.)	Gains.	....	Margaret Lockwood-James Mason	Not Set	97m	Apr. 21,'45	2414	....	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2342
Pride of the Marines (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....

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Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	...
Return of the Durango Kid	Col.	....	Charles Starrett-Jean Stevens	Apr. 19,'45	58m	....	....	2366	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set		.....	....	1530	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	...	2166	....
Road to Alcatraz	Rep.	....	Robert Lowery-Jane Storey	Not Set	....	....	....	2418	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	...	......	....	1715	...
Rockin' in the Rockies	Col.	....	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	....	....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2406
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	....
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Not Set	....	....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (color)	Univ.	..	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	...
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	.	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	Block 5	64m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 11,'45	....	....	....	2354	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	.	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	...	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	2354	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2406
Son of Lassie (color)	MGM	....	Peter Lawford-Donald Crisp	Not Set	100m	Apr. 21,'45	2413	2093	....
Spanish Main, The (color)	RKO	...	Paul Henreid-Maureen O'Hara	Not Set	...	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Sporting Chance, A	Rep.	....	Jane Randolph-John O'Malley	Not Set	....	....	....	2403	....
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	Net Set	....	....	....	2418	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
Steppin' in Society	Rep.	...	Edward Everett Horton-Gladys George	Not Set		.....	.	2278	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	June 15,'45	56m	Apr. 21,'45	2414	....	....
Strawberry Roan (Br.)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	....
Summer Storm	UA	..	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	....	....	2403	....
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	May 18,'45	....	....	....	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-Johnny Sheffield	Block 4	76m	Mar. 24,'45	2374	2250	....
Tell It to a Star	Rep.	....	Robert Livingston-Ruth Terry	Not Set	....	....	....	2403	....
Ten Cents a Dance	Col.	....	Jane Frazee-Jimmy Lloyd	Not Set	....	....	....	2366	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 15,'45	....	....	....	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	....	....	2384	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2406

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Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909		
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2406
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23 '44	55m	Jan. 27,'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	6002	Cornel Wilde-Evelyn Keyes	Not Set	....	....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2406
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	
Three Strangers	WB		Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	....	....	2366	...
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	....	....	....	2353	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	....	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know	WB	....	Faye Emerson-Zachary Scott	Not Set	....	....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2290	2279	....
Town Went Wild, The	PRC	...	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	...
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2406
Twice Blessed	MGM	....	Lee&Lyn Wilde-James Craig	Not Set	...	....	....	2354	....
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	...
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	...
Two Years Before the Mast	Para.		Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	...
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	...
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	...
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2406
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	120m	Apr. 14,'45	2401	2230	....
Vampire's Ghost, The	Rep.		John Abbott-Peggy Stewart	Not Set	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAIT for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	.	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	..
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	...
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	...	
Weekend at the Waldorf	MGM		Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	
West of the Pecos	RKO	....	Bob Mitchum-Barbara Hale	Not Set	....	....	....	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	...
What Every Woman Wants (formerly Guest Wife)	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
When Strangers Marry	Mono.		Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	...
•When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	June,'45	....	....	....	2131	....
Whispering Skull, The	PRC	..	Dave O'Brien-Tex Ritter	Dec. 29,44	55m	....	....	2186	....
Why Girls Leave Home	PRC	...	Lola Lane-Sheldon Leonard	Not Set	....	....	....	2366	....
Wildfire	Tansy	. .	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	..	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	....
Wild Horse Phantom	PRC	.	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Without Love	MGM	..	Katharine Hepburn-Spencer Tracy	Not Set	111m	Mar. 24,'45	2373	2242	....
Woman in Green, The	Univ.		Basil Rathbone-Nigel Bruce	Not Set	....	....	....	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	.	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	...	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	...
YOLANDA and the Thief	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	....	Robert Cummings-Lizabeth Scott	Not Set	....	....	....	2343	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	Not Set	....	....	....	2418	....
Youth On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM		MGM Contract Stars	Not Set	....	....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2416.

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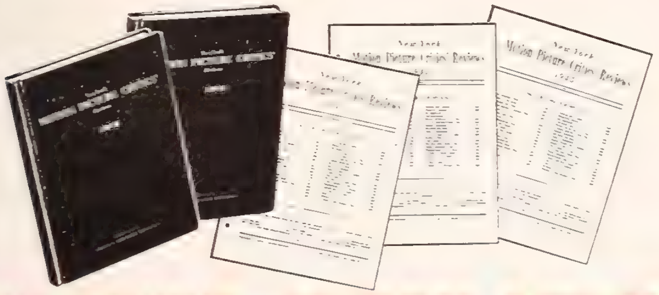

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Baker Theatres Company, Baker, Oregon
Leo Brecher Theatres, New York, N. Y.
Central States Theatre Corp., Des Moines, Iowa
Century Circuit, New York, N. Y.
Cohill Theatre, Inc. Cincinnati, Ohio
Consolidated Theatres, Montreal, Canada
Dickerman Theatres, Minneapolis, Minn.
A. M. Ellis Theatres Co., Philadelphia, Pa.
Evergreen Theatres, Portland, Oregon
Aaron Goldberg Theatres, San Francisco, Calif.
Interboro Circuit, New York, N. Y.
Jefferson Amusement Co., Beaumont, Texas
Loew's Theatres, New York, N. Y.
William Malluk, Beyrouth, Lebanon, Syria
M. & P. Theatres, Boston, Mass.
Mason City Theatre, Coulee Dam, Wash.
Palace Theatre, Gary, Indiana
Pitts Theatres, Fredericksburg, Va.
Premier Theatres, Evansville, Indiana
Prudential Circuit, New York, N. Y.
Walter Reade Theatres, New York, N. Y.
Robb & Rowley Theatres, Little Rock, Ark.
Rugoff & Becker, New York, N. Y.
Skouras Theatres, New York, N. Y.
Smith & Beidler Theatres, Toledo, Ohio
F. G. Spencer Co., New Brunswick, Canada
Sterling Theatres, Seattle, Washington
Stern Theatre Circuit, Chicago, Illinois
T. & D. Jr. Enterprises, San Francisco, Calif.
Tri-Theatres, Inc., Alliance, Ohio
Universal Film Exchanges, New York, N. Y.
Walker Theatres, Santa Ana, Calif.
War Department Theatre, Camp White, Oregon
World Film Exchange, Honolulu, Hawaii

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VOL. 159, NO. 4, APRIL 28, 1945

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As you might suspect, our latest picture, HOTEL BERLIN, is about a hotel in Berlin today, and the revolting shenanigans of its more unsavory guests as their vultures come home to roost.

As you might *not* suspect, HOTEL BERLIN was planned as a Warner Bros. picture more than two years ago, when war-clouds loomed blackest . . . for we shared the faith of millions that freedom *must* triumph.

* * *

There's a further reason why, from where we sit, HOTEL BERLIN is a very special entertainment.

For it's the sequel, in a sense, to a picture we made *more than six years ago.*

That picture, "Confessions of a Nazi Spy", caused a lot of talk . . . some of it to the effect that we were seeing things under democracy's bed. (As we recall, some folks even said, "Pooh, pooh!").

* * *

HOTEL BERLIN shows, in unforgettably dramatic scenes, what finally happens to a nation that sets out to degrade and destroy mankind . . . by lies or Luftwaffe, by poison-propaganda or panzers.

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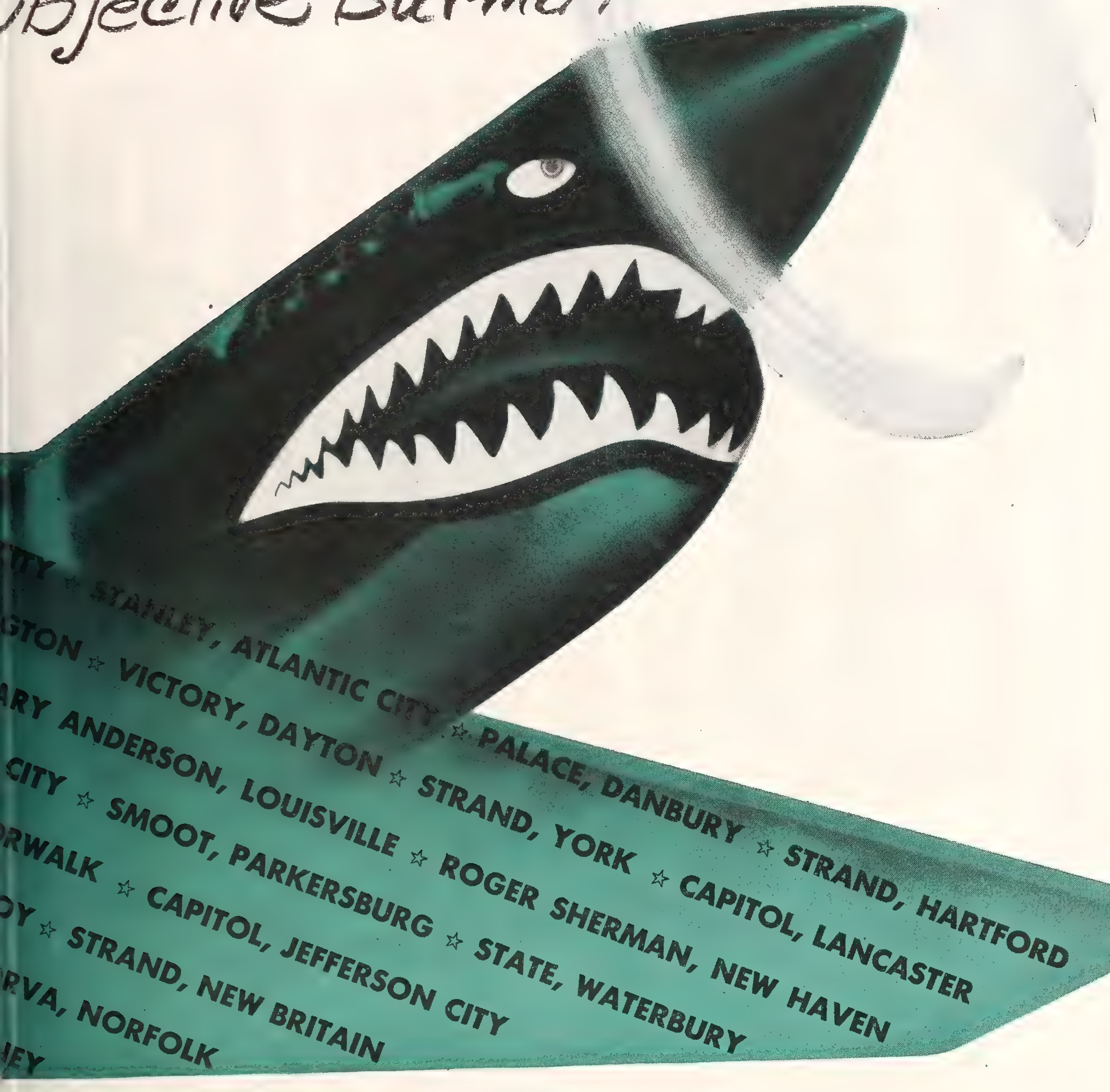

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High among highest grossers of all time, "The Song of Bernadette" at popular scale is repeating its advanced-price hold-over performance. Variety reports: "Smash biz—Detroit!" "Rousing figure, San Francisco."

Figure on another hold-over! "WHERE DO WE GO FROM HERE?" in Technicolor

20th CENTURY-FOX

30th ANNIVERSARY

KEEP SELLING BONDS!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher* | MARTIN QUIGLEY, *President and Editor-in-Chief* | TERRY RAMSAYE, *Editor*

Vol. 159, No. 4 | April 28, 1945

FIRST TRUMAN LOAN

THE war loan call sounds again. It is the Seventh. It is "general quarters" and to action for the motion picture industry and its showmen, from Broadway to the most remote hamlet. This must go on until the buglers sound retreat at the first guard mount ceremony at the headquarters of occupation in Tokyo — and perhaps after that, too, for the stupendous costs of war will run over into the peace.

A new commander-in-chief sits at the desk of high strategy in Washington. His post imposes upon him the problems of a world bitter in anguish, struggle and destruction, on top of the problems within the boundaries of the nation of which he is the chief executive.

No man has faced a graver or greater task than has fallen to Harry S. Truman.

¶ *This week's Seventh War Loan Drive cover, with President Truman, General Eisenhower, General MacArthur and Admiral Nimitz, states the assignment:*

Theirs to fight — Ours to sell, for Victory.

No President, not even George Washington, has come to office with the nation so united in support and sympathy as this plain sober man from Missouri.

That can find expression now. The Seventh War Loan is President Truman's first war loan.

¶ *Each day that the war can be shortened can save as many as two thousand casualties. The lists are not issued that way but if they could be so presented it would take a solid page of a big newspaper to print the names, in little six-point type, of the Americans killed and wounded from dawn to dawn every bloody day.*

The type you are reading is ten-point.

The total American casualties of this war now total just about a million, a million killed, wounded, or missing. So far, in War Department statistics, the foot soldier missing in action has just one chance in a hundred of proving to be lucky enough to be alive and a prisoner.

The war is fought with men, munitions — money.

War bonds supply the money that speeds Victory, saves Men.

■ ■ ■

¶ The War Department is still trying to find out what makes a homing pigeon go home. An official release, 25-19223-240, relates an experiment which possibly may indicate that radio waves have an effect on the flight of the Signal Corps birds. In three tests with different groups of ten birds each, flights were released from a radio station ten miles from the pigeon loft. In each test five were sent off while the station was silent, and all reached their roosts in fifteen to twenty minutes. Then the remaining five loft mates were sent away while the station was transmitting. The late birds flew about the station in confusion and were long in taking their course. They were forty-two to fifty minutes getting home. The Signal Corps has no theories, but it does have questions. Maybe that crowded radio spectrum, where the broadcasters and television experimenters compete for space, will now have to allow "a pigeon band".

■ ■ ■

FILM AT SAN FRANCISCO

THE motion picture is at the United Nations Conference for World Organization in San Francisco. It is the first impingement of the international art of the screen upon international affairs in designed approach and participation.

If the showings to be made there follow the patterns indicated, there will be entire separation, even to theatres, of motion pictures of entertainment and pictures of purpose, propaganda and message. That is appropriate. It is to be observed, incidentally, that none of the showings is in a direct official sense part of the proceedings, but may well be that in effect.

The procedure, entirely apart from its intrinsic contribution, is signal recognition of the place of the motion picture in the world of today and in the world of tomorrow which this conclave of statesmen, emissaries and conferees is trying to plan.

The motion picture has these many years won and held its place of importance in the hearts of the people, the millions, of all lands. It has now come to the making of its place in the minds of their leaders and governments.

■ ■ ■

AN INDICATION of how things are tending in France is had in a cable which announces that the government has named a new general manager of France-Presse, the principal news source of the papers over there. It is said to be in the budget for a yearly subsidy of 200,000,000 francs. That does not by our standards suggest a free press, or promise a free field for other media, such as the motion picture. Consider what would be implied here by a similar procedure with reference to the Associated Press! Anyway, when France did have a free press it made trivial, and commonly entirely political, use of its freedom.

■ ■ ■

MAD with the intoxicating exuberance of spring, the daffodils are dancing, row on row and drift on drift in their kirtles of gold like a happily frantic chorus that has outrun both stage and music escaping with their make-believe, merrily to taunt our world of glum reality. If they be true, a lot of else around us is a lie. So blithely young and gaily fair they seem utterly of today. Still, one remembers that they came over years ago, with centuries of culture behind them, from polders in Holland now drowned in floods of salt sea and hate, from fields in Belgium now covered deep in battle ruin, from gardens in Britain now torn and tossed by the berserk terrors of the rocket bombs. In this peaceful Yankee valley of the Silvermine these gifted refugees have taken root and, flourishing, are giving to and enriching their environment. One could make an allegory out of that, but it is just an editor's garden. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

HOW the industry plans to back the Seventh War Loan Pages 12-24
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BETTER THEATRES: Buyers' Listings of Manufacturers and Dealers

Screening

PRESIDENT Harry S. Truman saw himself on the screen for the first time as President Monday when Paramount News projected its current issue, released on Tuesday, at a special White House screening arranged by Steve Early, press secretary for the President, and Robert Denton, Paramount News' capital representative. The issue is a special reel featuring the United Nations Conference on International Organization, which opened in San Francisco Wednesday. It pictures world events the editors consider as milestones to the current Conference.

30 for Madru

GASTON MADRU, ace of French newsreel sharpshooters, staff member of News of the Day, and renowned for his recording of Paris street fighting days before Allied troops routed the Germans—was killed by a German bullet in the stomach April 19, in Leipzig.

His end was dramatic as the scenes he photographed; and his camera recorded events almost to the end. Mr. Madru, riding in a jeep, halted near the Napoleon Monument, in Leipzig, with American soldiers pinned by small arms fire from the monument. They hid behind wrecked German tanks. Mr. Madru photographed the action, dramatic because the monument was the refuge, well stocked, of the city's last desperate Germans. A few minutes later, raising his camera to make another shot, he was hit by a sniper 30 feet away.

When more in the group fell wounded, the survivors decided to surrender, and all were dragged inside the monument, where they were given first aid. Mr. Madru, not losing consciousness, kept urging his companions to make certain his negatives were forwarded to London. He died 39 minutes after being shot. The monument, the Germans, and their prisoners, were taken two and one-half hours later. The negatives went to London.

Mr. Madru at the time was newsreel pool correspondent.

The Loop

THE O'Connells are fighting the good fight all the way from Toledo to Washington. Jack O'Connell, owner of the Loop Theatre, Toledo, and his wife, helpmate and briefly a projectionist, this week saw the War Manpower Commission's lower officialdom in Washington, and at mid-week were still to see its director, Paul V. McNutt.

The Loop had operated after curfew, defying Government, distributors, and the projectionists' union. The latter slowed the Loop down, however. When the local projectionists' union withdrew its operators, Mrs. O'Connell attempted to carry on one night, and from then on the Loop closed at midnight.

The O'Connells, who charge the curfew is unnecessary in their house because they employ aged and cripples, and serve war workers and service men; and who have defied local WMC officials threatening loss of utilities, and distributors threatening loss of product, charged into Washington this week. They have written and telegraphed the WMC locally and in Washington, and said last week they were suspecting a process known as the "runaround."

Also awaiting a War Manpower Commission decision this week was James A. Pike, manager of the Nu-Rex theatre in Spokane, Wash., who is operating his house from midnight to 6 A.M. Justin Maloney, attorney for Mr. Pike, said the appeal to the WMC was based on the fact that the operation did not violate the spirit of the curfew order because after midnight the house was operated by Mr. Pike, his wife and a 67-year-old employee.

Urgent

TO CARRY our men "through the first six months after victory," the Army urgently needs 20 to 36 plays and six to eight musical comedies, ready for delivery to Europe within 90 days. The message was given to 100 theatrical producers in New York last week by Lt. Col. Marvin Young, Army Special Services Division; and he was rewarded with offers immediately by 13 producers who said they would produce one or more plays each. There are now 200 USO units overseas; but service men are demanding more full length plays, and more musical comedy productions, Colonel Young declared.

End Title

THE FAMED UFA studios these flaming days saw more drama, stark and deadly, than ever any studio compressed into pictures. On Wednesday, bombing and shooting and burning their way into Berlin the Russians poured into nearby Vabelsberg, site of the activities of Germany's once crowded, talented and prolific film industry.

Education

THE German film industry must be entirel rebuilt and American films will have a most important part in the rebuilding, Elmer Davis director of the Office of War Information, sai in Washington Monday after returning fron a visit to Germany.

The chief factor, in appraising German filn industry, is that German theatres were almost all destroyed, Mr. Davis said. He adde that the value of the films found in German had not been determined; but, from the tota direction the Nazi party exercised, it is probable few can be used. Mr. Davis pointed ou that French and Belgians are anxious to se American films, and said that the job of education was in Germany even more important.

What Government office will reeducate th Germans through films, Mr. Davis did no specify. The OWI will be dissolved after th Japanese war, it is expected. Mr. Davis merely said: "The education process will go fa beyond OWI."

New York Service

NEW YORK morning newspapers, the *Time* and the *Herald-Tribune,* will arrive in Sa Francisco during the United Nations Conference the evening of the day of issue, carrie from New York by the Railway Expres Agency's Air Express Division. The Unite Nations delegates thus are never too far fron civilization. No circulation promotion department has yet announced plans to poll the delegates on features they prefer.

COVER PHOTOGRAPHIC CREDITS: President Truman and Admiral Nimitz by Internationa News Photo; General MacArthur by Acme; General Eisenhower by Press Association.

ESTA SEMANA

A CINEMATOGRAFIA, valiente en la guerra, se prepara para ayudar a la paz. La industria juega importante papel en la Conferencia de las Naciones Unidas de San Francisco. Página 35

ELICULA VIRGEN—La demanda excede a la capacidad productiva, pero la Junta de Producción de Guerra vislumbra un rayo de esperanza en el futuro. Página 31

OS DISTRIBUIDORES aumentan este año el uso del anuncio radiográfico en un 400%, inclinándose fuertemente hacia la promoción comercial por radio. Página 25

A INDUSTRIA aporta su ayuda para la victoria final; comités de distribuidores y exhibidores formulan planes para romper todos los récords de ventas de Bonos de Guerra, entre el 14 Mayo y el 30 Junio, de la 7a. Emisión. Páginas 12–24

L GOBIERNO BRITANICO tiene listo sus planes de televisión. Los dirigentes cinematográficos no creen, sin embargo, que su realización afectará a los negocios de inmediato. Página 38

L ANGULO SEXUAL, en los avisos del film, "Colonel Blimp", atraen la ira del Cuarto Poder sobre la industria en general Página 34

Rockefeller Help

COLLEGE and community theatres will be ided by the Rockefellers, whose other theatre nterests are in the ownership and promotion f Radio City, New York, and in the motion ictures, privately and in Governmental direcions. The Rockefeller Foundation last week ranted to the National Theatre Conference 155,000. The organization represents direcors of community and college theatres. The noney, at no more than $40,000 per year, for ive years, is to be used for fellowships, genral administration, publications, and rehabiliation.

Report from Germany

VHAT the Germans have been doing to their risoners, military and political, behind the rief security of prison walls deep in Germany, s being shown to the American and British ublic, through motion pictures.

In New York this week, the newsreels procssed and released some 850 feet supplied by he War Department. The footage depicted hree camps, of which the most significant vas said to be that at Ohrdruf. Three hunlred fifty feet are on this subject. Members of the Fourth Armored Division are seen conducting Allied and German civilians, and German officers and soldiers through the camp, where are seen the remains of prisoners slain *en masse.* Another subject is Hadamar "Murder Hill," an insane asylum, where the Germans are said to have killed 35,000, mostly Poles and Russians. Seen are the bodies, partly decomposed; and the investigators, wearing gas masks. Two hundred feet deal with a concentration camp at Holzen, where emaciated prisoners of many nationalities are shown.

In London, similar showings are said to have caused people to flee theatres, and to have caused service men to attempt to retain them so that they might undergo some of the combat soldier's experience.

Jobs for G. I.'s

MOST OF THE G. I.'s formerly employed in theatres and many hundreds of G. I.'s never before in this industry are seeking post-war employment in film houses, records maintained by Elmer Immerman, head of personnel for Balaban and Katz, Chicago, indicate. Mr. Immerman says that the mail from G. I.'s inquiring about employment is heavy, and it is unsolicited. Some 50 discharged veterans already are on the B&K payroll.

Skouras Call to Arms

TWENTY-SIX of the "Honored Hundred" showmen of the Fifth War Loan campaign, were urged this week by Charles Skouras to give their fullest support to the forthcoming "Showmen's Seventh" War Loan. Mr. Skouras is national honorary chairman and western regional chairman in the drive. The showmen are in the 11 states under his direction.

Stressing the $1,000,000,000 goal of these states, and that leaders of the United Nations will be at San Francisco during the campaign, Mr. Skouras wrote:

"Let us show them what we can do during this campaign, by leading our nation in the sale of bonds, for our country and our service men and women who are giving their all that we may live and enjoy the peace which all of us so earnestly pray will soon be realized."

Invitational Premieres

THE underground movements during Nazi occupation of European countries sometimes had a sardonic sense of humor. Lily Pons, recently returned from a USO-Camp Show tour of France tells one about Paris. German officers in the city loved the fanfare and glamour of an opening night and whenever a new motion picture, play or opera was to make its debut top ranking officials would buy out the tickets. The underground would then print and sell thousands of additional tickets. When the time for the premiere arrived 10,000 Germans would be milling around the lobby of a theatre which could seat 1,500. An underground leader, understating the case, said, "This would cause much bitterness and bad feeling among the Nazis."

For the Distributors

MAJOR distributors, suing in New York Supreme Court an independent circuit which allegedly "fraudulently altered and falsified" books on percentage pictures and bribed checkers, this week won the case, the first such in the state.

The distributors are Twentieth Century-Fox and Paramount, each of whom sued for $25,000; Warner Brothers, which asked $30,000; and Loew's, asking $100,000. The circuit is the Endicott, principals of which are Irving Renner and Louis Nelson, and the accountant for which was William Namenson, all together with corporations operating the circuit, named as defendants.

Judge Ernest L. Hammer denied the defendants' motion to dismiss the complaint, and then ruled in the distributors' favor. He said, in part:

"The allegations are sufficient in each instance to constitute a cause of action. . . . In 1943, defendants conspired to defraud plaintiff to deprive it of proper payment, and in furtherance thereof in 1943 and 1944 falsified the books and records of gross receipts, bribed plaintiff's agents entrusted to check same, and furnished plaintiff with false reports of such receipts with intent to deprive plaintiff of portion of the payments due and inducing plaintiff to accept and rely on the false records in computing and accepting 'flat rentals'."

The defendants' motion to dismiss charged the breach of contract causes of action could not be joined with the fraud actions.

Louis Nizer was attorney for the distributors.

BRITISH BOUQUET

To the Editor,
MOTION PICTURE HERALD

I desire to say how much I appreciate the happy ascendency of your London coverage in the last year which the very able and authoritative writing of Mr. Peter Burnup has achieved—for the first time London and the Empire has its case presented with an insight which is sound and realistic.

The arrival of the *Herald* is eagerly awaited in most quarters these days, and its news reports and articles affecting us have taken on the complexion of urgency, surely a tribute to your dynamic representation here.

As one who has followed your paper almost since its inception in the U. S. A., South Africa, Canada, and now from England, I wish to congratulate you on the powerful influence of your great paper, more particularly as the matter is so eminently fair and unbiased.

ROGER BRAY

23 Birdcroft Road,
Welwyn Garden City, Herts.

[Mr. Bray is in production with Associated British Pictures.]

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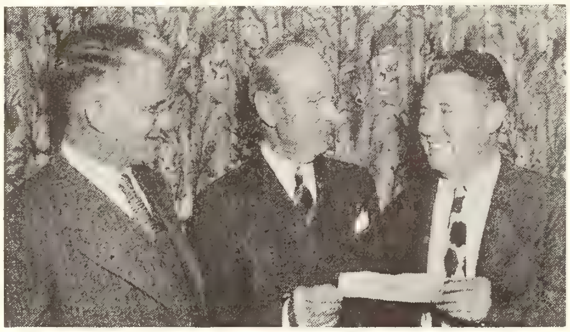
THIS WEEK the Camera reports

A FAREWELL, varied and universal, was said by his countrymen last week to Ernie Pyle, war correspondent whose warm simplicity brought him fame, killed by a Jap machine gun in the Okinawa campaign. Mr. Pyle is seen at left, with Burgess Meredith, who portrays him in the Cowan-UA "The Story of GI Joe".

REPORT delivered by N. Peter Rathvon, chairman of the film industry 1945 Red Cross War Fund Week, to Basil O'Connor, the organization's national chairman. Left to right: Arthur Brilan publicity coordinator; Harry Mandel, publicity co-director; Leslie E. Thompson, national coordinator; Mr. Rathvon and Mr. O'Connor; Howard Bonham, Red Cross, and Joe Weil, Red Cros



IN ATLANTA, as theatre collections for Georgia in the March of Dimes drive were presented in a check for $106,661 by J. E. Thompson, right, exhibitor chairman, to Robert Maddox, state chairman. Willis J. Davis, representing state campaign director William Jenkins, watches.

By Staff Photograp

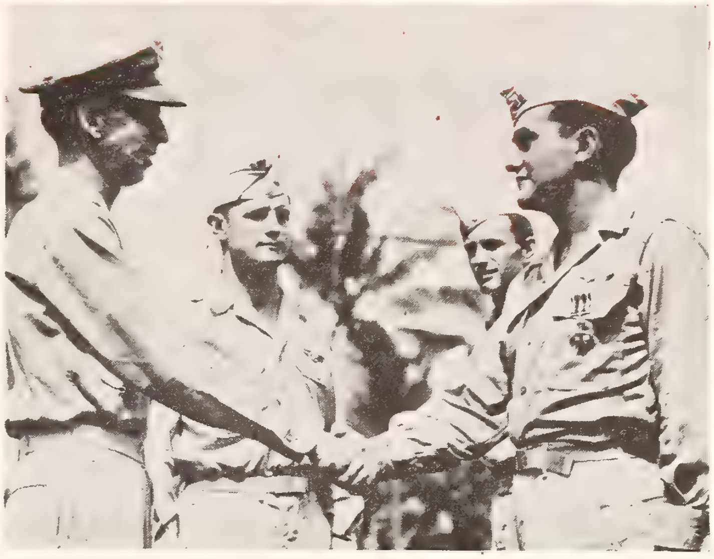
AT THE UNITED JEWISH APPEAL amusements division executive committee luncheon meeting in New York last week, at which it was suggested the division raise $250,000 of a city goal of $20,000,000. Left to right: George J. Schaefe Barney Balaban, Major Albert Warner, David Bernstein, Monroe Goldwater and Malcolm Kingsberg

SCREENING, of the Goldwyn-RKO film, "Wonder Man", in New York: George Dembow, Lt. Wilbur Snaper, Irving Renner, George Trilling, Harold Klein, Arthur Waykoff, Samuel Rinzler, William Heineman and Frank Drumm. The trade showing was at the Astor.

By Staff Photograp

FREE. Arthur Doyle, 20th-Fox representative in the Far East, is home in New York after three years in Santo Tomas prison camp, the Phili pines. The Japanese film monopoly increasingly drained profits from Filipino exhibitors, he reporte One of several American film men imprisoned, he is the first to arrive home. He was on his way here when war broke out.

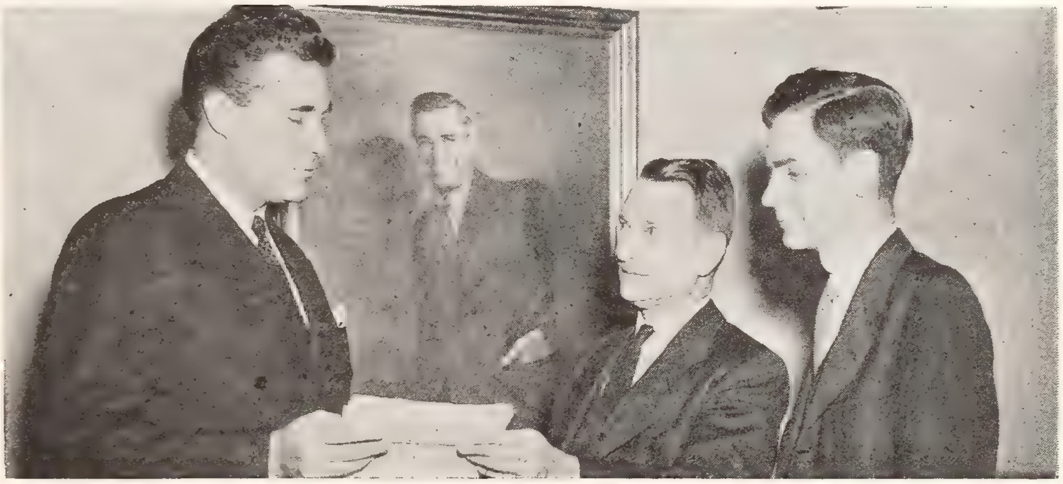
CELEBRATION. It happened on the Warner lot, after Joan Crawford completed her first for that company, "Mildred Pierce". Miss Crawford's osculation is on executive producer Jack L. Warner. Harry Warner, president, and Michael Curtiz, director, watch. The photo above, arriving from Hollywood, was labeled "Exclusive".



CONGRATULATIONS, on receipt of his Distinguished Flying Cross, are extended to Captain Robert Cohn, right, somewhere in the Philippines. Captain Cohn, holder of two Air Medals, and recently promoted to captain, is the son of Jack Cohn, Columbia vice-president.

By Staff Photographer

THOMAS MEAD has been named editor-in-chief of Universal Newsreel, following the death of Joseph O'Brien, with whom for seven years he shared the newsreel's direction. Mr. Mead joined Universal News in 1932.



OKLAHOMA PRESENTATION. Ed Kidwell, left, general manager of Standard Theatres, hands checks totaling $22,855 to Judge Clarence Mills, Oklahoma County Red Cross chairman, while Wallace Hughes, chapter manager, watches. The ceremony was in Oklahoma City. Of the amount, $11,269 was from theatre collections, $11,585 from film industry personnel.

By Staff Photographer

PARTY, for PRC Pictures' new general sales manager, Harry Thomas, in New York. Mr. Thomas, right, converses, at the affair last week, with Leon Fromkess, president.

By Staff Photographer

A CUP, for the best Red Cross campaign among the Rugoff & Becker circuit theatres in the New York area, was awarded last week by Herman Becker, left, and Edward Rugoff, right, to Ronald Failes, center, manager of the Laurel theatre, Long Beach.

INDUSTRY MOVES TO SPEED TOTAL VICTORY WITH 7TH WAR LOAN

THE SEVENTH War Loan drive, May 14-June 30, approaches and the industry is in action. As its forces in all of its branches move into the opening barrage of their greatest endeavor, the roar of Allied arms thunder the impending doom of the foes of freedom in Europe, and V-E Day becomes an imminent consideration. The power of the United States is strangling Japan and reducing its war centers to rubble as the Pacific armies advance into position for the kill.

While the cost mounts daily, in lives, in money and in material; in the blood and the sweat and the sinews of war, the industry bends its efforts to the task with the United States Treasury warnings of still higher costs ringing in its ears, with the realization that the collapse of Germany means only the long and arduous job of throwing the national weight into a one-front war of vast distances and huge demands.

This is the fourth War Loan drive to embrace the official participation of the nation's theatres, which have delivered a steadily rising performance of Bond sales with each succeeding cooperative effort. Since the Sixth War Loan, a President of the United States who led them through the first three campaigns has died and a new President has taken up the challenge to build a better world. The industry is in action to make the forthcoming drive a memorial to the late President Roosevelt and a tribute to Harry S. Truman, the new leader.

Final Sessions Map Sustained Drive

The industry is moving in national War Activities Committee headquarters in New York. Leaders of all coordinating groups are functioning. It is moving in the field, where committees have been completed in the 31 exchange centers and final meetings are mapping a big beginning and a sustained drive. It is moving in Hollywood, where inspirational pictures are completed to pose the needs of the times to the people of the nation via the screens of the theatres; where the Hollywood Victory Committee is preparing to send the stars of the screen out again to persuade the people to invest in the future of Uncle Sam.

There is considerable of a chore to be done. "The Showmen's Seventh," which runs from May 14 through June 30, is the industry's portion of the campaign to raise $14,000,000,000. It will be introduced through the theatres to the public under the slogan of "Speed Total Victory." The prime objectives will be to meet the request of the Treasury Department for an increase to 10,000 in the number of theatres authorized as Bond Issuing Agents, and to sell the greatest number and largest amount of Bonds since the war began.

For the first time, the theatre owners will be urged along in their activity by an approach directly to the people in the form of advertising urging them to buy Bonds at the box offices.

SAM PINANSKI, national chairman for the industry Bond drive, flanked by John Hertz, Jr., le national publicity director, and Tom Connors, right, national distributor chairman, addresses Chic exhibitors at one of the three regional meetings at which the campaign was organized.

"Buy Bonds at Your Favorite Motion Picture Theatre—Always Open for Bond Sales, Including Sundays, Evenings and Holidays," will read small advertisements the national committee has ordered in general magazines of national circulation. The fan magazines will carry editorials, photographic layouts and small gratis advertisements that will play the same theme. It is estimated that the p space will reach about 18,940,000 readers, w the fan magazines probably reaching anot 27,880,000.

TED GAMBLE, War Finance director of the Treasury Department, and an exhibitor himself, exhorts exhibitors to back the drive.

Publicity plans are being carried out contacts for radio, newspaper, columnist magazine space. State publicity chairmen implementing this activity by contacts w leading daily newspapers throughout country for special attention to theatres Bond Issuing Agents. Spot announceme prepared by the distribution companies v emphasize the same theme. An "All-S Radio Show" will be presented from Hol-wood, featuring prominent film stars. June has been designated as National Glenn Mil Day, as a tribute to the band leader n missing in action. The previous day has b established as "Free Movie Day," a feat of other drives.

Extensive Campaign for Promotion Arranged

Other arrangements completed by the -vertising and publicity committee include:

Through the cooperation of the Office War Information, a slogan has been devi for general use in the radio spots allocated the OWI by all programs and will be s-mitted to broadcast sponsors.

Two-sheets and four-sheets, a minimum 2,800 and a maximum of 4,500 of them, v appear on the sides of trucks of the Americ Railway Express Company.

There will be three screen trailers or b-letins, promoting Bond sales. These are be completed by the Hollywood Victory Co-

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

WAR LOAN
14 BILLION Dollars

THE SPEAKERS table at the western regional meeting in Denver: Charles Walker, Chaplain N. I. Gray, Mort Goodman, Herman Wobber, Charles P. Skouras, Frank Ricketson, Charles M. Thall, Dave Bershon; R. J. Garland, Colorado coordinator; O. N. Srere and Herb McIntyre.

mittee. One features Secretary of the Treasury Henry Morgenthau in "Mr. and Mrs. America Speaks." With a length of 150 feet, it is narrated by Edward Arnold and produced by Art Silver at the Warner Studio. Lieut. Commander Robert Montgomery, USNR, is featured in "Straight Talk," another 150-foot subject produced by Jerry Bressler at MGM. A third trailer will star Bing Crosby in "Anybody's Kids," with Leo McCarey directing. This has been produced for the War Activities Committee by RKO Radio and Rainbow Productions, with Earl Rettig handling the production. Coordinating the trailer program is John C. Flinn, with scripts by Harold Mager and Tom Baily.

A 19-minute short subject known as the "All-Star Bond Rally," featuring such names as Bob Hope, Bing Crosby, Frank Sinatra, Betty Grable, Vivian Blaine, Jeanne Crain, Linda Darnell, June Haver, Harry James and his orchestra, Faye Marlow, Fibber McGee and Molly, and Carmen Miranda, has been produced by 20th Century-Fox. The script was written by Don Quinn, and a special song was composed by James McHugh and Harold Adamson. Some 1,200 prints will be distributed a few days before the drive to achieve full coverage.

Trailers Carry Special Bond Sales Slogan

National Screen Service is adding to all trailers for distributors a line similar to "Buy Bonds at This Theatre." All news releases will stress the line. A recording of Crosby's "Buy a Bond" song is available without charge at National Screen Service branches. Bond buttons will be supplied at $3 per thousand, accompanied by a free one-sheet advertising the buttons. A total of 11 40x60's and one-sheets are available for theatres desiring them.

No press book is supplied for the new campaign. Instead, there is a loose-leaf portfolio of an expandable type to permit addition of new material. It contains some 77 separate ideas for the drive, the majority of stunts obtained from the 3,227 contestants in the contest for the Sixth War Loan. The portfolio is divided into four sections labeled: 1. Bond Premiere, Free Movie Days, Children's Shows; 2. Publicity, Radio, Newspaper; 3. Exploitation; 4. Miscellaneous. Material also described includes tieups with the American Legion and national boys' clubs, data on V-E Day celebrations in a "confidential envelope," radio announcements, Hero booths and accessories.

JOE ROSENTHAL, AP photographer who took the picture of Marines raising the flag on Iwo Jima, which keys the Seventh Drive, with Sam Pinanski, national chairman, and Joe Kinsky, Dave Wallerstein, Charles Thall and E. W. Street, coordinating chairmen for the east, south, mid-west and west coast. The Iwo Jima photograph is a symbolic theme of the campaign.

GEORGE SCHAEFER, Robert J. O'Donnell, Leonard Goldenson, Herman Gluckman and Arthur Mayer, members of the WAC and the Seventh Drive advisory committee at the New York regional meeting.

A 26-page bulletin, containing selling ideas and information, has been sent to the 1,200 theatre managers and home office executives in Greater New York by the local group.

The national committee of "The Showmen's Seventh" drive is headed by Samuel Pinanski, Boston, national chairman. Assisting him are Thomas J. Connors, New York, national distributor chairman and John Hertz, Jr., New York, national director of publicity. Theodore R. Gamble is War Finance director for the U. S. Treasury Department, Washington. Other members of the committee were listed in MOTION PICTURE HERALD for April 14, page 17. The names of distributor exchange and area chairmen, exhibitor state chairmen and publicity chairmen were printed in the issue of April 7, page 26.

[Showmanship Bond campaigns of proved value, as used by Managers' Round Table members, will be found on the following pages.]

SHOWMEN OF ROUND TABL
TELL HOW THEY SELL BONDS

REPETITION of successful promotions during previous Bond drives is endorsed as the backbone of successful enterprise during the Seventh War Loan effort. The addition of a few well-chosen ideas which have not been used previously in the local precinct can do much to augment former campaigns.

The proved ideas of Round Table members during past drives are presented below, with the thought that every theatre manager will endeavor to include in his regular campaign promotions hitherto overlooked or perhaps impractical for local purposes.

The success of previous Bond drives has been due in no small measure to the showmen of America. Determination, understanding and acknowledgment of his responsibility, plus personal pride, have contributed to this success in the past. They will again.

—CHESTER FRIEDMAN, *Editor, Managers' Round Table*

Nat Silver at the Strand theatre in Lowell, Mass., through a tieup with a local bank, imprinted all coin envelopes with copy reading: "U. S. War Bonds and Stamps Sold Day and Night at the M&P Strand theatre, Lowell, Mass." The same copy was imprinted on paper napkins which were distributed at various restaurants, lunch counters, etc., as were paper bags used in stores in the neighborhood.

Tinted heralds were widely distributed. Copy in this instance read: "Let's Go. Buy Your Bonds now. On sale here day and night. Be glad you're alive to back the drive." Small teaser visiting cards also were available with copy: "I'd like to make a date with you. If your answer is 'yes,' just keep this card. If it is 'no'—just hand it back. One date to keep is to be at the Strand theatre each week for your regular purchase of U. S. Bonds and Stamps."

In addition, Mr. Silver gave each patron a "tally sheet" with boxes in which Bond owners could place the date on which their Bonds were purchased; Bond number; inscribed to; expiration date; denomination and total Bonds to date.

The drive itself was ushered in with an all-service show in connection with the police department drive. Stories and art broke in the local newspapers with a photo of Police Chief Winn purchasing the first Bond.

BOND RALLIES

Antonio Balducci at the Regent in Syracuse, N. Y., staged a series of Bond rallies utilizing speakers, bands, wounded veterans and entertainment to stimulate sales. Several Free Movie Days for children also were arranged, and Tony used one of his portable Bond booths, moving it to various civic gatherings, department stores, etc., selling Bonds on the spot.

STREET NAMES

Bob Cox, at Schine's Kentucky theatre, Lexington, Ky., landed plenty of publicity for his drive when he arranged to change the name of Main Street to Bond Drive with the Mayor issuing a proclamation in connection with the ceremonies.

Concentrating also on juvenile activities, Bob arranged many stunts in the schoolroom, which included poster contests, Bond auctions, individual and room contests with Bond prizes and the whole tieup topped off with a War Stamp jamboree at both the Schine houses.

One of the highlights of Mr. Cox's campaign was an Uncle Sam Day, which was featured the last day of the drive and included the appearance of Uncle Sam with parades; attacks on the city by planes, soldiers and armored equipment, winding up with an evening rally and radio auction at the theatre.

BOND PREMIERE

Ira Crain, manager of the Capitol in Sioux City, Ia., featured a Bond premiere with tickets sold in advance. Arrangements were made for a Bond headquarters booth to be set up in a vacant store adjacent to the theatre, manned by volunteer workers day and night. Curb service designed for passing motorists was featured with Girl Scouts in this instance handling the sales and hopping cars.

COMMANDO UNITS

Ewald A. Stein at the Out-Wickenberg theatre, Wickenburg, Pa., in addition to premieres, talent stage shows, etc., organized Bond salesmen and women to spur his drive. Three "Commando" groups were set up, one among the men, another the women and the third with the children and dubbed "Commanc ettes." Mr. Stein reports that in each of drives since 1942, these three groups stag at least one "blitz" in the community on given day. In this manner, every person town is approached.

To pep up the children, they were instruc that the Bonds and Stamps they sold were go toward the purchase of jeeps. Mr. St says that by thus organizing the three grou every type of Bond purchaser is reached.

STAMP EXCHANGE

At the Schine Rialto in Little Falls, N. Dick Kaufman worked out a series of rall which he held at his house each week under auspices of the Elks, Boy Scouts, Girl Scou Junior Welfare League, American Legion, a others. In addition, Nick staged a childre show tied into the "Stamp Exchange Bonds" slogan featured by the schools. T Rialto also had a portable Bond booth wh traveled to mills and war plants at noon ho to spur sales.

MOCK TRIALS

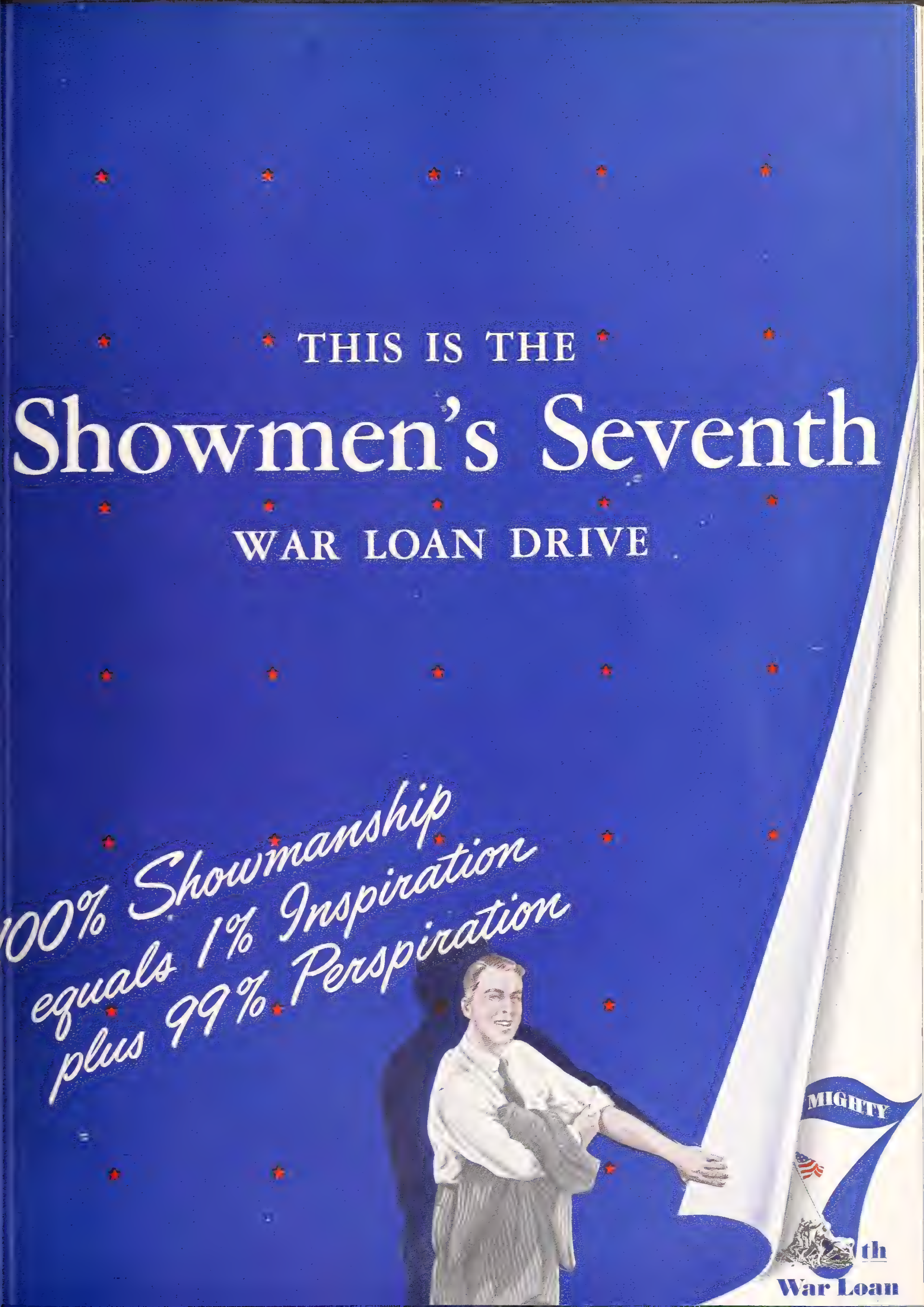
A series of mock trials was the highlight Sam Kirby's drive at the Malco Theatres Little Rock, Ark. These were called "North Little Rock Lions Club War Bo Court." Stories were run in the local ne papers to the effect that Army jeeps driven local overseas veterans and police cars wo call for, deliver and return to their hom persons wishing to participate in the series mock trials.

These trials were held daily between 12 and 1:30 and municipal court judge and co clerk conducted the sessions. A "ja "bench" and "witness stand" were set up front of the Rialto and persons summoned

[*Continued on page 23, column 1*]

HERE
IS THE PLACE
BUY WAR BONDS

COMMUNITY cooperation is exemplified in this replica of a tank which was constructed by carpenter's union in Santa Barbara, Cal. The booth was staffed by wives of managers of Warner and Fox West Coast theatres in that city.



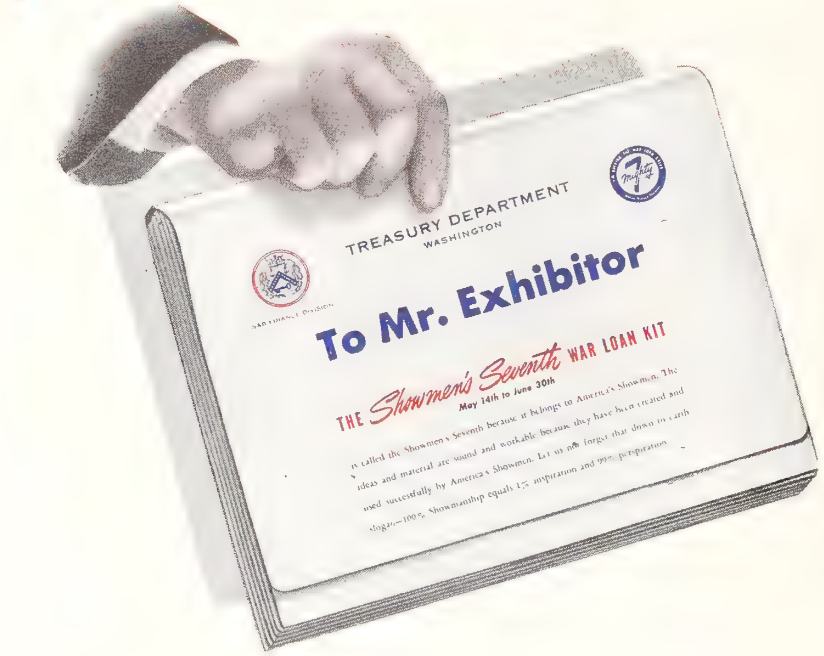
THIS IS THE

Showmen's Seventh

WAR LOAN DRIVE

100% Showmanship
equals 1% Inspiration
plus 99% Perspiration
MIGHTY
7th
War Loan

HERE IT IS!



TREASURY DEPARTMENT
WASHINGTON

To Mr. Exhibitor

THE Showmen's Seventh WAR LOAN KIT
May 14th to June 30th

is called the Showmen's Seventh because it belongs to America's Showmen. The ideas and material are sound and workable because they have been created and used successfully by America's Showmen. Let us not forget that down to earth slogan—100% Showmanship equals 1% inspiration and 99% perspiration

THE *Showmen's Seventh* WAR LOAN PORTFOLIO

MAY 14th TO JUNE 30th

The Showmen's Seventh War Loan Portfolio was created in the knowledge that the Showman's job in the Seventh is a tremendous one . . . The Portfolio replaces the Press Book and embodies these all-important factors:

1. The items contained in the Portfolio are "hot off the press." They have not been printed months in advance, but on the very eve of the Drive itself. In this way, any important change in information will be mailed out to the Showman immediately.

2. The Portfolio is loaded with at least 77 Showmen's ideas—all of which can be adapted to any situation. Space will not allow enumeration, but you will be armed to the teeth with workable material.

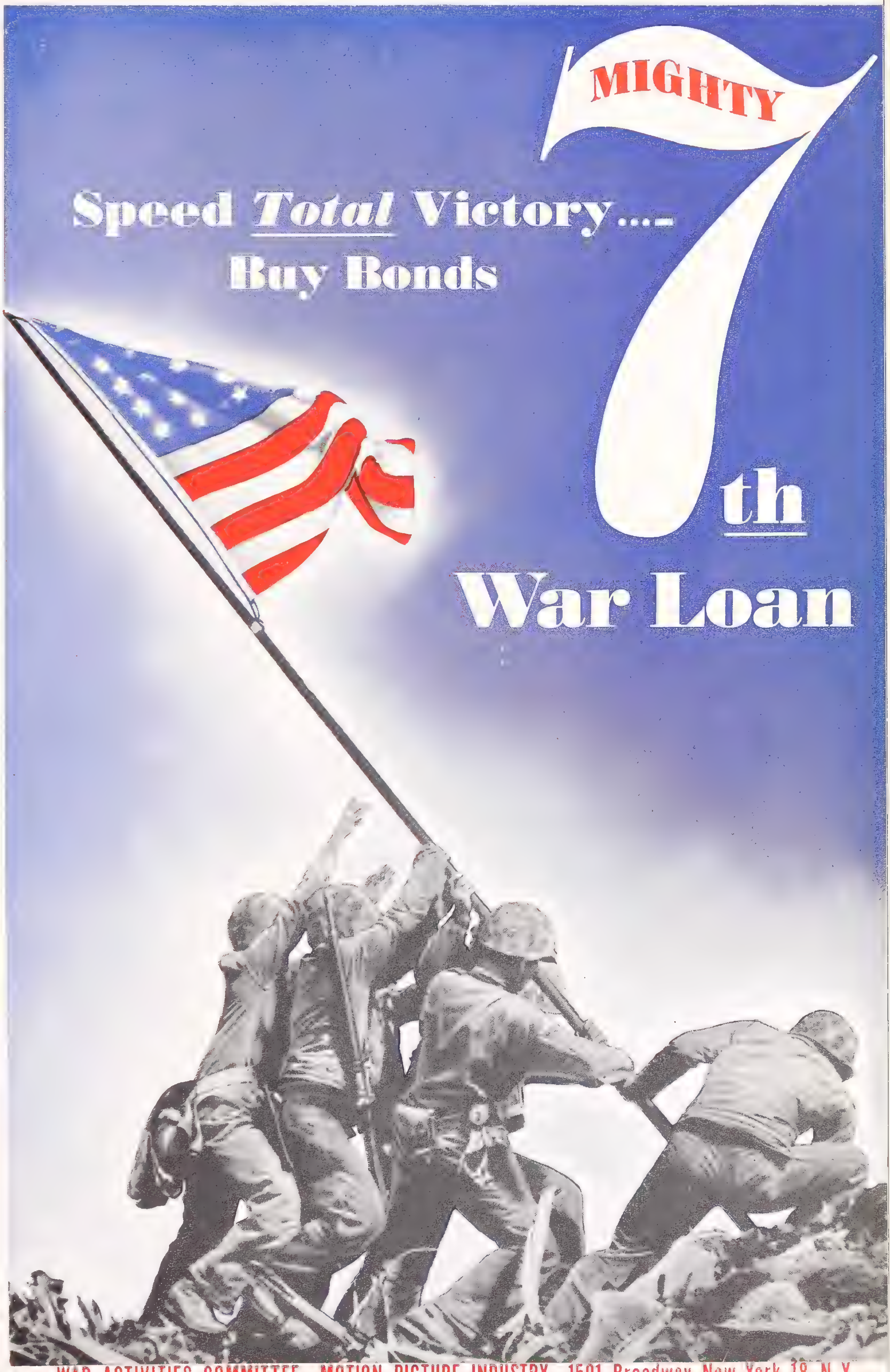
3. Any new ideas conceived by Showmen can be included in a special compartment of this Portfolio. It is a positive example that 100% Showmanship equals 1% Inspiration and 99% Perspiration . . . and will help the Showman HELP SPEED TOTAL VICTORY.

.and here is the
EROIC POSTER
hat will make
he "Showmen's
eventh" a Smash-
g Success in
our Theatre!

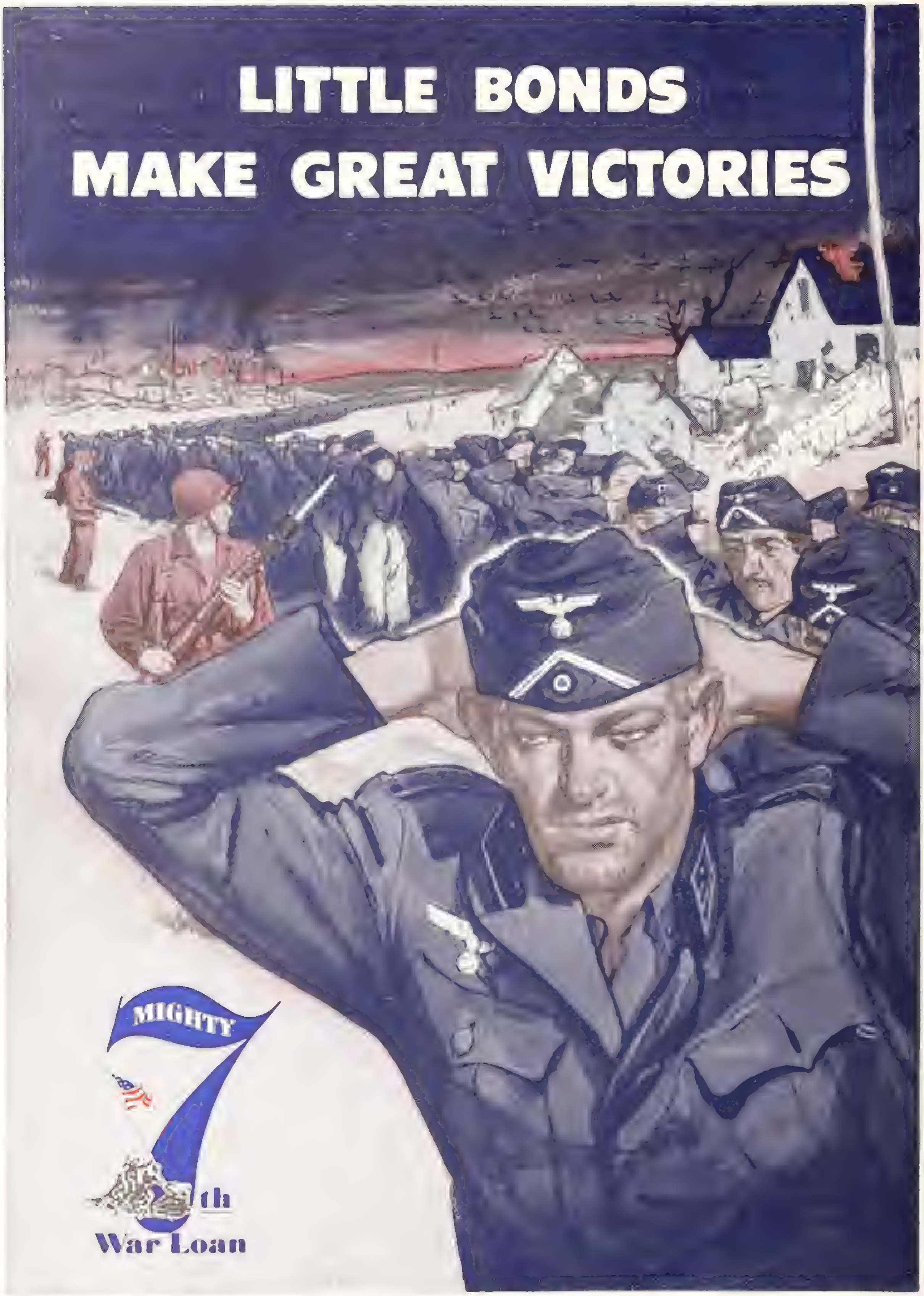
'hat could serve for the
eatest War Loan in his-
ry but the greatest battle
ene ever recorded? What
notograph but the flag
ising at Iwo Jima has re-
ived such dynamic and
ernight acclaim from an
tire nation?

What scene but this has
irred a people so deeply...
d what could serve better
compel them to buy more
'ar Bonds than ever be-
re? The reason the Show-
en of America have
dopted this poster for the
eventh War Loan Drive
es in the answers to these
uestions.

HELP SPEED
TOTAL VICTORY!



WAR ACTIVITIES COMMITTEE—MOTION PICTURE INDUSTRY—1501 Broadway, New York 18, N.Y.
In cooperation with the War Finance Committee of the United States Treasury Department

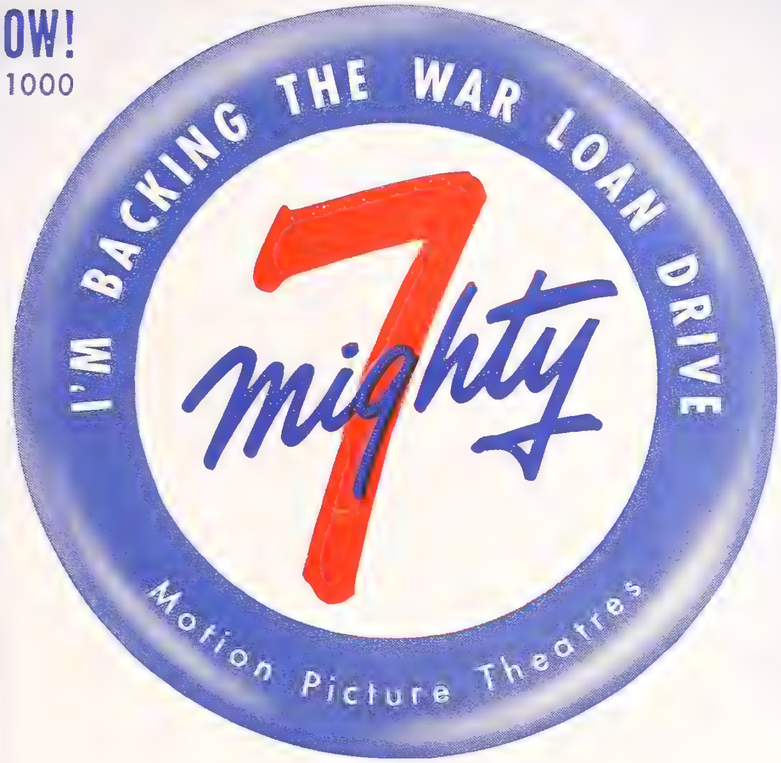

LITTLE BONDS
MAKE GREAT VICTORIES
MIGHTY
7th
War Loan

WAR ACTIVITIES COMMITTEE · MOTION PICTURE INDUSTRY · 1501 Broadway, New York 18, N. Y.

In cooperation with the War Finance Committee of the United States Treasury Department

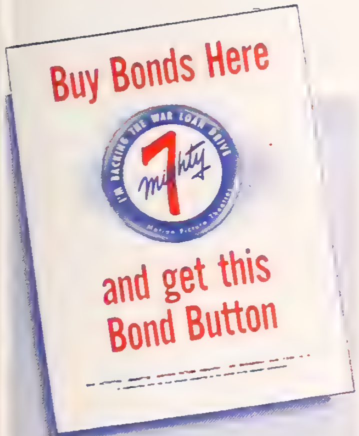
. . . and this is the Poster that will line them up at your Bond Booth for the smaller Bonds! This Poster will sell Bonds after V-E Day . . . little Bonds must beat the Japs as well!

ORDER NOW!
$3.00 per 1000


I'M BACKING THE WAR LOAN DRIVE
7
mighty
Motion Picture Theatres

BUTTON Up Your Campaign For The Showmen's 7th War Loan Drive!

SHOW *YOUR* SHOWMANSHIP—give every one who buys a bond at your theatre this lapel button—exclusive symbol of participation in the 7th through the motion picture theatres of America! It's a symbol the public will be proud to wear—and a public symbol of your own bond-selling efforts.


Buy Bonds Here
I'M BACKING THE WAR LOAN DRIVE
7
mighty
Motion Picture Theatres
and get this Bond Button

FREE!
Dramatic One-Sheet Display for your lobby

WAR ACTIVITIES COMMITTEE — MOTION PICTURE INDUSTRY
1501 Broadway, New York 18, N. Y.
IN COOPERATION WITH THE WAR FINANCE COMMITTEE OF THE UNITED STATES TREASURY DEPARTMENT

TEAR OFF . . . MAIL NOW!

WAR ACTIVITIES COMMITTEE MOTION PICTURE INDUSTRY
Dept. B, 1501 Broadway, New York, N. Y.

Gentlemen:
Order ( ) lapel buttons at $3.00 per 1000—total $

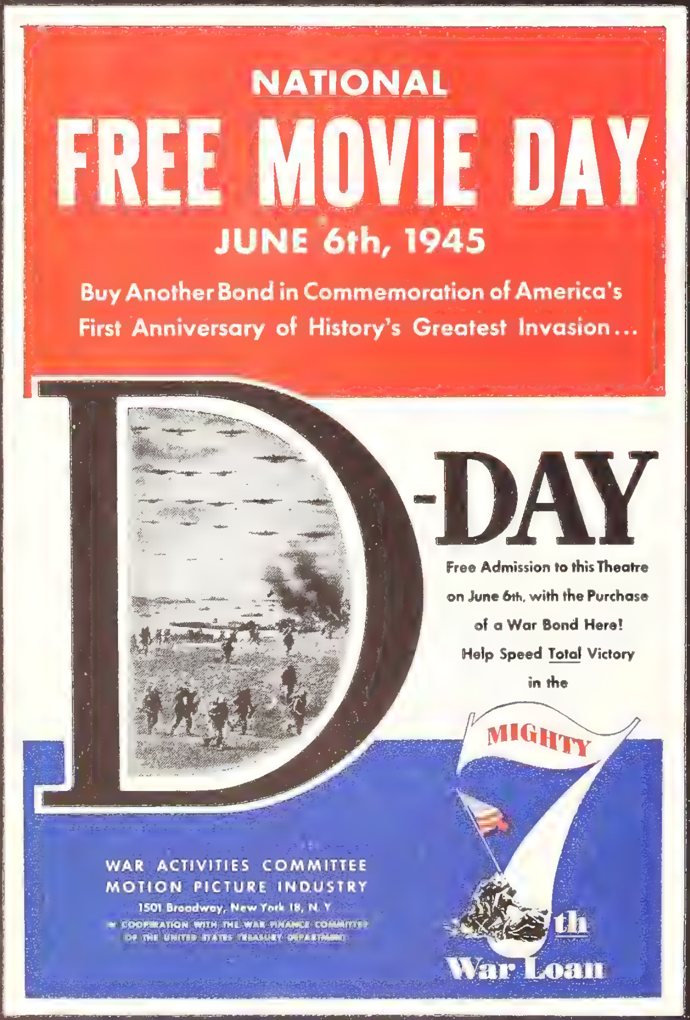
NAME__________ ADDRESS__________

CITY__________ THEATRE__________

They will be sent to you from your local National Screen Service Exchange

THESE ARE THE POSTERS that *Sock and Sell*

All Posters are FREE to Exhibitors. There are 11 altogether, 7 mailed direct to you, 4 will be available at National Screen Service for your asking.



NATIONAL

FREE MOVIE DAY

JUNE 6th, 1945

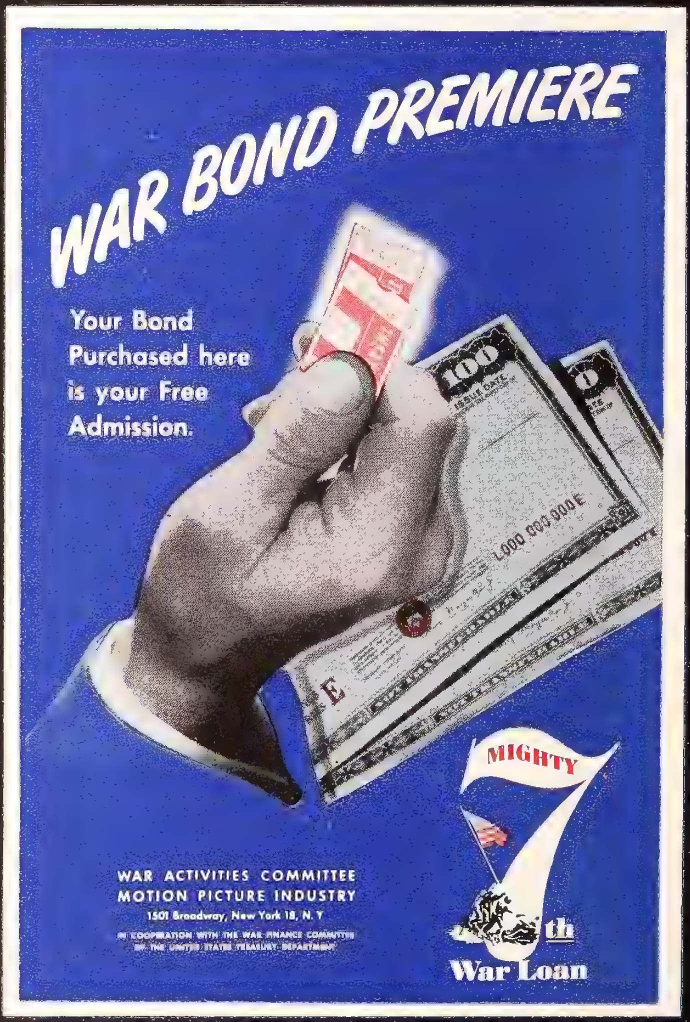
Buy Another Bond in Commemoration of America's First Anniversary of History's Greatest Invasion...

D-DAY

Free Admission to this Theatre on June 6th, with the Purchase of a War Bond Here! Help Speed Total Victory in the

MIGHTY 7th War Loan

WAR ACTIVITIES COMMITTEE
MOTION PICTURE INDUSTRY
1501 Broadway, New York 18, N. Y
IN COOPERATION WITH THE WAR FINANCE COMMITTEE
OF THE UNITED STATES TREASURY DEPARTMENT



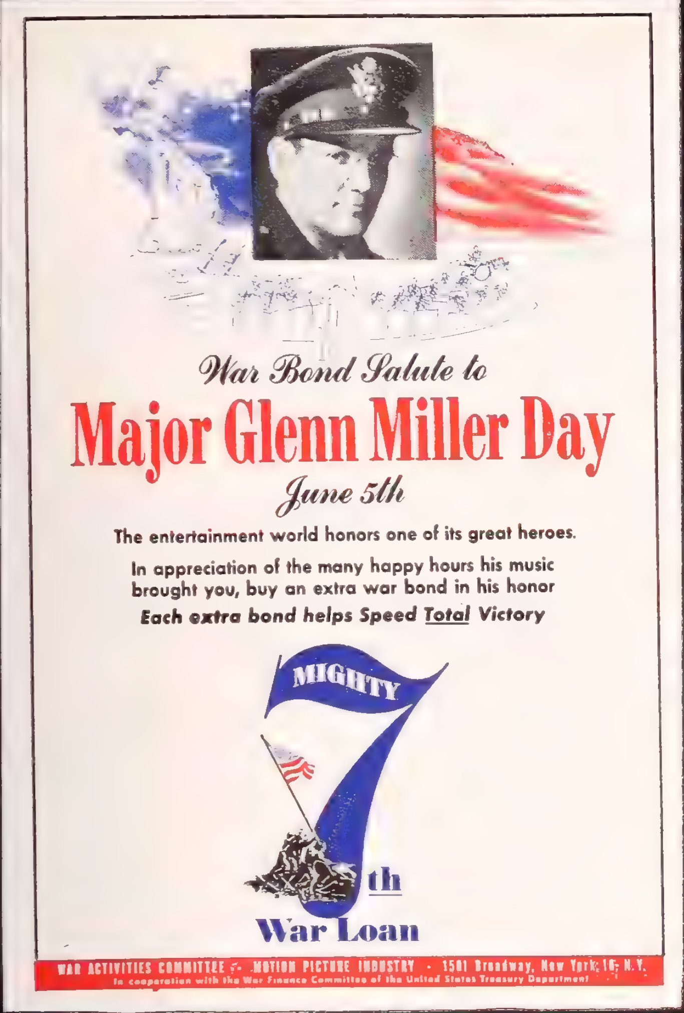
WAR BOND PREMIERE

Your Bond Purchased here is your Free Admission.

100
ISSUE DATE
1,000,000 E
E

MIGHTY 7th War Loan

WAR ACTIVITIES COMMITTEE
MOTION PICTURE INDUSTRY
1501 Broadway, New York 18, N. Y
IN COOPERATION WITH THE WAR FINANCE COMMITTEE
OF THE UNITED STATES TREASURY DEPARTMENT



War Bond Salute to

Major Glenn Miller Day

June 5th

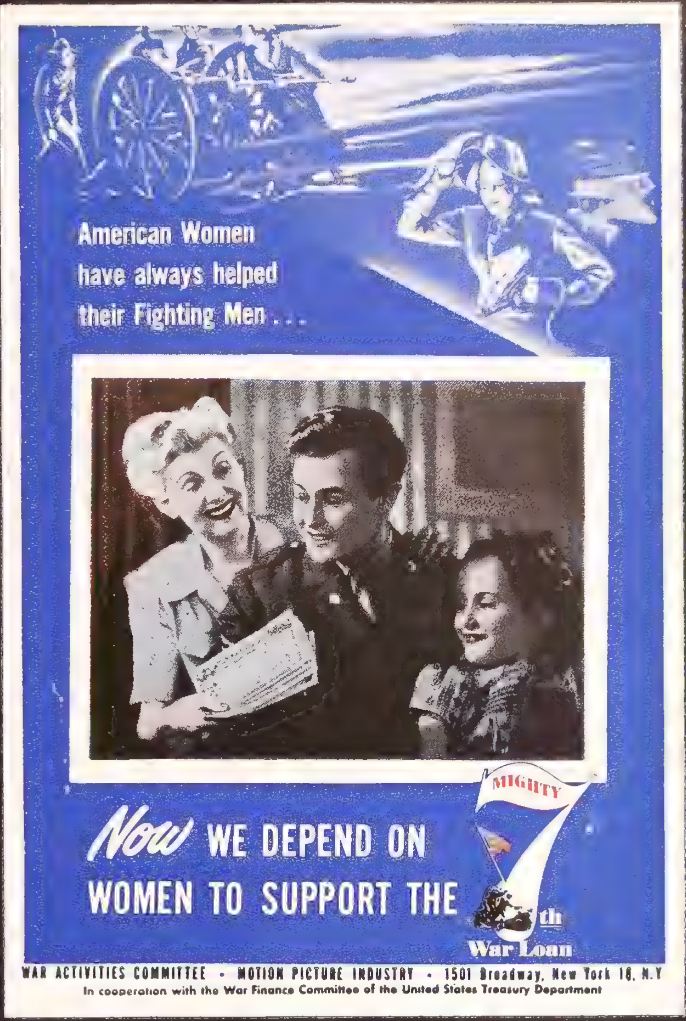
The entertainment world honors one of its great heroes.

In appreciation of the many happy hours his music brought you, buy an extra war bond in his honor

Each extra bond helps Speed Total Victory

MIGHTY 7th War Loan

WAR ACTIVITIES COMMITTEE • MOTION PICTURE INDUSTRY • 1501 Broadway, New York 18, N.Y.
In cooperation with the War Finance Committee of the United States Treasury Department

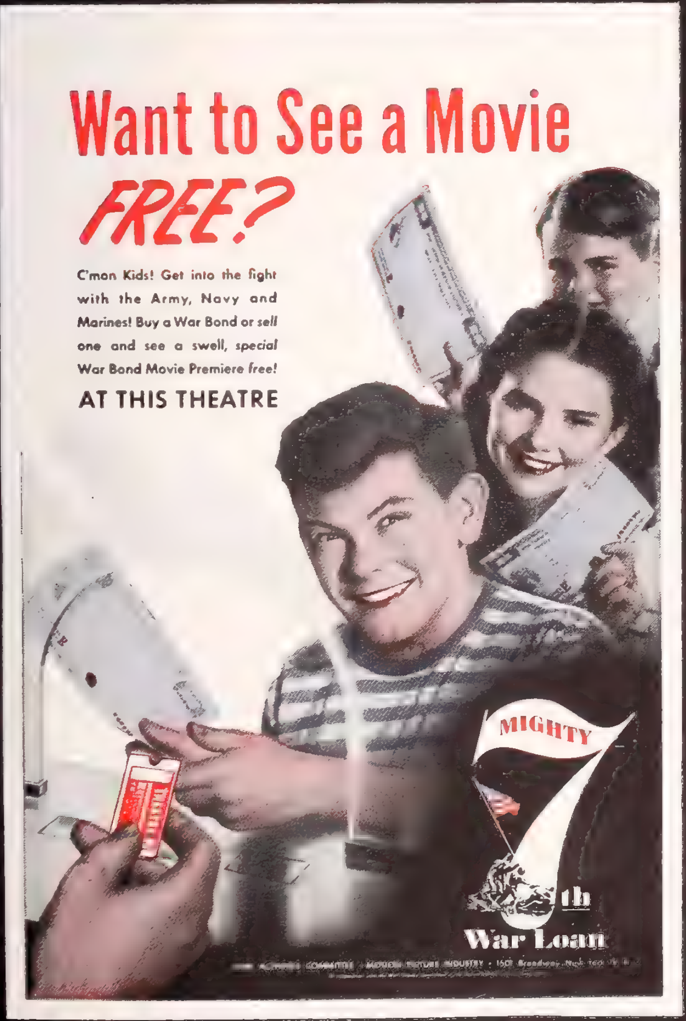


American Women have always helped their Fighting Men . . .

Now WE DEPEND ON WOMEN TO SUPPORT THE

MIGHTY 7th War Loan

WAR ACTIVITIES COMMITTEE • MOTION PICTURE INDUSTRY • 1501 Broadway, New York 18, N.Y
In cooperation with the War Finance Committee of the United States Treasury Department



Want to See a Movie *FREE?*

C'mon Kids! Get into the fight with the Army, Navy and Marines! Buy a War Bond or sell one and see a swell, *special* War Bond Movie Premiere free!

AT THIS THEATRE

MIGHTY 7th War Loan

These are the Tools that will help YOU to HELP SPEED TOTAL VICTORY

MIGHTY 7th War Loan

READ THIS IMPORTANT TELEGRAM!

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1201

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NAT466 57/56 GOVT 2 EXTRA--WASHINGTON DC 31 725P

SAM PINANSKI. CHAIRMAN SEVENTH WAR LOAN COMMITTEE--
WAR ACTIVITIES COMMITTEE 1501 BROADWAY--

HAVE JUST SEEN ALL STAR BOND RALLY GREATEST BOND-SELLING PICTURE THE INDUSTRY HAS EVER TURNED OUT, ONE THAT SHOULD BE RUN IN EVERY THEATRE IN THE NATION. URGE SEVENTH WAR LOAN COMMITTEE TO DO EVERYTHING POSSIBLE TO REACH THIS GOAL AS SUBJECT WILL DO TREMENDOUS GOOD BOTH TO THE INDUSTRY AND TO THE TREASURY--

TED R GAMBLE NATIONAL DIRECTOR WAR FINANCE DIVISION.

BOB HOPE says: "Your theatre manager has gone from show business into the grim business of war. Here, he helps the War Fund... the Red Cross... March of Dimes. Here, he sells War Bonds any time . . . Saturdays, Sundays or Holidays. Your theatre manager has a Red, White and Blue Streak up his back." Need any more be said!

"ALL-STAR BOND RALLY"

19 Minutes of Big-Time Entertainment

STARRING

VIVIAN BLAINE · JEANNE CRAIN
BING CROSBY · LINDA DARNELL
BETTY GRABLE · JUNE HAVER
BOB HOPE · HARRY JAMES AND HIS ORCHESTRA
FAYE MARLOW · HARPO MARX
FIBBER McGEE and MOLLY
CARMEN MIRANDA · FRANK SINATRA

Produced by 20th Century-Fox Film Corp. under the auspices of the Hollywood Division, War Activities Committee of the Motion Picture Industry.

"On behalf of the War Activities Committee, I wish to thank FANCHON—MICHAEL AUDLEY—DON QUINN—JAMES VAN TREES—AL NEWMAN—FRED SERSEN—EMIL NEWMAN—STANLEY RABJOHN—JIMMY McHUGH & HAROLD ADAMSON—TOM W. BAILY—and all the Stars and Musicians from the whole industry who so generously helped make this film possible . . . and the unions and guilds."

DARRYL F. ZANUCK

MIGHTY 7th War Loan

Bond Campaigns Of Proved Worth

[*Continued from page 14*]

ourt or "picked up" were asked in advance ow much they would purchase. Local lawyers efended and prosecuted defendants and the ury was chosen from the spectators. Persons icked up by the squad cars before 12:30 were eld until trial time and put on "public exhibiion." Each Bond purchaser received a guest icket to the Bond premiere.

OBBY DISPLAY

P. J. Crowley at the Bellevue theatre, Cenral Falls, R. I., tied in with the local high chools and displayed a torpedo in the lobby of is theatre, the goal there being the purchase f sufficient Bonds to permit the purchase of our torpedoes. Mr. Crowley promoted rallies l over the city with girls on hand to handle he Bond sales in the lobby.

CHOOL TIEUP

Leo Peterson, in Rapid City, S. D., engaged n a county-wide endeavor which included every hild in the area as well as teachers and memers of the school board. Pressure was exerted o get youngsters to bring their Stamp books nto the theatre, which were converted into onds. A free admission ticket went to each tudent purchasing a Bond, regardless of the ize of the Bond.

The pupil in each grade selling the largest umber of Bonds was presented with a 30-day ass, which included admission for one parent. he child selling the greatest number of Bonds n each school was presented with a $25 Bond nd the over-all winner in the county won a

[*Continued on following page*]

OCEANA THEATRE IS OFFICIAL
ACROSS!

AM DAVIDSON, *manager of the Oceana theatre, Brooklyn, N. Y., enlisted local service clubs, atriotic organizations, Parent Teachers Associaions and other groups to sell War Bonds and redited each on this novel display board which e erected in the lobby.*

Practical Ideas for Showmen To Develop for Promotion

Here are some practical ideas and suggestions which can be developed by theatremen for use during the Seventh War Loan drive. They have been gathered from the press folio provided by the War Activities Committee and include timely reports on what other showmen expect to do by way of promotion during the forthcoming drive.

The Rosenfield photo of the Marines planting our flag on Iwo Jima might be the basis of a stage tableau in those theatres having stage shows. Use members of the cast, or soldiers, to enact this scene.

For further attention a giant lighted candle could be set up in the lobby, the idea being for people to guess the time when the candle will burn out, with a Bond as prize for the nearest correct guess. In order for patrons to enter the contest, a Bond must be purchased for each "guess". Each purchaser is presented with an entry card on which to write his name, address and guessed time.

Get directly into the home through a tieup with your local milk dealer via bottle collars for use on milk bottles delivered house-to-house. Copy on these collars to read: "The Blank Milk Company is cooperating with the Blank theatre in the Seventh War Loan. Buy your Bonds at the Blank theatre . . . keep buying Blank's Milk." The cooperating company might also banner the sides of its trucks with one-sheets carrying the same message.

Children could be organized as Bond salesmen by lining up the local leaders and appointing them Chief Rangers with buttons, tags and credentials. Then lay out the town into sectors, giving each Chief Ranger and his crew of Junior Rangers a sector to "invade". The idea would be a bell-ringing, house-to-house campaign, with each crew of Rangers in competition with other crews, winners to get tickets for some Saturday show.

Or, the children could be divided into three armies—the Reds, the Whites and the Blues—with an equal division of territory, and then sent out to invade the neighborhood.

Contact local merchants and promote various prizes to be auctioned on a special night. When enough prizes have been accumulated, put them on display in the theatre lobby with appropriate signs attached to each article. A professional auctioneer can be obtained for the special Auction Show, admission to which is by Bond purchase only.

By contacting the local War Finance Committee or veteran organizations a display of captured Axis war materials could be gathered for lobby display purposes. On the opposite side of the lobby, equipment that our boys are using could also be featured. Tag the U. S. material to show the cost of each item in dollars and cents.

The United Nations girls' groups or AWVS could be organized into Commando units and on designated nights have them "raid" local night clubs, restaurants, hotels, terminals and other places, selling Bonds. If the police could be tied in, they could transport the girls from place to place in police cars or Army jeeps.

For sock-attention, a lifesize dummy of a Jap could be utilized, and have him planted next to a large sign with copy: "Buy this Jap a Hara-Kiri Kit. Pearl Handle Dagger, $44.50. Velvet Kneeling Pillow, $9.98. Handy Enamel Basin, $20. Genuine Turkish Towel, $0.52. Total, $75."

Since Decoration Day falls practically in the middle of the Seventh War Loan drive, turn it into a Dedication Day, using such copy as: "Decoration Day is Dedication Day, a day when we, the people, dedicate not only our hearts but our strength and resources to the quick and final end of the war. Speed total victory. Dedicate this day by buying an extra Bond." This could be used in ads, on the screen, in the lobby and possibly sold to newspaper editors.

Junior Bond Brigades might easily be arranged, tying up with schools and children's organizations. Cards printed and given to each child who either purchases or sells a Bond might carry copy as follows:

"The boy or girl holding this coupon who buys, or is instrumental in selling, a War Bond at the Blank theatre will be entitled to one free admission, good until June 30, 1945, upon presentation of this coupon at the time the Bond is purchased at the theatre. Help Speed Total Victory."

Competition in the locality might be used to find the local boy and girl selling the greatest number of Bonds, and then crown them "Junior Bond King and Queen" with appropriate ceremonies on stage. Merchants could be tied in with outfits or appropriate prizes promoted for the winners.

Neighborhood school support might also be enlisted, and arrange for classes to compete in selling Bonds, with passes offered to the winning class. A kiddie premiere is always good, with the special show held in the early morning. Each child would be admitted free either by the purchase or sale of a War Bond —this, of course, to be well advertised in advance.

Showmen of the Round Table Tell How to Sell Bonds

[Continued from preceding page]

$50 Bond. The school making the best record was awarded an "E" flag.

Radio scripts were presented through leading women's clubs, civic and patriotic organizations, and the announcement of the school plan was held up until the start of the campaign to give all an equal chance.

CHILDREN'S SHOW

Charles Zinn at the State theatre in Minneapolis, employed a "Children's Bond Show" to excellent advantage. His goal was to sell extra Bonds to children during the drive and to encourage the completion of Stamp books and the purchase of Bonds in order to attend a special show.

In order to obtain a ticket to this show, a child or adult had to purchase a Bond made out in a child's name. Only children were admitted to the premiere itself. The American Legion Women's Auxiliary assisted and the Board of Education and the parochial schools cooperated. Policemen, Boy and Girl Scouts and firemen assisted in handling the crowds on opening day. For further attention, the high school band played on the stage, and various heads of the Bond drive addressed the children. The stage was decorated for the occasion in patriotic fashion with a color guard from Fort Snelling in attendance.

LOBBY CHART

Two Bond premieres were staged in Valdese, N. C., by G. D. Carpenter, at the Colonial theatre, with each purchaser of a Bond being permitted to "Honor a Serviceman" by inscribing his name on a special chart in the lobby.

In addition, Mr. Carpenter staged a "Club Week," personally calling on various organizations and soliciting Bond sales from the memberships. The enterprising theatre man also worked closely with the schools and established a quota for each and then presented a special matinee for the three winning classes.

As a final spur to the drive, the support of local merchants and mills was enlisted and nylon and silk hose in addition to four $25 Bonds and other valuable gifts were promoted and placed in a huge bag on the stage. The "grab bag" stunt was engaged in, with purchasers permitted one grab regardless of the amount of their purchase.

Mr. Carpenter also held a "Free Movie Week" and obtained the cooperation of all mill employers, who helped sales by subscribing for Bonds and selling them to friends.

BUYERS' SERVICE

Proving highly successful for Albert M. Pickus at the Stratford theatre, Stratford, Conn., was the rounding up of all students, who were prevailed upon to render special services for every purchaser of a Bond.

A $25 War Bond purchase obtained a student volunteer to wash a car, mind the baby, clerk in a store, mow the lawn or run errands. The larger the Bond purchase the more service would be forthcoming.

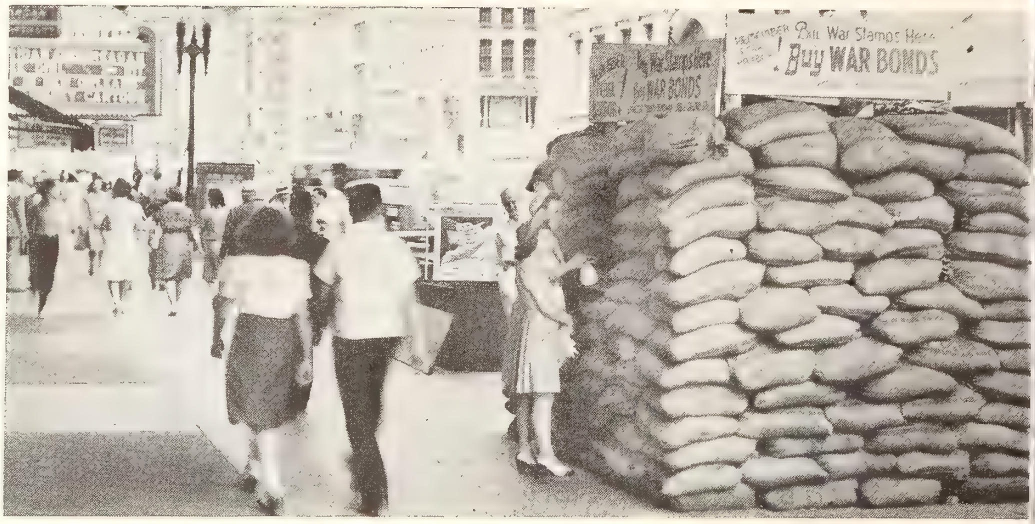
With plans already under way for the Seventh War Loan drive, Sol Sorkin at the Keith theatre, Washington, D. C., effected a tieup for the Victory Bowl that he will have in his lobby. Kaplowitz's, a specialty shop for young women, has donated $750 in cash for prizes of a $1,000 War Bond.

Mr. Sorkin placed a large bowl in the lobby. Tickets were made up in two sections, one for the bowl and the other for the patron. Anyone who purchased a $25 Bond got one ticket; $50 Bond, two tickets; up to $1,000 Bond, 40 tickets. The inducement to the firm which contributed the Bond was a trailer and a lobby poster.

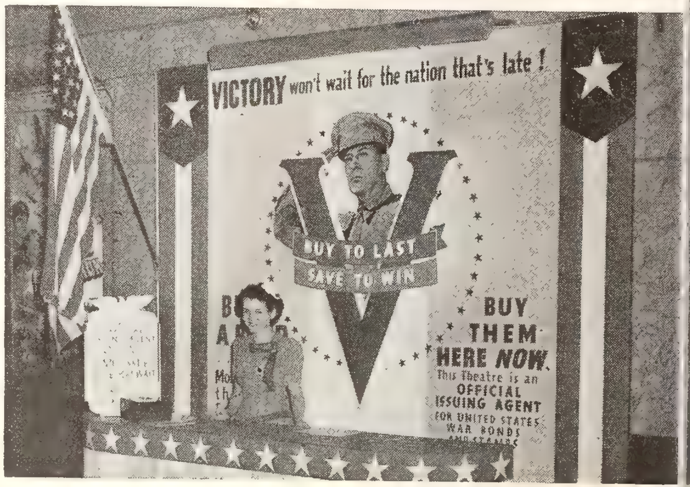
SOLDIERS' WIVES

A. L. Clary at the Ritz theatre in Killeen, Tex., enlisted the support of 250 servicemen's wives, who assisted in the sale of Bonds. The women attended a special rally at the theatre, from which, escorted by the high school band, they paraded through the main business streets urging people to support the drive.

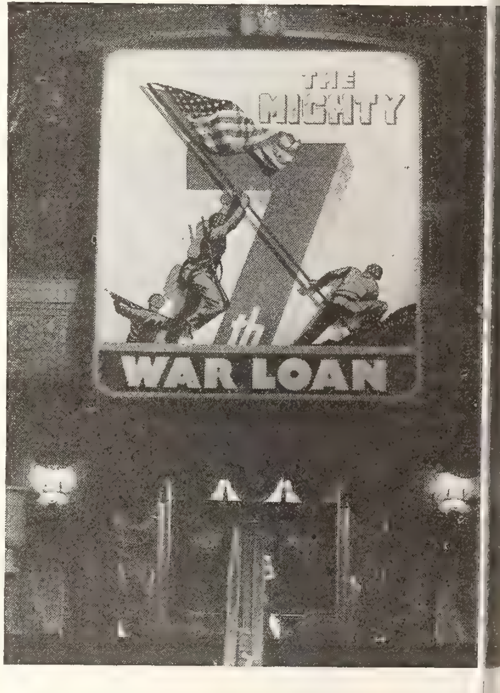
An ingenious device was adopted whereby Mr. Clary was appointed Honorary Sheriff and Mayor for one day, conducting his own court and releasing all prisoners who purchased a Bond. A Bond Premiere also was held with talent from a nearby camp and Bonds were sold through the medium of a Bomber Day.



HERE is a booth which imparts dramatic import to passersby. It was used by Dick Feldman, manager of the Paramount theatre in Syracuse, N. Y., during one of the previous War Bond drives. Unauthorized at the time as an issuing agent, Mr. Feldman tied up with a nearby bank, sold War Stamps from this sandbagged booth which the bank provided.


VICTORY won't wait for the nation that's late!
BUY TO LAST
SAVE TO WIN
BUY THEM HERE NOW
This Theatre is an OFFICIAL ISSUING AGENT FOR UNITED STATES WAR BONDS AND STAMPS

DURING the Fifth War Loan Drive, Joe Estes, publicity manager for the Aztec, San Antonio, Texas, promoted day and night deliveries of Bonds with this attractive booth in theatre lobby.



GEORGE DIBBEL, poster artist for the Radio City theatre, Minneapolis, developed this giant display, a reproduction of the 7th War Loan campaign poster. Located at the head of the main stairway, the cutout figures are set eight inches in front of the background. The silk flag is animated by a large, concealed fan.

MAJORS INCREASE RADIO AD USE BY 400% IN YEAR

esult of Curtailed Space in Newspapers; Metro Programs Gain 900%

Major companies during the first quarter of 945 increased their use of the radio as a meium of advertising more than 400 per cent as ompared to the expenditure during the similar eriod last year.

This estimate by advertising agency and ompany spokesmen is accompanied by the exressed belief that an even greater increase over ny previous use will be recorded in the months come.

Basically, this increased employment of the ir to promote the screen stems from the sharp urtailment of newspaper advertising space nce the start of the war. The increasingly ght newsprint situation nationally has necesitated widely expanded radio advertising udgets.

utstanding Increase y MGM and 20th-Fox

Outstanding in the use of radio advertising re Metro-Goldwyn-Mayer, whose institutional rograms have jumped more than 900 per cent the last year, and Twentieth Century-Fox, hich recently has organized a separate radio xploitation department to consolidate its ineasing radio activities.

During 1944, MGM spent $981,417 on radio etwork time, against $123,660 for the precedg calendar year. RKO spent $546,136 on etwork advertising last year.

First run exhibitors likewise have utilized adio widely in advance campaigns on films, ith Warner Bros. reporting an increase of much as 300 per cent in the use of electrical anscriptions promoting Warner releases durg the past six months.

Metro-Goldwyn-Mayer, which last December bandoned its “Hollywood Screen Test,” has o immediate plans for replacing it with a simir air show, but has increased its budget for e buying of the best radio spots on a permaent basis, according to Donahue and Coe, New ork advertising agency.

hree Pictures on Schedule or Wide Attention

Currently, “The Picture of Dorian Gray” nd “Without Love” are advertised extensively n the air, with similar radio exploitation of The Clock” planned for the immediate future.

The company, which is constantly improving s radio time, has tieups with 140 stations in 0 to 60 key cities, with the opening of every IGM picture getting advance publicity in all ities. In addition to its permanent commitents, MGM makes temporary tieups.

On the coast, the biggest spot announcement ver used on a picture by Warner Bros. has een arranged for “The Horn Blows at Midight,” which opened last Friday in three Los ngeles houses. A total of 962 radio spots as obtained for the announcements, including 68 midnight time signals.

The number of first run exhibitors using adio time in advance campaigns on Warner ictures has increased in the past six months om 100 to as many as 400, according to Mort lumenstock, eastern director of advertising nd publicity.

More than 400 theatres in principal cities have asked for “Hotel Berlin” transcriptions, and more than 300 requests have been received on each of three current films: “To Have and Have Not,” “Roughly Speaking” and “Objective, Burma.”

CBS BROADCAST ON SPRINGFIELD SUBJECT

CBS April 28 was to carry a special coast-to-coast broadcast on "It Happened in Springfield", special Warner subject dealing with the teaching of race tolerance and civic harmony in public schools. The broadcast was to be on Dolphe Martin's "Youth on Parade" program, and represents a voluntary cooperation on the part of the producer and 12 youth organizations representing more than 30,000,000 persons.

Representatives of the groups, which include the YMCA, TWCA and the Junior American Red Cross, have endorsed the picture and have sent special promotional material to regional directors, urging cooperation with local exhibitors. Warners are distributing lobby announcements, posters for clubs and other material. The picture was broadcast Sunday, April 22, on NBC's television station WNBT.

Requests also had been received in large number from subsequent run exhibitors, especially circuits of subsequents, Mr. Blumenstock added.

In accordance with its nationwide development of radio activities, Twentieth Century-Fox has announced the formation of a new department in its publicity, exploitation and advertising division. Ted Lloyd will head the new unit, under the direction of Hal Horne, publicity, advertising and exploitation director, who formed it.

The new department will consolidate all of the radio exploitation, publicity and paid time functions under Mr. Lloyd, who will be in complete charge of the creation, production and placement of both transcribed and live programs. It will continue to place its paid spots and programs through the Kayton-Speiro advertising agency.

RKO Has No Immediate Plans for Program

RKO, which last December closed its “Hollywood Star Time,” its radio show on WJZ and 177 other Blue Network stations, reports it has no immediate plans for a similar program to replace it, but is continuing its short term radio commitments. Recently it renewed its Saturday night, 11 P.M., news program over station WEAF, New York, for an additional 13 weeks.

Columbia has extended its radio activities during the past months with the wide use of spots in connection with its playdates in various cities. Currently, for “Counter-Attack,” which opened last week in Buffalo, the company is utilizing four spot announcements on the four local stations. In addition to spots, 15-minute news broadcasts were used by Columbia to publicize “A Song to Remember.”

Universal currently is concentrating on “display” radio advertising, relegating spot announcements to a secondary position. “Salome—Where She Danced” is being advertised with 10-minute recordings of an interview by Ken Roberts, radio announcer, with Yvonne De Carlo, star of the picture, which will open May 2 at the Criterion, New York. Universal's policy is to back its radio programs by advertising them on the radio pages of the metropolitan press.

On its recent radio campaign on “The Suspect,” Universal advertised the picture in a half-hour dramatization by Orson Welles and Charles Laughton over 150 leading stations in 60 cities.

“In the Bag” Gets Biggest UA Radio Campaign

United Artists' radio department, under Martin Starr, recently appointed director of exploitation, who continues to head the company's radio activities, is giving “It's in the Bag,” starring Fred Allen, Robert Benchley and Jack Benny, the largest radio campaign in UA's history. Appropriations for the radio advertising far exceed that allocated to newspapers, exploitation and other media, according to Mr. Starr, who regards the campaign as a test of the value of radio advertising. Some $37,500 will be spent for radio spots alone in the picture's first group of playdates, he said.

At the same time, United Artists has adopted the policy of banning free radio guest spots for the majority of its stars, and has prohibited all ad lib programs for them. The company's view is that such programs do not show the stars to their best advantage.

Republic is using radio extensively in connection with openings of its top-budget films throughout the country. The coverage shows an increase in the use of both spot announcements and five-minute radio shows, with the latter advertised on newspaper radio pages. Subjects now receiving such attention are: “Earl Carroll's Vanities” and “Flame of Barbary Coast.” The five-minute disks on “Vanities” feature Woody Herman and his orchestra, appearing in the picture.

Rogers Show on Mutual Program Each Week

“The Roy Rogers Show,” sponsored by the Goodyear Tire and Rubber Company, is heard over the Mutual Network, Tuesday, from 8:30 to 9 P.M., Eastern War Time. Mr. Rogers sings and is master of ceremonies. Radio cooperation has been obtained by theatres in several key cities where campaigns have been effected through such radio tieins.

Air mention in connection with local promotion of songs featured in Republic musicals has been an additional means of attracting attention to Republic pictures. A widespread campaign currently is conducted by Bourne, Inc., on the songs in the “Vanities”.

Chicago, meanwhile, reports the growing number of spot announcements over local stations exploiting first run product hit a new high recently when seven attractions were set for promotion at frequent station-break intervals. They were: “Here Come the Waves,” “Hotel Berlin,” “A Song to Remember,” “Experiment Perilous,” “I'll Be Seeing You,” “It's a Pleasure” and “Tomorrow the World.”

"TREMENDOUS BOX-OFFICE APPEAL!" —The Independent

ALL THE BOX-OFFI

THE SENSATION

"EVERYTHING FOR THE BOX-OFFICE!" —Variety

BETTY GRABLE AN

IN BILLY ROSE'S **"DIAMON**

IN TECHNICOLO

"ONE OF BEST BOX-OFFICE TOPPERS!" —The Exhibitor

WOR
PREM

with PHIL SILVERS · WILLIAM GAXTON · BEATRICE

Directed and Written for the Screen by GEO

"BOX-OFFICE SLANT...ONE FOR THE MONEY!" —Showmen's Trade Review

TALK IS ABOUT

30th ANNIVERSARY

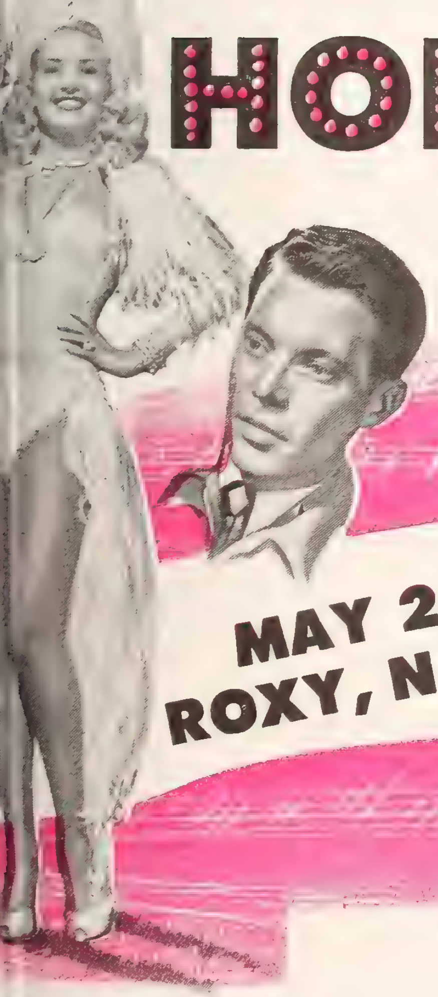
SMASH . . .

NTURY-FOX

DICK HAYMES

"A BOX-OFFICE EVENT!" —Motion Picture Daily

HORSESHOE"



MAY 2nd
ROXY, N.Y.C.

ARMEN CAVALLARO · WILLIE SOLAR · MARGARET DUMONT

EATON · Produced by WILLIAM PERLBERG

KEEP
SELLING
BONDS!

ON THE MARCH

SEVENTH WAR LOAN—AND WHY

by **RED KANN**

THE Seventh War Loan starts May 14, ends June 30. The over-all quota—corporate and individual—is $14,000,000,000; the individual, the biggest to date—$7,000,000,000. In "E" bonds alone, $4,000,000,000.

You may be wondering why this biggest of all individual quotas now? Hasn't the peak already been reached?

This is why:

The Battle of Japan must be backed up, paid for by a free people, intent on sweeping the Pacific clear of Fascist hate—forever. With the war in the West the first and major concern, we have not yet been able to go all-out in the East. But neither has the Jap.

The war to crush the Jap will be bigger, tougher and longer than most Americans expect. The Allied Military Command has estimated that it will take years, not months.

The destruction of Japan's armies has not yet reached the annual rate of normal replacements—between 200,000 and 250,000 men a year. And the Jap, as our forces in the Pacific know, fights to the death.

As far as Japan is concerned, the outer empire—and the men who defend it—are expendable. The Jap will fight the Battle of Japan from inside the inner empire, of which Iwo Jima was an outpost. Iwo Jima, according to Admiral Nimitz, was a pattern of the resistance our forces may expect to meet in future offensives.

The single greatest obstacle to the crushing of Japan is distance. While in the Battle of Europe supply ships from bases in England had only an overnight run to make, ships in the Pacific have long-reach round trips taking up to five months to make. To crush Japan will take time, heroic and back-breaking effort, overpowering equipment.

Millions of fighting men—freshly outfitted and equipped—will have to be moved from Europe halfway around the globe and supplied day in, day out by hundreds of new ships now building. More of everything will be needed. More B-29's, more tanks, more half-tracks, jeeps and trucks. More rockets, mortars, airborne radar.

A whole new air force is in creation—huge new bombers dwarfing the Superfortresses—fast new jet-propelled combat planes, the P-80, or "Shooting Star," coming off the lines by thousands.

These are some of the 101 ways in which dollars are needed more than ever to bring America's might to its full strength so that we may crush the foe the faster, make an end of killing and bring the men back home.

These are some of the reasons why there is a Seventh War Loan*.

And Now It's Told

"TIME will tell and so shall we." This appeared in this space on December 2 as the final line in a discussion about types of films, tying more particularly to war films but ruling off no others.

The point in the making then was simple enough and in two sections:

[1] That production breaks down into a well-defined and well-grooved series of parts and that each of these parts has a name. Thus, the comedy and the comedy-drama, the drama, the musical, the mystery, the imperishable Western and the and-so-forths; that, aside from flurries into an occasional fantasy or musical biography or the like, the overall pattern, year in and year out, reflects no basic change because no basic change is possible.

[2] That the well-known tendency to catalogue the careers of attractions by type and frequency of appearance is apt to catch the disciples of such thinking in a position of discomfort and embarrassment. This, because superiority and quality have a fortunate habit of rising above such presumed handicaps and of making their weight felt.

The outpouring had another reason, then current. Its name was "Thirty Seconds Over Tokyo." Posed was the question if it would click and posed also was our own conviction there was hardly a question about it. Time, however, was to tell and now is the time.

"Thirty Seconds Over Tokyo" already has played 700 week stands or longer than week stands. To date, its performance compares very favorably with "Mrs. Miniver" and "Random Harvest," both tremendous grossers and among Metro's top attractions in recent years.

Thus far it is in the same coveted division as "Meet Me in St. Louis" and, with that attraction, is heading for first honors in Leo's 1944-45 firmament. If prevailing strength continues, it may do as well as $4,000,000—distributor's end, of course—in the domestic market.

Elsewhere, this:

In 17 key cities overall first run business on "Objective Burma" was 106 per cent. Source: "Picture Grosses," MOTION PICTURE HERALD, March 31, 1945.

In an identical number of key situations combined grosses on "Winged Victory" were 121.1 per cent of average. Source: "Picture Grosses," MOTION PICTURE HERALD, February 3, 1945.

Who said audiences won't support war pictures? They will when those war pictures are distinguished.

Footnote: Metro, for one, has no misgivings. John Ford is now directing "They Were Expendable." Its cost? Maybe $4,000,000 before the shooting dies down.

■ ■ Visiting Republic sales representatives were lined up at a Valley restaurant near the studio for photographic ceremonials. Roy Rogers, Dale Evans, Don Barry and others broke into "Sweet Adeline" while the cameraman fussed.

Taking about as much of it as he could, Francis Bateman, western division manager, finally burst with:

"Now I know why we can't have Don Barry in singing Westerns."

■ ■ "Wine with your dinner, sir?" asked the head waiter at a plushy Hollywood restaurant. "Perhaps Ayala or Paul Roget, '28? Very rare these days, you know."

Your occasionally whimsical observer, straight into the head waiter's eyes: "Have you Goldwyn, '24?"

Whimsical head waiter, straight into your observer's eyes: "No sir. That's one we haven't got."

**Excerpted, practically without change and with minor additions, from the official copy policy on the Seventh War Loan from the War Finance Division, Treasury Department, Washington.*

Hays Asks Patien
Effort for Unity

Endless patience, tireless effort and a non-par
an approach are needed to make the objecti
of the San Francisco conference of the United I
tions a complete success, declared Will
Hays, president of the Motion Picture Produc
and Distributors of America. He spoke at a m
ing in Indianapolis Sunday night, sponsored by
Indiana Council on Foreign Relations and
state's Foreign Policy Association.

"There will be many who do not entirely
prove of this or that aspect of the proposals to
laid before the San Francisco gathering, nor
the charter that should come out of its labors
fore the summer," Mr. Hays said, and added, "
that very reason, we shall need to mobilize all
resources of restraint, patience and good will."

Mr. Hays, former Postmaster General and
publican National Committee chairman, was at
time of the last world peace treaty and sul
quently, associated in this country's foreign polic
Of that period, he said Sunday night:

"I saw high minded leaders, able, earnest
deeply patriotic, let small disagreements di
them from big goals. . . . Hearts hardened in
process of struggle. . . . Differences of honest
viction crumpled into prejudices of partisan e
tion—but then as now, the majority of the Ar
ican people and their leaders certainly favored s
machinery to head off new wars."

Ontario Government Moves To Regulate "Soundies"

Action has been taken by the Ontario Gov
ment to regulate the use of "Soundies," coin-o
ated motion picture machines, which have n
their appearance in centers where 60-cycle
tricity is available.

Under the order-in-council, the Theatres
Cinematographs Acts has been amended to
vide for an annual license fee of $50 for each
chine, and for censorship of films for use in
boxes at the rate of $2 per 400 feet of 16mm
tive print. The film normally used in one "l
ing" is 800 feet which would require $4 in cen
ship fees.

In Hull, Quebec, a bylaw recently was pa
imposing an annual fee of $200 per machine, bu
Ontario the provincial government has taken
the regulation of juke-films while the munici
ties are considering a special local business lic
charge to be paid by the operators.

India's Film Critics Cite 20th-Fox's "Bernadette"

"The Song of Bernadette" has received
annual award of the Bengal Film Journalists A
ciation, Calcutta, India, as the best picture for 1
according to a cable received by Murray Sil
stone, president of Twentieth Century-Fox In
national Corporation. Jennifer Jones, who
in the film based on Franz Werfel's novel
directed by Henry King, was named the
actress of the year. Two other Twentieth
tury-Fox pictures were among the 10 chosen
outstanding for the year. They were "He
Can Wait" and "Jane Eyre."

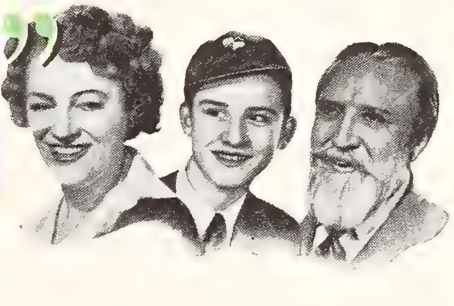
Michaud Leaves to Join Schless in Europe

Henri Michaud, assistant general manager
Paramount in Continental Europe, North Af
and the Near East, left New York last week
an embarkation point from which he will head
his Paris headquarters. He expects to join Rc
Schless, general manager for the division,
left New York April 11, stopping first in Lon

Miss Frewer Forms Unit

M. E. Frewer, for many years an associate
number of the industry's independents, has
pleted plans for the establishment of her own
ganization, Frewer Service Company. With h
quarters at 1560 Broadway, New York, Miss F
er will devote herself to secretarial representa
of various independent motion picture interests

RODDY McDOWALL, STAR OF THE THUNDERING HIT- THUNDERHEAD, SON OF FLICKA"- GIVES EXTRA BOX-OFFICE SOCK TO MOLLY AND ME"



VARIETY

"NIFTY BUNDLE FOR ANY BOX-OFFICE!"

MOTION PICTURE DAILY

"McDOWALL AT HIS BEST!"

GRACIE FIELDS • MONTY WOOLLEY • RODDY McDOWALL in "MOLLY AND ME" with Reginald Gardiner • Natalie Schafer Edith Barrett • Clifford Brooke • Aminta Dyne • Queenie Leonard Doris Lloyd • Patrick O'Moore • Lewis L. Russell • Directed by LEWIS SEILER • Produced by ROBERT BASSLER • Screen Play by Leonard Praskins • Adaptation by Roger Burford • From a Novel by Frances Marion

20th 30th ANNIVERSARY

CENTURY-FOX

always in the headlines!

KEEP SELLING BONDS!

"KEEP THEM HAPPY WHILE THEY WAIT"

Exhibitors Tell How They Solve War Problems; Ask Aid on Others

by WILLIAM G. FORMBY

Wartime problems differ from those of peacetime in theatre operation chiefly in degree. Take the problem of "queue fatigue," for instance. The line of customers, and the difficulties connected therewith, have increased sharply during the war. More attention is necessary due to the temper of the patrons and the scarcity of manpower in management.

There are, however, suggestions on how to keep the customers happy while waiting. Gerald M. Paulmier of the Maplewood theatre, Maplewood, N. J., writes: "You say in Motion Picture Herald that suggestions are needed as to how to cope with 'queue fatigue' among other theatre problems," and continues:

"This is a problem that has stumped many managers, and many a manager has just given up in disgust—watched his lines of waiting customers slowly shrink, or seen those who do wait come in with many a gripe and many a sour look.

Let Them Know How Long

"The old rule of acting the true 'host' should apply here. Who would knowingly keep a guest waiting outside his door with nary a word? The manager might well humble himself and pass down the waiting line, indoors or out, advising in a conversational tone that there are so many more minutes left before the next break, or when the next picture goes on. In exceptional cases, he should offer refunds where impatience is apparent. Occasional refunds here, pleasantly and willingly given, do more to build goodwill than anything I know of. What of 10 lost admissions today when they will, of themselves, earn you 50 the next month.

"Again: A word here and there, the smile of welcome, a nod to a child, make the wait in line more tolerable and make the manager the true host."

Boris Bernardi, general manager of the Midwest Theatres Company at Detroit, has a method of dealing with gate crashers that has served him well. "We have posted the following warning in each entrance where the doorman is stationed," he advises.

"NO PERSON CAN ENTER THIS THEATRE EXCEPT BY ADMISSION TICKET, OR BY AN OFFICIAL PASS.

"VIOLATORS, AS WELL AS EMPLOYEES ALLOWING SAME, ARE SUBJECT TO FEDERAL PROSECUTION UNDER THE INTERNAL REVENUE ACT."

The sign, Mr. Bernardi declares, "has a great effect. Although I have not tried, I believe that the Collector of Internal Revenue would cooperate and would allow exhibitors to use the official stamp."

A Remedy for Vandalism

A remedy for vandalism and rowdyism has been developed that works for Mr. Bernardi. "We have found," he writes, "that in each theatre area there exists a gang of ruffians, that disturbances generally are created by the same gang. It is our experience that the only means of suppressing them is to work through someone inside their own ranks.

HELP YOURSELF BY HELPING OTHERS

Exhibitors are invited to submit problems and solutions of problems. The response to the first article in this series was productive, and some of the observations are printed here. As space permits, others will be cleared through these pages. Your cooperation in helping a fellow showman find his way through a vexing situation will be rewarded by answers to problems that are bothering you. Send your communications to MOTION PICTURE HERALD, 1270 Sixth Avenue, New York 20, N. Y.

Questions this week needing answers from the field include:

***COURTESY:** How to present an unruffled front to the public, despite the tension of the times and the demands of your work.*

***COMFORTABLE COOLING:** Just how much difference should be maintained between inside and outside temperature during the summer?*

***PROGRAM LENGTH:** What is the ideal length for a first run program? For subsequent runs?*

***MUTILATED PRINTS:** How to avoid delays due to bad prints, and how to handle the film so that the next exhibition is not delayed.*

"We make it our business to find the leaders, offer them part-time work, or give them some logical sense of authority. A lecture on our grievance is given them. It is remarkable how soon these leaders find an interest in controlling the situation and ending vandalism and rowdyism. Give a youngster the opportunity to exert his authority and you can be assured he can use it for good as well as for bad."

Kindness and consideration, both in dealing with customers and with employees, is the keynote to good will, Mr. Bernardi concludes. "No matter what we think and suffer," he says, "the customer is always right."

Check Seats More Often

Checking of seats more often has been undertaken by S. G. Fry of the Fry Theatres, Tyler, Tex. "Instead of checking seats once each week," he writes, "we do it twice during the week. In this way, we can repair many seat covers before they deteriorate to the point of having to be re-covered. This enables us to avoid replacement of the cover for another six months."

Then there is the matter of screen repairs. When a hole must be patched in the screen, it is usually done from the back, but even this approach sometimes leaves tell-tale marks, as testified in the following from John Rugar of the Park Motion Theatre Company of Park City, Utah:

"At some time during the life of a motion picture screen," Mr. Rugar advises, "something gets thrown through it. My last experience was when a missile was aimed at a picture of Hitler by one of our sureshot western fans. He hit the target, and also made a sizable opening in my screen.

"It seems that all glue, mucilage or whatever is used in repairing such an opening produces a luminous effect when the projectio light hits it. I have noted this in other theatres in my travels. The best remedy I hav found is to cover the area lightly with ordinar flour. Put a small amount in a soda straw an blow the flour gently onto the spot while th glue is moist. If the glue has dried, moiste it carefully with a clean watercolor brush an blow the flour on."

The print shortage constitutes the bigge wartime problem the exhibitors have today, i the opinion of Leo F. Wolcott, exhibitor c Eldora, Ia., president of Allied Theatr Owners of Iowa-Nebraska. "It particularly a fects towns with three, four or five changes week," Mr. Wolcott says. "Exchanges tha used to get eight to 12 prints on important pictures now get four or five prints.

"On program pictures, they are now reduce to one or two prints. Previously, where th first runs used four to six weeks in liquidatio of playdates they now use approximately 1 weeks. Subsequent runs have to go back twic as far as previously, to about 15 weeks. In th very small towns, they now play pictures six t 12 months old instead of three to six month old. Repeats, reissues and dark nights seem t be the only solution, with the crest of the problem yet to be met as the cut takes full effect.

FROM READERS

BROCHURE BARRAGE IS CALLED WASTE

To the Editor of the Herald:

I thought 20 years ago we had come to th realization that the heavy barrage of unnecessary brochures that are constantly being maile to exhibitors about forthcoming super-duper was a waste of money that could well be put t better use.

But I guess that the mailings can be don now and come out of the income tax. Th money could be well spent in other useful thing more important to exhibitors. For instance, the producers feel they should spend such enormous sums on advertising and can get awa with it, why don't they cut down the price c accessories equivalent to that amount and hel us with our budget.

Lately, some of the beautiful art pieces tha I have been receiving would shame the effort of days gone by. Yet, the publishing house and printers claim that there is a scarcity of paper and manpower—but no one would eve know it. If for no other reason than to assis the war effort and save this waste, I think should be cut out. The poster companies clai they can't get enough paper, and yet there is a abundance of this art work coming through th mails daily.

One of two ideas apparently are held in mir —to get something out of the income bracke or to try to make us exhibitors think we a getting something worthwhile for the fanc prices asked. Either reason is ridiculous the extreme. The printer needs his paper ar the art department needs the manpower. W exhibitors know that pictures couldn't be mac any better by this device than they are, so wh fool us?

This is the gospel truth, and I challenge an one to deny it—even if it hurts. If it we something that could be distributed to the pu lic and that comes to our theatres, it might worthwhile. But to us it all adds up to a lot apple sauce, just as much today as it did years ago today.—*RAY BRANCH, Stra Theatre, Hastings, Mich., president, Alli Theatres of Michigan, Inc.*

LIGHTS AND SHADOWS FALL ACROSS RAW STOCK PICTURE

WPB to Give 50% Credit on Army Prints; Argentina Asks Share of Film

A brightening horizon in the outlook for film raw stock was spot-shadowed over the past fortnight with reports of the effect of previous curtailments in the face of fading supplies. Information which the industry advisory committee will take to Washington for a conference June 7 with the War Production Board on stock allotments for the third quarter reportedly will show a tight situation continuing.

Some of the more optimistic phases:

1. The WPB revealed in Washington Monday that it planned to restore the original 50 per cent raw stock credit to the distributors for film consumed in making advance prints for Army theatres in the United States.

2. A formula was reached for the allocation to independent producers from the 28,000,000-foot pool, assuring established companies of supplies.

Some of the cloudy spots:

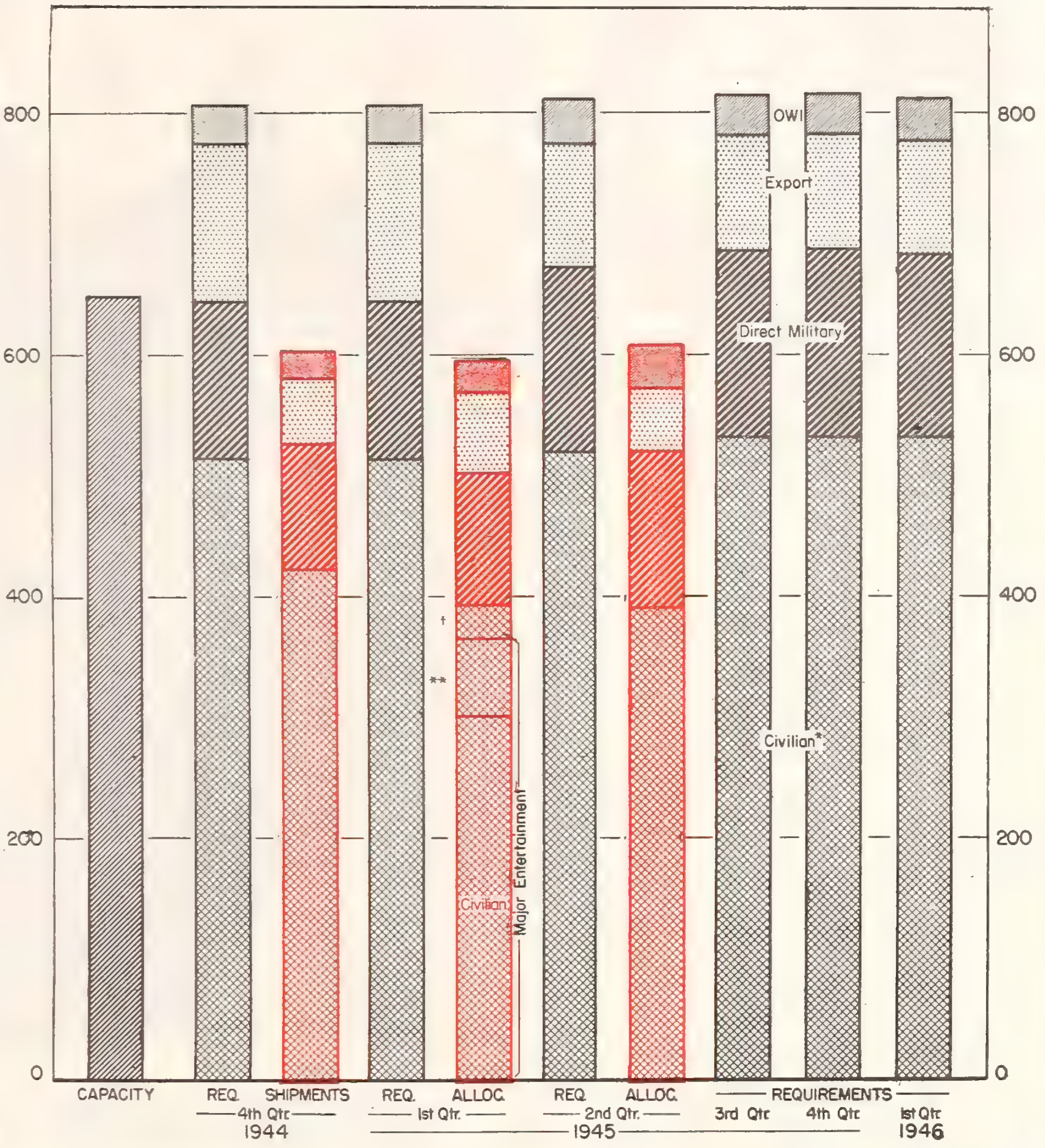
1. The complication of the situation by the demand of Argentina, new convert to the anti-Nazi camp, for more raw stock and the instructions from the U. S. State Department that the country is to be treated on a par with other members of the United Nations in exports.

2. Reports from Chicago that distributors are delaying release schedules in the Chicago area to accumulate an adequate number of prints for operation under the Chicago clearance system.

3. A request by the Navy for an increase of 600 prints, two more per feature on 300 features, for showing aboard ships and at bases abroad during the new fiscal year which begins July 1.

4. Indications that V-E day would bring no easement in either the demand or the supply situation came from Washington Wednesday. Army, Navy and export requirements are expected to remain at present levels or even to increase after the war ends in Europe.

It appeared likely that the plan of the WPB to increase the credit for Army printing would permit continuance of advance printing for the Army theatres by adding some 30,000,000 feet per quarter to the distributors' supply. The WPB previously had announced that only 25 per cent credit would be allowed for the advance prints during the current quarter and distributors generally had discontinued the early release prints.



* Includes Army and Navy Entertainment Services, major and Class C entertainment, factual and special pictures.
** Army and Navy Entertainment Services.
† Class "C", factual and special pictures.

THE 35mm raw stock production capacity as of now; requirements of all agencies for the fourth quarter of 1944, all of 1945, and the first quarter of 1946, and the actual shipments and allocations made so far, are shown in this chart released by the Consumers Durable Goods Division of the War Production Board. The references are in millions of linear feet.

WPB to Abandon Print Ceiling on Features

It was announced in Washington last week also that the WPB definitely would abandon its earlier demands for a 285-print limitation on features, permitting the distributors to consume their allotments of stock as they desired.

The formula for independent producers did not include individual allocations. It was reported that the footage would be granted on the basis of the number of pictures made during the 1941-44 period. A producer who made no product before 1944 would not be penalized, but would be eligible on the basis of footage for that period. New producers were advised they would have to use stock from that allocated to their distributing agencies, that no stock would be allotted to them individually.

WPB officials indicated Wednesday that independent and foreign producers who receive a raw stock allotment will not be permitted to supplement that allotment by drawing stock from their distributors.

A decision is expected within two weeks on the proposal to abandon civilian controls and allot a single block of raw stock for all civilian uses. WPB spokesmen said replies from industry leaders who had been asked their opinion of the plan recorded themselves unanimously opposed.

The situation in Argentina went beyond the raw stock emergency, carrying overtones of competition with the U. S. industry in Argentina after the war. The country has been the most active producer of Latin American nations, and is seeking to encourage its domestic industry still further.

Blocked in their attempt to get exhibitors to agree to a change of the Chicago general release to a zone arrangement to avoid a print shortage, exchange managers were planning to delay general release schedules to build up a backlog of prints.

The demand by the Navy for additional prints was disclosed in testimony on the Naval appropriation bill released by the House Appropriations Committee in Washington. To provide for the 9,000 programs of features and shorts, the bill carries an appropriation of $7,023,750.

Opening

ASTOR

DOROTHY McGUIRE · ROBERT YOUNG
HERBERT MARSHALL

in

The Enchanted Cottage

with
MILDRED NATWICK · SPRING BYINGTON
HILLARY BROOKE · RICHARD GAINES
Produced by HARRIET PARSONS · Directed by JOHN CROMWELL
Screen Play by DeWITT BODEEN and HERMAN J. MANKIEWICZ
Based on the Play by SIR ARTHUR WING PINERO

THE ENCHAN

HEATRE

April 27

RKO's *great love story, hailed by critics as one of Hollywood's all-time finest productions, will play the theatre that has been the home of more of the screen's biggest attractions than any other theatre on Broadway!*

TED COTTAGE

KEEP SELLING BONDS!

Sex Selling of "Colonel Blimp" Brings Press Attack on Screen

Sexy advertising for the staid British production, "Colonel Blimp", released here by United Artists, now showing at Harry Brandt's Gotham theatre in New York, has brought attack on the whole industry by the lay press.

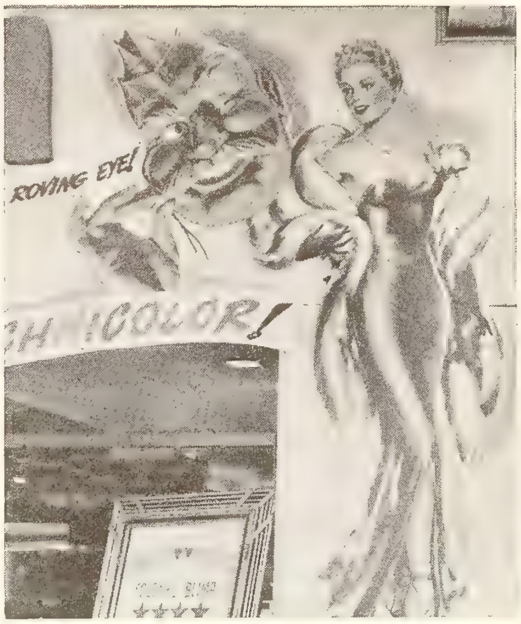
The advertising, built around the theme, "The lusty lifetime of a gentleman who was quite a rogue", features the colonel and a lady, in decolletage, whose resemblance to Roger Livesey and Deborah Kerr as they appear in the picture, if any, is coincidental. The theme is carried out on the marquee of the theatre and display signs dominating the theatre building at 47th Street and Broadway.

The campaign is credited to Donald Gibbs, of the Buchanan & Company advertising agency, who, according to *Time* newsmagazine, said the reviews of the picture, even though good, were not the type to sell the film to the average theatregoer. "We sexed it up," *Time* quotes him, "for the mass population. I'll be glad to know any other way of selling it."

Time used a still from the "eminently tasteful and strictly non-sexy" film alongside a reproduction of a newspaper advertisement for the Gotham in a two-column display piece under the head, "A Matter of Taste".

Using the occasion to attack the whole motion picture industry, *Time* said:

"Such advertising, which was outlawed years ago in another field by the Food & Drug Act, is by no means uncommon in exploiting pictures."



Archer Winsten, motion picture critic of the New York *Post*, observed:

"Its curiously sexy advertising campaign is calculated to attract people who will be bored silly at the movie, and repel those who will love it."

British Industry Charges Army Wasting Film

London Bureau

The British Board of Trade, at the instance of the Kinematograph Renters Society, is arranging a meeting of military service chiefs to discuss with distributors the alleged ordering by the British Army of a completely unnecessary number of film prints and also the alleged "disgraceful" treatment of prints by Army projectionists called inexperienced and careless.

It has been revealed that 147 prints of one picture were ordered, whereas the distributors estimated that 35 easily would have met Army demands. Despite the recent 8,000,000-foot cut of raw stock allocations to the armed services, the KRS alleges that the amount remaining is largely squandered, with never-to-be-used prints of training films distributed in large quantities to Army depots and there left to rot on the shelves.

Eckman Voices Indignation

With regard to the alleged bad treatment of Army prints, Sam Eckman, Jr., MGM managing director in Great Britain, has expressed indignation at seeing London civilians, who have borne a substantial brunt of the war, deprived of film programs because of the military projectionists' reputed inefficiency.

At the same time, the KRS has decided that service authorities must pay as film rental an amount equal to 30 per cent of the gross receipts of all established military theatres in Europe which admit paying audiences. of service men, thereby bringing them into line with similar shows operated by American forces.

It is said that the authorities have taken advantage of the original scheme whereby front-line troops have been given shows with a token royalty only by the requisitioning of 35mm theatres in France, Belgium, Holland and Italy. The distributors thus are demanding trading conditions similar to those granted the suppliers of any other goods for the troops, for they visualize that without the stand now taken, they would be faced with grave trading losses when vast armies occupy Germany.

Supply Duplicate Negatives

Also, the KRS agrees to supply duplicate negatives of popular films to the Army, which will print its own copies, thereby conserving commercial raw stock and removing the undesirable discrepancies in age between pictures shown to British and American troops.

A further talking point in the discussions with the service departments is a recent fire at the KRS storehouse in Wales, which completely destroyed an unascertainable but immense amount of footage. A Board of Trades spokesman says the Board is unable to replace the loss.

Meanwhile, it is reported that the carbon situation is slightly improved and that the next fixed allocation of carbon for exhibitors will cover two months instead of the three previously planned.

The 15 per cent cut in British raw stock allocations scheduled for this month, and possibly through June, is expected to affect the number of release prints for distribution of both British and U. S. films, according to informed sources here, with a further realignment of release areas enforced. Reissues and "B" films may be eliminated or reduced.

Top pictures have, in the past, utilized as many as 100 release prints, although some films have been able to get by with 50 to 60 prints, it was said. The Greater London territory, which now has several release areas, is expected to be divided into additional zones in order to conserve on prints.

Last year 428 features were released in England, plus 50 reissues, for a total of 478.

Columbia 6-Month Net Is $950,000

Net profit of Columbia Pictures Corporation for the 26 weeks ended December 30, 1944, was $950,000, it was reported last weekend by Harry Cohn, president. Net profit for the corresponding period the previous year was $955,000.

Operating profit for the six-month period in 1944 amounted to $2,125,000, compared with $3,065,000 the year before.

Earnings per share of common stock were equivalent to $2.21 for the 26-week period in 1944, compared with $2.33 in the previous year.

Estimated provision for Federal taxes for the 1944 period includes provision for income tax of Columbia Pictures International Corporation which distributes films to all foreign countries except Canada, which subsidiary "in the opinion of counsel is not subject to Federal excess profits taxes," the company statement explains.

Cohen in Dallas Post

A farewell dinner was tendered Ben Cohen last week by the Cincinnati Variety Club. Mr. Cohen, manager of the Strand theatre, has been transferred to Dallas as manager of the Telenews. He will be succeeded by D. P. Meininger. Chicago. Sylvan Goldfinger, Chicago Telenews executive, attended the dinner.

Gets Columbia Accessories

Distribution of all Columbia advertising accessories will be taken over by National Screen Service as of April 30, it was learned last weekend. Columbia becomes the fifth major company whose accessories are distributed by National Screen.

British Distributors Halt Film Trade With Malta

Alleging "an irretrievable loss of thousands of pounds of film rentals because of undesirable trading conditions with Malta, the Kinematograph Renters Society in London has decided against further distribution there until the situation is clarified. Also banned is further trading with Cecil Cattermoul, British representative for various foreign theatre circuits, who allegedly is responsible for the conditions at Malta and for similar difficulties at Gibraltar.

Slesin Leaves for Paris As Aide to Hummel

Beno Slesin, who was district manager for Warner Bros. in eastern and southern Europe before the war, left New York last week for Paris, where he will make his future headquarters as assistant to Joseph S. Hummel, vice-president of Warner International Corporation in charge of Continental Europe and adjacent territory.

Columbia To Release BMI Film in U. S. May 18

"A Harbor Goes to France," a British Ministry of Information film, is scheduled for release in the United States May 18 by Columbia Pictures. The two-reel film, running 14 minutes, shows how a harbor was built in sections, then towed across a sea and set up on an enemy shore during battle.

Republic Appoints Kirk

The appointment of Thomas Burton Kirk, as manager of Republic's Memphis branch, has been announced by N. J. Colquhoun, southwestern district sales manager.

Frank Buys Runnemede House

The Runnemede theatre, Runnemede, N. J., has been taken over by Sam Frank, circuit owner in southern New Jersey.

SCREEN GOES TO FRISCO ON JOB FOR WORLD PEACE

Industry Collaborates with State Department on Selected Film Programs

From San Francisco

That Yankee Doodle, very dandy, the movies, came to town this week on errands of state, with the feather of new world-around recognition in his hat. After working so valiantly and so long in the causes of war the motion picture has come to the United Nations Conference for the peace-that-is-to-be.

Under auspices, gingerly, not quite officially avowed as official, the Department of State and the American motion picture industry are in collaboration in behalf of the world screen in the world cause of the Allies. They are serving the most cosmopolitan audience that storied San Francisco has seen in all its days, from the landing of Col. Juan Bautista de Anza to that Gold Rush of '49, or since.

It is an audience of all nations, except the foes.

The solemn hall of conference at the Opera House is listening to many tongues and as many interpretations. The motion picture, international art and medium, is speaking for itself, with the fluency of the camera.

Exhibition Takes Over With Two Theatres

While half a hundred newsreel men speed on the errands of recording for the screens of the world the personalities and affairs of the Conference, as a function of production, here Exhibition takes over.

Motion picture affairs of the conference center at:

THE ALCAZAR, Fox West Coast theatre, devoted for the period to the showing of entertainment pictures, including those of the nations in the Conference, and a sprinkling of documentaries.

THE CONFERENCE THEATRE, a parlour at the Hotel St. Francis, equipped for sixteen millimeter presentation, where official documentary films of the Governments are being presented, with somewhat more official stamp.

The Alcazar is a 1,400 seat house, in busy Geary street and its theatre row. It rose, rebuilt in 1908 from the ashes of the '06 Fire, as a stage house playing stock under the owner management of Fred Belasco, brother of the great David, until his death five years ago. Then Fox West Coast took over, running pictures until a year ago when the policy changed to high priced vaudeville. Its facade is in white marble elegance with four dignified columns. The lobby is appropriately big and impressive for the current function. For the conference days it has been renamed "The United Nations."

The opening bill for Wednesday night was announced as including "The Silver Fleet," a Powell-Pressburger (J. Arthur Rank) production, a committee gesture at hands-across-the-sea.

Up at the St. Francis, on historic and landscaped Union Square, the guests on their way to the Conference Theatre showings passed through a lobby of 1910 grandeurs and by the way of the famed Orchid Bar, bedecked with glowing, growing cattelyas. There in shops that out-rival the *la la* and *frou frou* of the Rue de la Paix at its best, the bomber-bourne ladies of the Conference delegates from the far lands filled their eyes with splendors of bijoutrie, and in the Mural Room rubbed elbows with the socially elect of California and the grand dame city of San Francisco.

Playing San Francisco This Week

GOLDEN GATE—"Pan-Americana"
ST. FRANCIS—"Practically Yours"
WARFIELD — "Molly and Me" and "Royal Scandal"
FOX—"God Is My Co-Pilot"
PARAMOUNT—"Roughly Speaking"
ORPHEUM—"Counter-Attack"
UNITED ARTISTS—"Brewster's Millions"

Few or none of these interested in the motion picture manifestations of the week in San Francisco were aware that they were in this fifty-first anniversary month of the films in the city where Distribution was born. It was in the summer of 1902, when Harry Miles, back from Alaska, had the golden thought of buying film and renting it to exhibitors, who previously bought prints outright and wondered what to do with them next. David Grauman, father of Sid, had paid $100 a reel for film, and was glad to rent for $50 a week. So were Peter Biagaciluppi and Tony Lubelski, and there was a profit for that film exchange, started in a boarding house at 116 Church street. The cinema at the Conference of 1945 has come a long way since then, in San Franciso. The peep-show and nickelodeon have come to world estate.

State Department and Industry Cooperate

Motion picture affairs of the Conference showings, including selection of programs, are under the collaborative and unobtrusive guidance of the Department of State and a motion picture industry committee. The committee is headed by Howard Dietz, of Loew's, Inc., Claude F. Lee of Paramount, official representative of the industry, Claude Collins, in charge of newsreel coverage relations and the special newsreel for the Alcazar showings, Glendon Allvine, executive secretary of the Motion Picture Industry's Public Information Committee in New York, and Fay Reeder, chairman of the operating committee for the United Nations Theatre, the Alcazar.

Although motion pictures are not expected to be a direct issue at the Conference, the United States Government is committed to the establishment of freedom of speech, radio, press and screen, and is expected to work for worldwide agreement covering these media.

There is hope that out of the Conference will come some approach to the elimination of national discriminatory barriers against the interchange of films throughout the world; that there will be no renewal of the political and economic restrictions that hampered trade before the outbreak of the war, and that the elimination of restrictions on monetary exchange proposed by the Bretton Woods Conference will prevail without substantial change.

At the same time, the industry leaders realize that foreign regulations against American films are not always a matter of economics. They know that foreign governments recognize the power of the screen to convey ideas and to publicize the American way of life and of doing business. The hope is expressed that some sort of accord may prevent undue interference with worldwide distribution after the war is over.

But there is no indication of this awareness in the method of presenting American motion pictures to this world audience.

The programs are diversified and are being selected with a view to presenting a cross-section of American thought and life. Weeded out are the controversial subjects, those with emphatic flag waving, and those likely to offend any particular nationality.

Many Feature Selections Already Announced

Selections for showing include "Going My Way," Paramount; "Gaslight," MGM; "The Silver Fleet," a British production released by PRC; "Harvest," French Film Center; "The Baker's Wife," French production; a Spanish version of "The Song of Bernadette," 20th-Century-Fox; "Wilson," 20th Century-Fox, and "Blood on the Sun," Cagney-United Artists.

At the Conference Theatre in the St. Francis any of the delegates may arrange for the showing of their pictures. Here, a large selection of pictures relating to the war effort, or historically or otherwise pertinent to the purposes of the Conference has been provided by the State Department division of public liaison under the direction of Archibald MacLeish, and the Office of War Information has sent out a number of Army and Navy pictures, and some of the better information subjects made by the industry.

The newsreel coverage represents perhaps the most complete ever accorded any event. The five newsreel companies, the OWI, the Army, the Navy, and other Government agencies are filming the story of the Conference. The newsreel companies assigned a total of 35 men to cover, all of whom were accredited by the State Department.

All Newsreels Assign Staffs to Cover

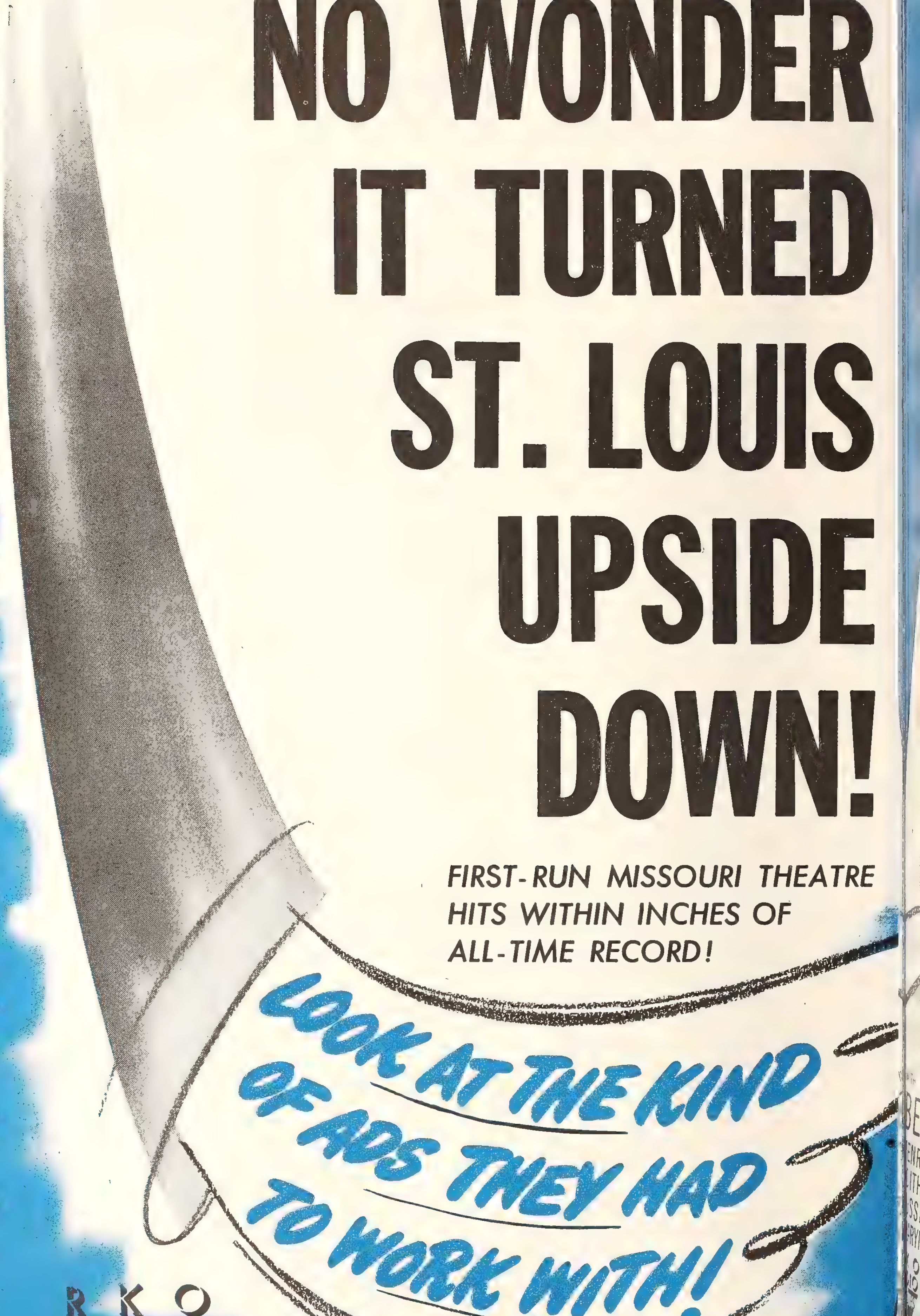
Present are the following from the home offices of the newsreels in New York:

Twentieth Century-Fox: Charles E. Lehman, Irby Koverman, Eric Mayell, Chalmer Sinkey, Al Berk, Fernando Delgado, Eduardo Fernandez, Jim Foreman, Paul Heise, and Anthony Muto from Washington; Paramount: E. P. Genock, Cyril Brown, Joseph Rucker, Lou Hutt, Fred Felbinger, Albert Mingalore, Ray Paulfen, George Westbrook, Wayman Robertson and Clifton Skinner; MGM: Joe Hubbell, Sanford Greenwald, Carl Bjerre, Charles Mack, George Jordan and Roy Kluver; Universal; John McHenry, Joseph Johnson, Earl Nelson, James Lyons and Willard Starr; Pathe: Frank Vail, Willard Van de Veer, Anthony Caputo and Ralph Saunders.

KEEP SELLING BONDS!

NO WONDER IT TURNED ST. LOUIS UPSIDE DOWN!

FIRST-RUN MISSOURI THEATRE HITS WITHIN INCHES OF ALL-TIME RECORD!


LOOK AT THE KIND OF ADS THEY HAD TO WORK WITH!

**'DESERVES SPECIAL
TTENTION FOR BIG
OX-OFFICE!"**
—Film Dail

**'A REAL EXPLOITA-
ION NATURAL!"**
—Showmen's Trade Revie

**'SHOULD DO STRONG
IZ!"** *—Variety*

**'FANS WILL GO FOR
HIS!"** *—The Exhibitor*

**'FAR SUPERIOR TO
ENERAL RUN!"**
—Motion Picture Daily

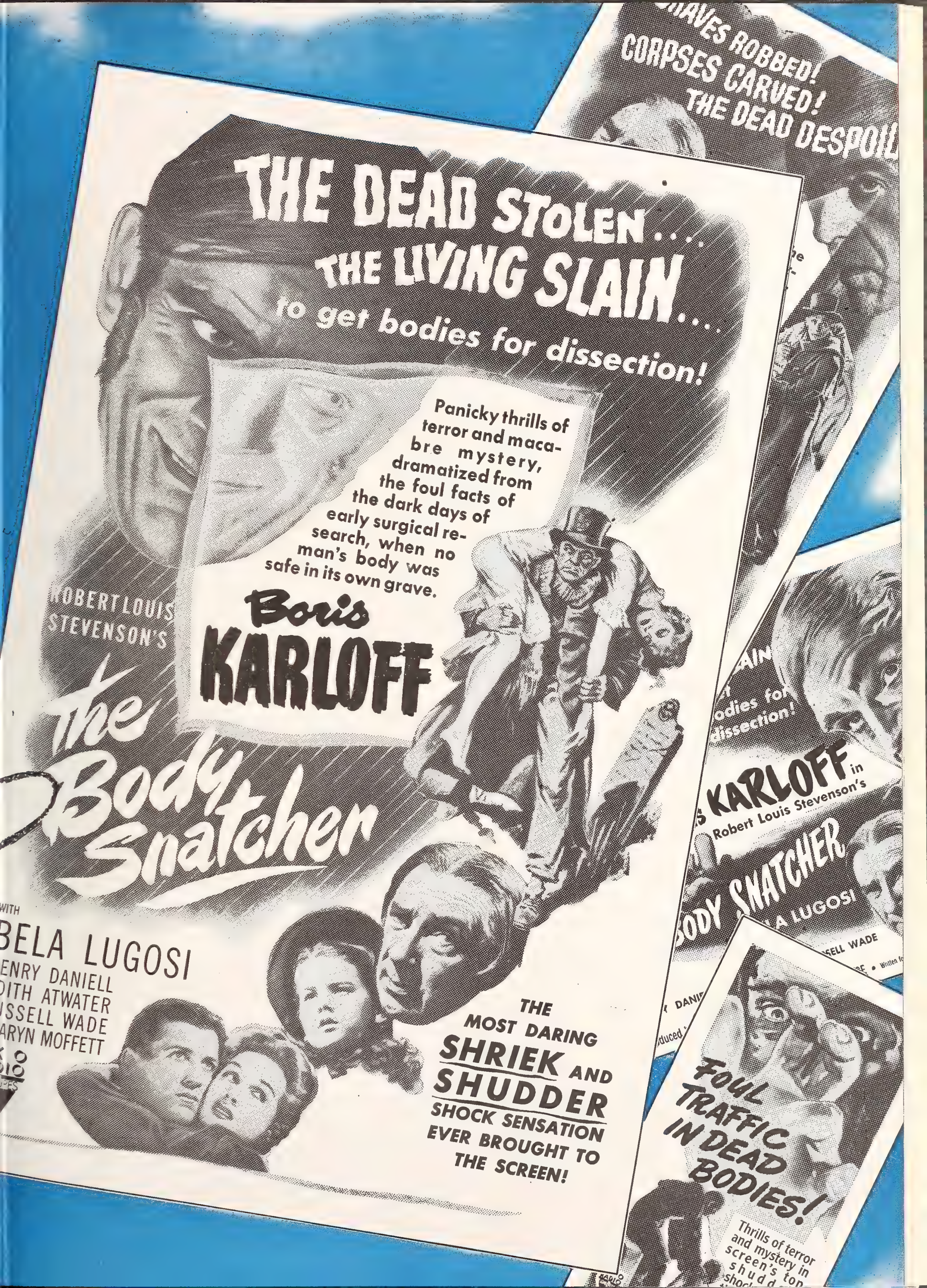
**'SHOULD ATTRACT
ORROR FANS IN
ROVES!"** *—Boxoffice*

**'TOPS IN HORROR
ILMS!"**
—The Independent

'IT WILL CLEAN UP!"
—Film Bulletin

**'AN UNQUALIFIED
ULU!"**
—Hollywood Reporter

R K O
RADIO
PICTURES



THE DEAD STOLEN....
THE LIVING SLAIN....
to get bodies for dissection!

Panicky thrills of terror and macabre mystery, dramatized from the foul facts of the dark days of early surgical research, when no man's body was safe in its own grave.

Boris
KARLOFF

ROBERT LOUIS
STEVENSON'S

The Body Snatcher

WITH
BELA LUGOSI
ENRY DANIELL
DITH ATWATER
USSELL WADE
ARYN MOFFETT

THE MOST DARING **SHRIEK** AND **SHUDDER** SHOCK SENSATION EVER BROUGHT TO THE SCREEN!

AVES ROBBED!
CORPSES CARVED!
THE DEAD DESPOIL

AIN
odies fo
dissection!

S KARLOFF in
Robert Louis Stevenson's
ODY SNATCHER
A LUGOSI
SELL WADE
DANI
duced

FOUL TRAFFIC IN DEAD BODIES!

Thrills of terror and mystery in screen's ton
shud

BRITISH INDUSTRY IGNORES TELEVISION

Film Interests Give Little Attention to Medium, but Government Is Ready

by PETER BURNUP
in London

A condition of inertia appears currently to characterize the attitude of motion picture interests this side—whether British or American—in regard to television. It's a surprising circumstance.

The Hankey Committee—appointed by the Government "to prepare plans for the reinstatement and development of television after the war"—issued its report early in March, advocating therein that "there should be no avoidable delay in restarting a television service." It is also significant that the local radio trade is engaged in an extremely intensive and insidious lobbying and advertising campaign. Despite these facts, only casual, sporadic, discussion of the matter is to be heard in film circles. Patient canvass reveals that none of the industry's organizations proposes placing television on its immediate agenda.

Maybe that attitude of don't-let's-be-in-too-much-of-a-hurry is conditioned by the Hankey investigators' opinion that the cleaning-up of the British Broadcasting Company plant at Alexandra Palace, pre-war television transmission centre, would take from nine months to a year from the end of the European war; and that no public announcement of the Government's intentions has yet been made.

May Give Word Any Time

It is hoped by some industry observers that Britain's cinema industry won't find itself caught once more on the wrong foot in consequence. For the inside slant is that Government, any time now, may give the word.

For one thing, no responsible engineer acquainted with the facts believes that the Alexandra Palace reconditioning will occupy anything like nine months. On the day of the Hankey report's publication, for example, C. O. Stanley, chairman of the Radio Industry Council's television committee, described the suggested time-lag to us as "absurd."

Said Mr. Stanley: "I believe the place could be ready, technically, in a few weeks. And if there were not enough artists they could send out films."

Said Alfred Clark to us only recently—Mr. Clark is the newly appointed president of the Radio Industry Council—"We are having very happy talks with the Board of Trade; we hope to have our new pattern television receivers on the market in well under those nine months."

Was Done in Nine Days Once

Also, there is the fact of that "close-circuit" transmission carried out at Alexandra Palace for the benefit of visiting delegates to the Empire's Broadcasting Conference as long ago as February. It then took D. H. Munro—he is slated to take charge of the B.B.C.'s video service so soon as it resumes—not nine months to dust the cobwebs off his plant but as many days.

Imminence of the resumption of at least a tentative service is apparent. Mr. Munro is in daily attendance at Broadcasting House; walks abroad with a portentous portfolio of plans; has an elaborate index of the whereabouts in various specialized branches of the armed forces of all his pre-war experts; presumably could obtain their release at a moment's notice.

Also, there is the whole tenor, expressed in the discreet idiom of Whitehall though it be, of that Hankey report.

Boldly, the report maintains that Britain's "was the only regular broadcast television service anywhere in the world" before the war; insists that no effort be spared "if this country is to hold a leading position in the television field."

To Restore Export Trade

But, more than all that, is the Government's repeatedly expressed determination—it motivates all Britain's official policy nowadays—to restore as far as may be the country's export trade sacrificed in the exigencies of the war.

Says the report in this regard:

"There are obvious advantages in the development of an export trade (in television) apart from its direct financial return. It would stimulate the export of sound broadcasting apparatus and would demonstrate the technical ability in British manufacture which in cognate fields (radiolocation, etc.) has been of such vital importance during the war and which before the war put the United Kingdom in a leading position in the art of television."

Bluntly, it is suggested and in spite of anything motion picture men may believe, it's a sure bet that there will be an early, all-out, Governmentally-blessed effort to make Britons "television-conscious."

The Hankey inquisitors recommend that at the outset the pre-war 405-line scanning system be utilized, but that vigorous research work be pressed at once which will lead to definition of 1,000-line quality and to colour and stereoscopic effects. That "vigorous research work," it is known, is now at a high level in laboratories belonging to the manufacturers of radio components; discussions also are under way which may well lead to a national pooling of television patents.

No Joint Effort Planned

But there's no indication to date of an acknowledgement even of the plainly expressed Hankey suggestion that film men should get together with the B.B.C. on the matter of theatre-screened television.

It's a pity motion picture people, at least, aren't permitted a look at a document, filed in the archives of Britain's State Papers and copies of which still bring wry smiles to Whitehall's higher-ups. It's a secret history of television's whole career, prepared at the instance of the Cabinet Secretariat and circulated among Winston Churchill's colleagues to their great enlightenment and not to say diversion.

Mr. Churchill, in all war's preoccupations, demanded to know television's background and what it all added up to in the post-war setup. The upshot was as sprightly-written a piece of history—it's composed under the strange pseudonym of "Ivan Vinogradoff"; just another example of that inveterate British civil service diffidence—as ever we've studied. What is more, it tells of things that the curious British public would give its ears to learn; documented accounts, for example, of the secret efforts made to boost certain share-prices on London's Stock Exchange when the B.B.C. was known to be anxious to abandon its Baird transmitting system in favor of Marconi-E.M.I. and of slightly unseemly wrangles and endeavors which attended the first televised broadcasts in Ostrer-controlled cinemas. The chastely, slyly devised piece reveals not only a complete acquaintance with its subject, but embraces remarkable prophesies of television's future.

There's one who is closely watching the march of events, J. Arthur Rank. He is chairman of Cinema-Television, Ltd.; has interests in other companies directly concerned with the medium.

Australia Sees Television No Early Competitor

by LIN ENDEAN
in Sydney

Accelerated by the close attention accorded television by the overseas industry, there is considerable discussion going forward locally. Straws in the wind are extensive editorial coverage by local industry journals as to the possible effect on motion picture routine, and the fact that the Motion Picture Distributors Association recently entertained Sir Ernest Fisk, associate of Marconi and a world authority, who leaves Australia to become managing director of the powerful Electrical and Musical Industries of London.

Sir Ernest confirmed that television in the home was a complete practicability today. For example, television pictures could be transmitted from England across the Channel to France, and from there, by relay stations, the Continents of Europe, Africa and Asia could be covered. Again, across the Behring Straits, images and sound could be televised throughout the United States, Canada and Central and South America.

Not Yet Serious Threat

To compete with motion pictures, Sir Ernest said, television programs would have to provide at least comparable entertainment for the public—and it was only then that television could be considered a serious competitor of the motion picture. He stressed that the motion picture could be shown many times before it exhausted its audience and boxoffice potentialities, whereas a televised program would be limited to a single presentation and could hardly be repeated evening after evening for the same audience.

Politically and economically he believed that many problems would have to be overcome before television became a vital rival of motion picture exhibitors.

Stuart F. Doyle, formerly internationally known in motion pictures as head of the major Australian circuit, Union Theatres, and now a power in radio and heavy industry, also forecasts strong competition for theatres.

Norman Rydge, managing director of Greater Union Theatres, leading nationwide circuit, after a five-month study of America's entertainment, believes that television offers no danger to the motion picture. "It will entertain certainly," he said, "but not beyond the ordinary radio field."

Fuller Circuit Sold

One of the biggest deals in the history of local show business is the acquisition by Robert J. Kerridge of the Fuller theatre interests in New Zealand. Mr. Kerridge has been a dominant personality in New Zealand theatre operation for many years, and with this purchase becomes the holder of one of the strongest circuits in Australasia. His control, as a result of negotiations, embraces 130 theatres. Sir Benjamin Fuller, pioneer with vaudeville, legitimate stage and grand opera, in both Australia and New Zealand, within recent years has branched out in the Australian scene of film exhibition, and his circuit now is a major key centre first release group.

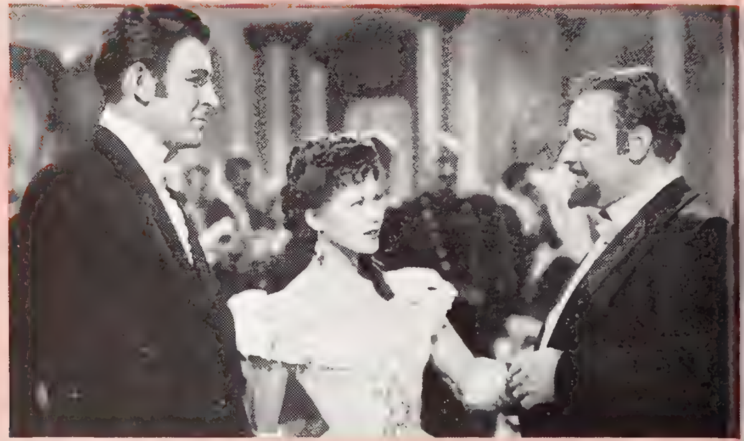
Everything

in
"SALOME,
Where She
Danced"

THAT SPELLS B-O-X-O-F-F-I-C-E →

WALTER WANGER'S TECHNICOLOR PRODUCTION

Yvonne DeCarlo and David Bruce in one of the many romantic moments.



Rod Cameron and Walter Slezak vie for the attention of Yvonne DeCarlo, who has just been presented to San Francisco society.

The pursued outlaw, David Bruce, ready to shoot his way to freedom, races across the Western plains.

"A new eyeful" says Walter Winchell

SALOME, Where She Danced

One of the seven veils.

Yvonne DeCarlo does the Salome dance for the wildest, toughest audience ever assembled.

Bruce and Albert Dekker clash wills and swords for love of DeCarlo.

YES, "SALOME, WHERE SHE DANCED" HAS EVERYTHING . . . everything that adds up to a box-office smash hit. An unusual, romantic story spiked with adventure, suspense and hard-hitting action; an unusual star, chosen for her great beauty and talent; a fine supporting cast—all expertly assembled in a production of outstanding quality.

In other words, Walter Wanger's Technicolor production, "Salome, Where She Danced" is true to the Universal formula, combining the best elements of motion picture entertainment for the greatest pleasure of the greatest number of movie-goers.

WALTER WANGER *presents*

SALOME, Where She Danced

in TECHNICOLOR

with

YVONNE DeCARLO

ROD CAMERON • DAVID BRUCE • WALTER SLEZAK
ALBERT DEKKER • Marjorie Rambeau • J. Edward Bromberg

Screenplay by Laurence Stallings • From an original story by Michael J. Phillips
Directed by CHARLES LAMONT • Associate Producer, ALEXANDER GOLITZEN • Produced by WALTER WANGER

UNIVERSAL PICTURES

THE *HOLLYWOOD SCENE*

COMPLETED

MONOGRAM
Main Street Girl
ARAMOUNT
People Are Funny (Pine-Thomas)
PRC
Congo Pongo
Dangerous Intruder
REPUBLIC
Bandits of the Badlands

STARTED

COLUMBIA
Gay Senorita
MONOGRAM
Cowboy Serenade
PARAMOUNT
Stork Club
PRC
Arson Squad
REPUBLIC
California Gold Rush
20TH CENTURY-FOX
Kitten on the Keys
UNIVERSAL
Uncle Harry

SHOOTING

COLUMBIA
Rusty
Outlaws of the Rockies
Bandit of Sherwood Forest
MGM
Abbott and Costello in Hollywood
They Were Expendable
For Better, for Worse
Early to Wed
Yolanda and the Thief
Harvey Girls
PARAMOUNT
Blue Dahlia
Our Hearts Were Growing Up
REPUBLIC
The Web
RKO RADIO
Radio Stars on Parade
Tomorrow Is Forever (International)
Bells of St. Mary's (Rainbow Productions)
20TH CENTURY-FOX
Dragonwyck
Dolly Sisters
UNITED ARTISTS
Young Widow (Stromberg)
Duel in the Sun (Vanguard)
UNIVERSAL
Hear That Trumpet Talk
Lady on a Train
WARNERS
Danger Signal
Janie Gets Married
Time, the Place and the Girl
Stolen Life

Start Three Musical Films; 32 Features in Work

Hollywood Bureau

For the first time since the strike started, production activity showed an increase last week. Five features were completed, and seven were started, bringing the shooting index up to 32, as compared with 30 the preceding week.

Musicals predominated among the films started. Twentieth Century-Fox launched "Kitten on the Keys," in Technicolor, with a cast including Maureen O'Hara, Dick Haymes, Harry James and his Music Makers, Reginald Gardiner, Stanley Prager and B. S. Pully. Gregory Ratoff is the director; George Jessel the producer.

At Paramount, producer B. G. De Sylva brought "The Stork Club" before the cameras. Noel Madison is directing the feature, whose cast is headed by Betty Hutton, Barry Fitzgerald, Andy Russell and Robert Benchley.

"Gay Senorita" Columbia's Entry on Musical List

The third musical on the week's list is Coumbia's "The Gay Senorita." Los Angeles' famed Olvera Street is the background of the picture. Jay Gorney produces; Arthur Dreifuss directs. The cast includes Jinx Falkenburg, Jim Bannon and Steve Cochran.

Melodrama is represented by "Uncle Harry," Joan Harrison production for Universal. Robert Siodmak directs a cast headed by George Sanders, Geraldine Fitzgerald, Ella Raines, Moyna McGill and Sarah Allgood in the film version of the stage play.

Two westerns went before the cameras: "Cowboy Serenade" at Monogram, and "California Gold Rush" at Republic. The first features Jimmy Wakely, with John James, Lee "Lasses" White and Nancy Brinckman. Oliver Drake will be associate producer and director. The other is one of Republic's "Red Ryder" series, with Wild Bill Elliott, Alice Fleming and Bobby Blake. R. G. Springsteen is the director; Sidney Picker associate producer.

PRC started on "Arson Squad," starring Frank Albertson and Robert Armstrong, with Grace Gillern in the feminine lead. It's an Alexander-Stern production, which Lew Landers is directing.

▽

MGM has acquired the screen rights to I. V. Morris' novel, "Liberty Street," and Pandro Berman has been assigned to produce it. . . . Fred MacMurray has been selected for the title role in "American Guerrilla in the Philippines," now in preparation at Twentieth Century-Fox. . . . Martha Sleeper, absent from the screen for nearly nine years, will return in a featured role in "The Bells of St. Mary's," initial Rainbow Production, which RKO Radio will release.

Garnett To Direct Film From Cain's Novel

Tay Garnett has been assigned to direct "The Postman Always Rings Twice," MGM's screen version of the James Cain novel. . . . Warners has purchased "Cry Wolf," a psychological mystery by Marjorie Carleton. Barbara Stanwyck will be starred in the film. . . . Lucien Hubbard has signed a pact with Universal, under the terms of which he will write and produce two pictures yearly for that studio.

Akim Tamiroff has been selected for a featured role, that of a gangster who collects first editions, in Leslie Fenton's production, "Pardon My Past," which Columbia will release. . . . Virginia Welles, who will make her screen debut in Sol Siegel's production, "Kiss and Tell," has been cast for an important part in "To Each His Own," which Charles Brackett is scheduled to produce for Paramount. . . . Robert Paige, actor, and producer-director Roy William Neill have had their Universal contracts extended.

James Warren, who scored in "A Guy Named Joe," has been signed to a long term contract by RKO and assigned a top role in "Ding Dong Williams," in which Anne Jeffreys has a featured role. . . . Joan Lorring has had her Warner contract extended. . . . Samuel Goldwyn has engaged Herman McLeod to direct and Eve Arden as the feminine lead for "The Kid from Brooklyn," next starring vehicle for Danny Kaye. . . . Jose Polido, Mexican singing star, has been signed to a long term contract by Republic.

Zinn General Manager Of Nero Productions

Seymour Nebenzal has signed John Zinn as general manager of Nero Productions. . . . Thomas Lowdin and Lane Chandler have been added to the cast of the International picture, "Tomorrow Is Forever," which Irving Pichel is directing. . . . Ludwig Donath has been signed to a long term contract by Columbia.

Alex Gottlieb has been assigned to produce Warners' version of the Broadway play, "The Wallflower." . . . Rags Ragland will have a featured role in "Abbott and Costello in Hollywood," now before cameras at MGM. . . . Columbia has acquired the screen rights to "Millie's Daughter," a novel by Donald Henderson Clark.

Jack Grant will be associate producer on "End of Night," mystery melodrama soon to go into production at PRC. . . . Jane Russell will be starred in Hunt Stromberg's "Young Widow," replacing Ida Lupino, previously announced for the role.

"Stallion Road," Stephen Longstreet's novel with a Montana background, has been purchased by Warner Brothers and assigned to Alex Gottlieb for filming. . . . Yvonne DeCarlo will be co-starred with Rod Cameron in "Frontier Gal," which Michael Fessier and Ernest Pagano are preparing for Universal. . . . David Loew and Albert Lewin have signed Gordon Wiles as associate producer on "Bel Ami," which they will make from the Guy de Maupassant novel.

Adele Mara has had her Republic contract renewed. She will be starred in that studio's forthcoming picture, "Canteen Hostess." . . . 10-year-old Casey Johnson, who scored in "One Foot in Heaven" some years ago, will return to the screen in the Pine-Thomas comedy, "People Are Funny," which Paramount will release. . . . Robert Paige will co-star with Susanna Foster and Charles Coburn in Universal's "Shady Lady."

Next "Boston Blackie" Film Scheduled at Columbia

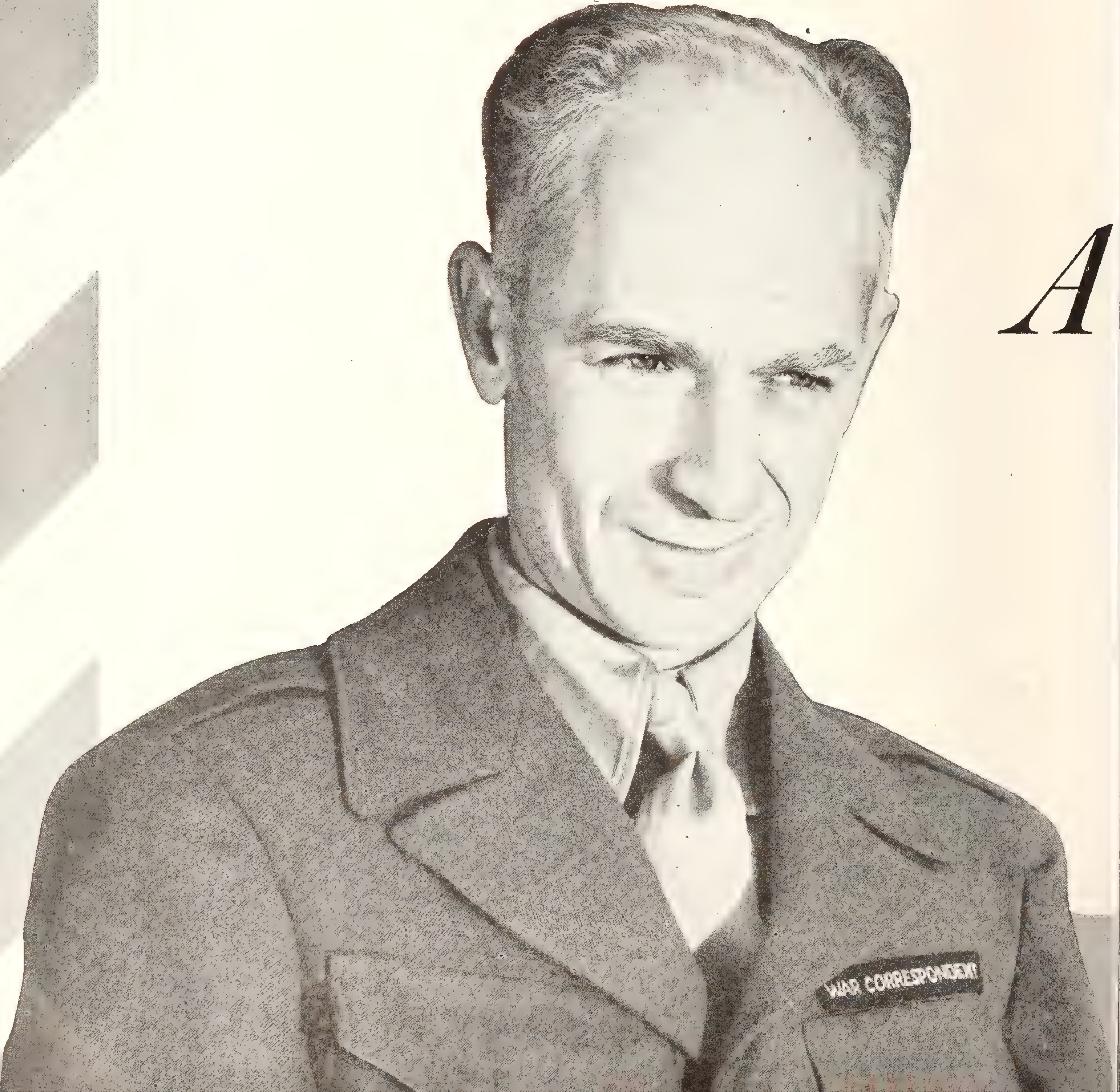
The next in Columbia's "Boston Blackie" series will be "The Stroke of Twelve," now being prepared by Martin Field. . . . James Millican and Albert Ruiz have been added to the cast of "The Blue Dahlia," currently in work at Paramount.

Columbia has exercised its option on the services of Anita Louise. . . . Johnny Johnston, singer, has been signed to a term contract by MGM, and assigned one of the leading roles in "You Are Beautiful," forthcoming musical which Joseph Pasternak will produce. . . . Cal Shrum has been signed by Republic for a featured role in "Dakota," which will star John Wayne.

Maureen O'Hara will be starred in RKO's film version of the Kaufman and Hart play, "The Fabulous Invalid." . . . Jean Negulesco has been assigned to direct "Humoresque," which the Warner studio will make from Fannie Hurst's novel. Jerry Wald is scheduled to produce. . . . Harold Kress will direct "Purity Squad," next in MGM's "Crime Does Not Pay" series of short subjects.

Goetz Heads Welfare Fund

William Goetz, president of International Pictures, has been appointed chairman of the motion picture division of the "Year of Liberation" campaign of the United Jewish Welfare Fund, in Hollywood.


WAR CORRESPONDENT

A

TRIBUTE...

LESTER COWAN PRODUCTIONS • UNITED ARTISTS CORPORATION

Divorce Measure Killed; Florida Asks Sales Tax

Introduction of a one-cent-per-ticket tax, death of a divorcement measure, a delay in the revamping of state laws and the enactment of more stringent child labor laws highlighted legislative developments in the various states during the past fortnight.

The Minnesota legislature adjourned April 18 without acting on a bill proposing divorcement of theatres from distributor control. It died in committees in the House and Senate.

In the same state, a proposal by a group of mayors for municipal power to tax theatre admissions was never introduced in the legislature.

A bill was introduced in the Florida legislature to create a department of veterans' affairs and impose a tax of one cent on each amusement ticket to finance the department. The levy would be imposed on theatre tickets and other entertainment. The flat figure of one cent would make the tax range upward to 10 per cent.

Defer Ohio Changes

In Ohio, where theatres are paying three per cent on gross receipts on admissions over nine cents, the Senate Finance Committee decided against recommending passage of measures designed to increase the impost. The feeling that any change of the setup might result in repeal and the substitution of a state income or general sales tax was said to be the main reason for decision to maintain the status quo.

Motion picture corporations and other companies with main offices in New York, and who also operate in other states, expect a more efficient and simpler procedure in computing their various state taxes as a result of a meeting of tax officials from five states and the City of New York with Rollin Browne, president of the New York State Tax Commission. At least six months each year will be devoted to field audit work by a staff of examiners to be recruited from each of the cooperating tax jurisdictions.

Word from members of the industry's advisory committee to the New York State Labor Department on the drafting of a new building code for theatres outside of New York City indicated that the language of the existing code would be retained as it applied to present structures. The study next probably will deal with booth requirements.

Governor Dewey of New York signed the Coudert-Brook bill limiting total daily and weekly working hours for school children between the ages of 14 and 17. To become effective January 1, 1946, the law prohibits the employment of children under 16 for more than three hours during a school day, or more than 23 hours weekly while school is in session. A six-day working week, with no more than eight hours daily, is maximum at any season. Representatives of labor unions, the League of New York Theatres and the Profesional Children's School met Monday in New York to discuss the drafting of a uniform state law for the protection of child actors.

Enforce Anti-Discrimination

Mechanics for the enforcement of New York's anti-discrimination employment law are being set up by Governor Dewey. He signed the Mahoney Bill empowering the Attorney General, on request of the State Industrial Commisioner or the Discrimination Commision which will be appointed, to take any civil action he believes necessary to enforce the Ives-Quinn bill. Attorney General Nathan Goldstein declared he would "be ever mindful of the purposes, principles and objectives" of the anti-discrimination law. "Wisdom in enforcement is often more important than the resulting penalty," he said.

The unicameral legislature of Nebraska April 17 repealed the music copyright collection restrictions imposed in 1937. Designed to license and tax the American Society of Composers, Authors and Publishers, the law was the last one on the state statute books aimed at ASCAP activity. Many music users, primarily hotels and radio stations, asked for the repeal on the ground that they needed a central agency for the control of music license collections; that restrictions tended to breed litigation.

A bill requiring circuses to post proof of public liability insurance with the State Insurance Department before they can play engagements in Connecticut was proposed to the Public Health and Safety Committee of the legislature in Hartford. Circuses also would be required to apply for local permits from municipalities at least 20 days before they are scheduled to begin performances. Local fire marshals are required to inspect the premises and equipment.

Theatres and piers in Atlantic City will be affected by the luxury sales tax on purchases of more than 12 cents which has been imposed to help pay for last year's hurricane damage. The New Jersey legislature adopted the enabling measure permitting the city to levy the tax of not more than five per cent for this purpose.

The Internal Revenue Department in Washington ruled that the income tax imposed by Philadelphia upon salaries and wages and net profits of unincorporated business is not deductible in computing adjusted gross income for Federal tax purposes.

Two Bills Provide For Film Library

Establishment of a national film library has been proposed in two bills now before Congress. The bills were submitted by Representative Daniel K. Hoch, Pennsylvania, and Representative Fritz G. Lanham, Texas.

The Hoch measure calls for the construction of a permanent repository for films of scientific, historic and other values, and for Government-owned pictures. A director, appointed by the President, at $10,000 a year, would head the library, which also would catalogue and service all Government pictures it handles, and also would lend pictures to approved groups.

The Lanham bill was introduced at the request of Major General Philip B. Fleming, Federal Works Administrator. It is a request for authorization to build the library; it does not specify administration. It is said to have been the result of conferences between the National Archivist and the Librarian of Congress, at the request of the late President Roosevelt, and is understood to have had the approval of the latter and the Bureau of the Budget. It sets a total cost of $2,800,000, including all administration.

Independent House to Open May 1 in New Orleans

The Fox, a new locally-owned independent suburban theatre, is scheduled to open in New Orleans, May 1. The estimated cost of the new house was $105,000. It is located in the heart of one of the largest war housing developments in that area and near shipbuilding and aircraft centers. In that area, W. L. Mosley has opened the Ritz, a new 600-seat theatre in Hammond, La. Mr. Mosley also operates theatres in Bogalusa, La., and Picayune, Miss. Don George is remodeling the Venus theatre in Shreveport, La. The house will soon be opened as the Lake.

Keighley and Bischoff Form Producing Unit

William Keighley, director, and Samuel Bischoff, producer, last week in Hollywood announced the formation of an independent production company. Mr. Keighley is an Army veteran, and was formerly associated in the production of several Warner films, while Mr. Bischoff recently resigned as a Columbia producer.

Howard Buys Out Stockholders

Arthur K. Howard, president of the Affiliated Theatres Corporation, a booking and buying organization in Boston, has bought out the stockholders. New contracts are being completed with the same theatre operators who held the stock. The organization has been changed from a cooperative to a regular Massachusetts corporation.

Riskin Resigns as Chief of Picture Bureau of OWI

Robert Riskin resigned Monday as chief of th motion picture bureau of the Overseas Branch c the Office of War Information, after three year and will leave May 1. However, he will continue as a consultant to the bureau on all motio picture matters. Louis Lober, assistant to M Riskin, will remain acting as chief in his plac according to the OWI announcement.

The project advocated by Mr. Riskin on hi recent visit to Hollywood, a continuance of th OWI type of documentary film operation, will b pursued by him, he said in a New York intervie Tuesday.

He said he was conferring with top industr executives, and that he had resigned from Goverr ment service lest industry officials feel the proje has Governmental support. He stressed that th support would be from the industry, privatel The film industry should imperatively develo spontaneously, a program to fill the gap whic will be left by dissolution of the Office of War Ir formation six months after the war, he feels.

The program, as Mr. Riskin conceives it, shoul comprise a non-profit company, the initial financin of which might be $500,000 the first year, and ac ditional funds for which might be obtained fro foundations interested in cultural and education films.

Several small groups in the film industry ar ready to back the program, Mr. Riskin said; bu he believes it should proceed with the whole industry behind it.

He added he would begin independent productio for the entertainment screen this autumn.

Mr. Riskin is a writer of many screen hit among them "It Happened One Night," "M Deeds Goes to Town," and "Lost Horizon." H has been an associate and co-producer. His last, a co-producer, was "Meet John Doe," for Warner

Mr. Riskin joined the OWI in 1942 to orgar ize the film bureau, which became an informa tional and psychological warfare agency.

Arbitration Complaints Are Filed in Boston

In the Boston arbitration tribunal, John Usto operating the Lake theatre, Monponset, Mass., h filed a clearance complaint against Paramour Loew's and RKO. The Lake is subject to days' clearance after Plymouth and Brockto Mass., on Loew product; one day after Whitma on Paramount pictures, and as available on RK The complainant charges the clearances are ur reasonable and asks reduction in all cases seven days after Plymouth.

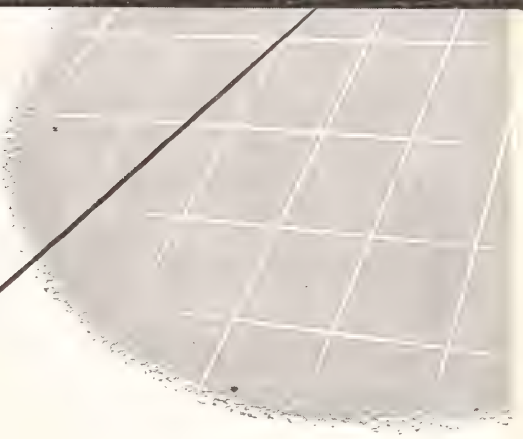
Mr. Uston, operator of the Eastern theatr North Easton, Mass., also has filed a clearan complaint against Loew's, Paramount and Twer tieth Century-Fox, asking reduction to 14 days the 30-day clearance after Brockton.

The Atlantic Amusement Company, operatir the Empire theatre, Fall River, Mass., has file a some run complaint in the same tribunal again RKO. The complainant charges that the defendar which has exclusive rights to "It's a Pleasure has refused to license this film to the Empire some run upon terms and conditions not calc lated to defeat Section VI of the Consent Decre

In the New Orleans tribunal, a notice of a peal has been filed by Twentieth Century-Fo RKO, Paramount and Warner Bros. from a award giving Benton Roy, operating the Roy th atre, Mansura, La., pictures on the same tern prevailing in August, 1942.

Allied Caravan Meets

Details of the industry information service fu nished by the Allied States Association Carava committee were discussed at a three-day mee ing which ended last Friday at the Blacksto Hotel, Chicago. Sidney Samuelson, chairma presided. Those who attended included Abra F. Myers, Allied general counsel; W. L. Ain worth, Fond du Lac, Wis.; H. A. Cole, Dalla and Martin G. Smith of Toledo, Allied presider



To Date

586

engagements...

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phenomenal story of

record-breaking

boxoffice

performance!

• • • • • • • • •

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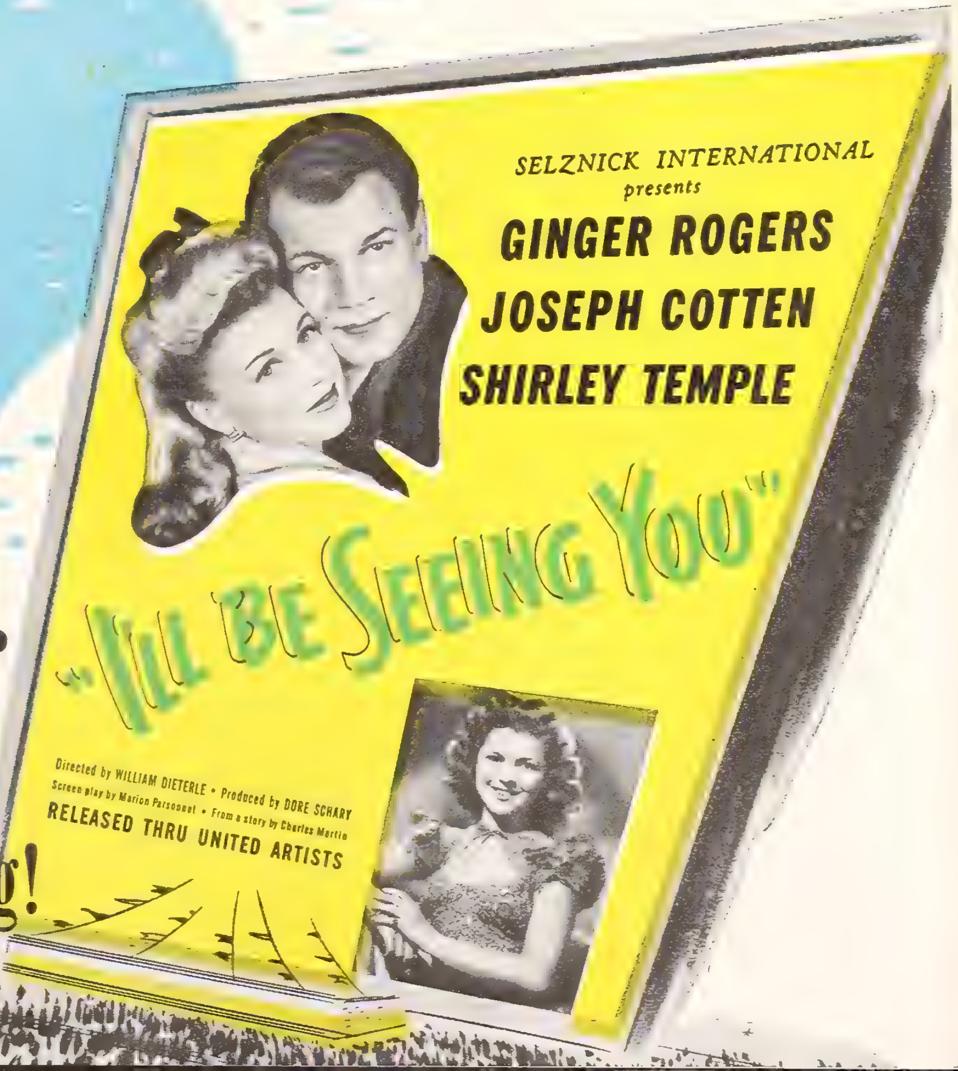
SELZNICK INTERNATIONAL
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GINGER ROGERS
JOSEPH COTTEN
SHIRLEY TEMPLE
"I'LL BE SEEING YOU"
Directed by WILLIAM DIETERLE • Produced by DORE SCHARY
Screen play by Marion Parsonnet • From a story by Charles Martin
RELEASED THRU UNITED ARTISTS

Plan 10 Regional Sales Parleys on Paramount Shorts

The 1945-46 season on Paramount shorts will be launched by Oscar Morgan, sales manager of Paramount shorts and news reel, in a series of 10 regional conferences with district and branch managers. Because of war restrictions, the conferences will be limited to district and branch managers only.

The first meeting is scheduled for New York, April 30, followed by Boston, May 2-3; Philadelphia, May 4-5; Atlanta, May 7-8; Dallas, May 10-11; Los Angeles, May 13-19; Denver, May 21-22; Kansas City, May 23-24; Chicago, May 25-26, and Cleveland, May 27-28.

While on the coast, Mr. Morgan will confer with Henry Ginsberg, Frank Freeman and George Templeton, new producer for the Musical Parade Featurettes. He also will confer with Jerry Fairbanks and George Pal on their respective product as well as Ralph Ravenscroft, shorts west coast publicity representative.

Several departures in distribution policy will be discussed at the sales meetings. Mr. Morgan also will announce an augmented advertising schedule which calls for regular monthly trade ads in addition to the customary announcement of product at the beginning of the season.

"Sales figures," Mr. Morgan said, "indicate a definite trend to play more shorts than ever before. Besides a general over-all increase in shorts sales over the previous year, it is noted that some large circuits in strong double feature territories have materially increased their use of shorts by replacing their second feature with shorts in many points."

This starts the fifth year of Paramount shorts as a separate department. All matters pertaining to distribution of shorts clear through Mr. Morgan under the direct supervision of Charles M. Reagan, vice-president and general sales manager.

The product lineup for 1945-46 is essentially the same as last year, with a few minor changes, Mr. Morgan said. "Instead of six George Pal Puppetoons in Technicolor there will be eight. There will be six Musical Parade Featurettes in Technicolor, 20 cartoons in Technicolor including eight Popeyes, six Little Lulus, and six Noveltoons. Jerry Fairbanks will contribute six Speaking of Animals, six Popular Science and six Unusual Occupations. Jack Eaton will produce 10 Grantland Rice Spotlights. This makes a total of 62 subjects and embodies nine different shorts series."

Confederation Amusements Nets $106,510 for Year

Net profit of Confederation Amusements, Ltd., Montreal, for the 12 months ended December 31, 1944, amounted to $106,510 after payment of all operating expenses, including amusement and general taxes and licenses of $213,002, bond interest and discount and depreciation. Provision for income and excess profits taxes reduced the net profit for the year to $59,736. Theatre revenue, including receipts, rentals and privileges amounted to $693,969. Two dividends of $3 per share each, and amounting to $32,184, were paid on the company's preferred shares during the year.

Legion of Decency Rates Five New Pictures

This week the National Legion of Decency reviewed five new films, approving all. In Class A-1 unobjectionable for general patronage, are: "Rough Ridin' Justice," "Scared Stiff," "Son of Lassie." In Class A-2, unobjectionable for adults, are: "Counter-Attack," "Valley of Decision."

Yorke Completes Film

Emerson Yorke Studio has completed dialogue production on the short subject, "Lease on Life" for the National Tuberculosis Association. The film was directed by Mr. Yorke recently in the Filmcraft Studios, Bronx, New York.

WMC Rules Home Office Production Help Essential

The War Manpower Commission has ruled that in the New York area only film company office employees performing functions relating to film production are to be considered essential.

There has been no blanket interpretation placing film company home offices on the essential list. The WMC in New York said that the home office of Universal was put on the essential list when it was shown that 75 per cent or more of the activities in that establishment were essential in that the employees were performing functions related to the production of pictures.

Men between 18 and 45 must have United States Employment Service referral certificates before they can be employed by the film companies. Other employees do not require such referrals, according to the WMC.

CardinalCompany To Change Name

Reconvening of 20 states-right distributors, engaged in organizing a new distributing company, previously reported as Cardinal Pictures, has been set in Dallas by John W. Mangham, chairman of the executive committee, for April 28-29 at Chicago.

The purpose of this meeting, according to John Franconi, secretary, is to accept a charter, to be submitted by Arthur Lockwood, embodying a different name for the company, since Cardinal already is in use by others; to confirm contracts for franchises taken for Kansas City, Denver, Salt Lake City, Seattle and Portland. These territories have been taken by Harry C. Arthur and Robert L. Lippert, and their respective associates. Jack Kirsch, Chicago, is associated in the franchise there, with John J. Jones. Other franchise deals pending are expected to be confirmed at the meeting.

Also on the agenda is signing of a deal with Action Pictures Corporation for four all-color outdoor subjects, and canvass of some proposals submitted by other producers.

WPB allocation of raw film stock to Action for prints for domestic distribution of "Wildfire," Action's first subject, has been reported by Mr. Franconi to the franchise holders.

PRC Buys Exchange in Philadelphia from Given

Leon Fromkess, president of PRC Pictures, has announced the purchase of the Philadelphia exchange from Herbert W. Given. Mr. Fromkess will return to New York in a month to conclude other exchange deals.

Lloyd Lind has been appointed assistant general sales manager for PRC Pictures, Harry H. Thomas, vice-president and general sales manager, has announced.

Mr. Lind, who will assume his new duties with PRC shortly, is at present assistant to the general sales manager of Monogram Pictures and was previously connected with Republic Pictures.

Dimout Is Lifted in 3 Southwestern States

The dimout order for Colorado, Wyoming and New Mexico was lifted last weekend when it was revealed that the saving in fuel for one utility had been only 1,500 tons instead of the estimated 7,000. It was further shown that the utility used a type of slack that is a bituminous coal by-product and that reduced consumption of the slack would adversely affect production of commercial types of coal.

20th-Fox Promotes Hunt

Frank Hunt, head booker and office manager for Twentieth Century-Fox in Cleveland, has been promoted to the dual post of office manager and assistant to I. J. Schmertz, branch manager. Mr. Hunt, who joined the Fox Film Corporation in 1921, has been succeeded by Edward Graves, former cashier.

Berger Is Named Southern Sales Head for MGM

MGM has appointed Rudolph Berger, Charlott Washington, district manager, as southern sal manager, and has increased the number of its di trict managers. The a nouncement was ma last Thursday by Willia F. Rodgers, vice-pre: dent in charge of distrib tion.

Rudolph Berger

Mr. Berger, with hea quarters in New Orlea will supervise the e changes of Charlotte, A lanta, New Orleans, D: las, Memphis, Oklahor and Kansas City. T Charlotte, Memphis, A lanta and New Orlea offices had been under K. "Ted" O'Shea, eas ern sales manager; t remainder had been und the supervision of Jo Flynn, Western sales manager.

Promoted from branch manager to district ma ager were Henry A. Friedel, Denver, who tak that city, Salt Lake City and Omaha; Ralph Ma Buffalo, who will have Minneapolis, Des Moin and Milwaukee, with headquarters in Minneapol and Herman Ripps, Albany, who from that ci also will supervise Buffalo and New Haven.

Mr. Berger entered the film business in 19 joining MGM in 1924 in Washington. Mr. Fried joined MGM as a booker in 1916, rose to becor Denver manager in 1941. Mr. Maw joined MG in 1926, in Buffalo, and in 1937 became bran manager. Mr. Ripps joined MGM in 1929, Detroit, and in 1940, he was named Albany ma ager.

Will Explain N.Y Child Labor Laws

How the new New York State child labor la affect the hiring of theatre personnel will be e plained at a meeting of the theatre owners at t Riverside theatre; New York City, the morning May 1. The explanation will come from Edwa Corsi, New York State Industrial Commission who in meeting with the city's theatre owners la week, assured them he would attempt to esta lish with the state's Department of Education easier way for the children to obtain worki papers, when they seek theatre employment.

Six thousand children under 18 years are wor ing in the state's theatres, Mr. Corsi has estimat At the same time, he pointed out that two of eve three 16 and 17 years old, and four of eve five 14 and 15 years old, were working illegal The estimates are the results of a six month su vey, 311 inspections. Of the 311, he said, 165 we violating the law.

The new child law is the Brooks-Coudert La effective January 1, 1946. It restricts worki hours for children according to age categories, a establishes conditions of employment.

Puerto Rico Legislature Passes Rental Ceiling

A compromise agreement on legislation esta lishing a 40 per cent ceiling on percentage rent and outlawing blind-selling and block booking w reached by the Senate and House of Puerto Ri last week, with the measure going to Goverr Rexford Tugwell for his approval. Also enact by the legislature and sent to the Governor was compromise version of a bill passed earlier the House providing for a Board of Regulatic for the Puerto Rican industry and a classificati of the U. S. dependency's theatres into four grou

M-G-M TRADE SHOW OF "THRILL OF A ROMANCE"

M-G-M's TECHNICOLORFUL ROMANTIC COMEDY!

VAN JOHNSON · ESTHER WILLIAMS
IN
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WITH
FRANCES GIFFORD • HENRY TRAVERS • SPRING BYINGTON
And Introducing the Metropolitan Opera Star
LAURITZ MELCHIOR
AND
TOMMY DORSEY AND HIS ORCHESTRA
PHOTOGRAPHED IN TECHNICOLOR
Original Screen Play by Richard Connell and Gladys Lehman
DIRECTED BY RICHARD THORPE • PRODUCED BY JOE PASTERNAK

ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 5/22	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N. W.	TUES. 5/22	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 5/22	10:30 A.M. *Also 2:15 P.M.*
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 5/22	8 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 5/22	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 5/22	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 5/22	8 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 5/22	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 5/22	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 5/22	3 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 5/22	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 5/22	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	TUES. 5/22	9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	TUES. 5/22	1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	TUES. 5/22	1 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 5/22	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 5/22	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 5/22	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 5/22	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 5/22	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 5/22	10:30 A.M. *Also 2:30 P.M.*
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 5/22	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 5/22	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 5/22	11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	TUES. 5/22	2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	TUES. 5/22	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 5/22	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 5/22	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 5/22	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	TUES. 5/22	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 5/22	1 P.M.

Capital Hearings Seek Settlement Of Coast Strike

Whether the strike of the Conference of Studio Unions, in Hollywood, would end was the question debated this week in that production capital, in New York and in Washington, as the chiefs of the unions involved met among themselves and with the National Labor Relations Board at hearings which began Thursday in Washington.

The union chiefs were to attend a meeting of the American Federation of Labor executive council next week; and it was a matter of speculation whether presidents of the international unions would ask William Green, president of the AFL, to intervene because Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees has "illegally" issued charters to carpenters, painters and machinists.

The CSU members, refraining from work at the studios, have been replaced in many instances by IATSE members who, the producers say, have kept the studios functioning.

Meanwhile, although machinists in charge of nightly servicing of Technicolor mechanisms had withdrawn, a Technicolor spokesman insisted Monday the plant was operating normally.

A producers' statement over the weekend said: "While the nuisance value of the strike continues, sets are being built, production is uninterrupted, and working conditions are approaching more closely to normal daily."

The gathering of union chiefs in Washington attended the Carpenters' Union dinner Monday night.

Approve Wage Increase For 24 Exchanges

A system of job classifications has been approved by the Philadelphia Regional War Labor Board with minimum and maximum wage scales and the equivalent of a 10 per cent wage increase, retroactive to December 1, 1943, for more than 300 office workers in 24 exchanges in Philadelphia, Pittsburgh and Washington.

Further clarification is expected from the regional board in Chicago on rulings affecting office workers in the Chicago, Indianapolis, Minneapolis and Milwaukee exchanges for whom similar increases are sought.

Approval of 10 per cent wage increases for service employees in the exchanges also has been received from most of the regional boards and indications are that the Pittsburgh and Washington approvals will be forthcoming now that the Philadelphia board has approved the increase for service employees. Remaining to be heard from besides the San Francisco board, for that city and Seattle, is the Kansas City board, which has jurisdiction over Kansas City, Des Moines, St. Louis and Omaha exchanges.

Associates to Donate Station Wagon to Red Cross

The Motion Picture Associates, New York, resolved at a luncheon at the Hotel Astor April 19, attended by more than 300 exhibitors, distributors and others identified with the industry, to donate a station wagon to the Red Cross. The gift, at a maximum cost of $2,500, will be given in the memory of Franklin D. Roosevelt, and will be presented to the Red Cross in the name of the Motion Picture Associates. Morris Sanders, president, after inducting 10 new members, discussed business matters relative to the 26th annual dinner dance to be held June 6, at the Waldorf-Astoria. Jack Ellis, vice-president, is chairman of the entertainment committee for the dinner.

Landers Replacing Street

Sidney Landers, St. Petersburg, Fla., has replaced Eugene W. Street as city manager for the Wilby-Kincey theatres in Knoxville, Tenn., for the three months during which Mr. Street will be in New York serving as coordinator for the South in the Seventh War Loan drive.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 67—President Truman begins task as Chief Executive. . . . Yanks mop up in Philippines. . . . Ernie Pyle killed in Ryukyus. . . . Ancient transport in China for modern war. . . . Allied armies push to junction in Germany. . . . Archbishop Spellman asks help for Catholic Charities.

MOVIETONE NEWS—Vol. 27, No. 68—Last days of war in Germany. . . . Paris thrilled as French army marches again. . . . 16,000 wounded from Iwo Jima receive Purple Heart. . . . Princess Elizabeth joins British army as King and Queen look on. . . . Nylon used for tires of B-29s. . . . San Francisco conference. . . . President Truman greets President Osmena of the Philippines. . . . Stettinius meets Molotov. . . . General Smuts of South Africa optimistic.

NEWS OF THE DAY—Vol. 17, No. 265—Allies close in on Berlin. . . . Front line pony express. . . . A day with the new President. . . . Ernie Pyle meets death. . . . China's chain gang helps war. . . . Movieland fashion surprises.

NEWS OF THE DAY—Vol. 17, No. 266—Doom over Germany; the Reich aflame. . . . World looks to San Francisco. . . . Purple Heart for Iwo Jima heroes. . . . A future queen in uniform. . . . Newsreel ace killed in action.

PARAMOUNT NEWS—No. 68—Truman rallies the nation. . . . In memoriam: Ernie Pyle. . . . United conference on international organization.

PARAMOUNT NEWS—No. 69—Royal birthday, Elizabeth takes the wheel. . . . Conference highlights. . . . Last days of the Reich, Nazi horrors shock the world.

RKO PATHE NEWS—Vol. 16, No. 70—Sweep through Germany. . . . President Truman takes reins of office. . . . Yanks clean up Japs on northern Luzon. . . . Holland greets Queen Wilhelmina. . . . Coolies pull supplies to front in China.

RKO PATHE NEWS—Vol. 16, No. 71—Germany crumbles. . . . Nazi-held prisoners liberated. . . . Delegates to San Francisco parley.

UNIVERSAL NEWS—Vol. 18, No. 391—President Truman at work. . . . Eisenhower's armies advance. . . . Ernie Pyle killed. . . . Motive power—coolies. . . . Queen Wilhelmina comes home.

UNIVERSAL NEWS—Vol. 18, No. 392—Molotov here for Security Conference. . . . Aviation in the news; tire test, Boeing builds last B-17. . . . The wake of war in Germany.

ALL AMERICAN NEWS—Vol. 3, No. 131—New York Patrol Corps win decorations. . . . Boy's Club of Washington, D. C. stages show. . . . Dr. Pickens and Theodore Gamble of Treasury speak. . . . Todd Duncan and wife off to South America. . . . 92nd Division advances in Italy under enemy fire.

Stern Reelected President Of New York Exhibitor Unit

Jesse Stern has been reelected president of Unaffiliated Independent Exhibitors, Inc., New York, and Julius Charnow again has been named first vice-president. Jack Leff, treasurer, has been named general counsel, and Max Wallach was elected treasurer. Max Cohen was elected second vice-president and Morris Leventhal, secretary.

Elected to the board of directors were: George Reisner, Leo Storch, Abraham Rotner, Abraham H. Levy, Sam Goldberg, Manny Myers, William Smith, Max Schwartz and Lou Goidel.

Members of the grievance committee are: Mr. Cohen, Mr. Wallach, Mr. Leff, Mr. Charnow and Mr. Reisner.

20th-Fox to Have District Office at Salt Lake City

Charles Walker, who recently was made district manager in Salt Lake City for 20th Century-Fox, after 18 years as office manager, last week announced that 20th-Fox would maintain district offices in Salt Lake for the first time. Mr. Walker had planned to go to Denver, after having been in Salt Lake for 28 years. Clyde Blasius of the 20th-Fox Idaho office will take over Mr. Walker's former job as office manager.

Gil Nathanson Leaves Berger Circuit Post

Gil Nathanson, former Minneapolis Republic franchise owner, who has been general manager for Berger Amusement circuit on a temporary basis, has announced his retirement from the circuit, effective on his successor's being named. Mr. Nathanson said his personal business required his entire time, and indicated he was planning an expansion program.

1945 Drive for Jewish Appeal Is Undertaken

Campaign plans for the industry's participation in the 1945 United Jewish Appeal of Greater New York were mapped at a luncheon-meeting of the executive committee of the amusement division of the drive at the Hotel Astor, New York, April 19. Major Albert Warner presided. Barney Balaban and David Bernstein are co-chairmen with him.

An industry goal of at least $250,000 was suggested by Mr. Balaban. The amusements division committee raised $149,000 last year.

Monroe Goldwater of the law firm of Goldwater and Flynn, chairman of this year's drive, outlined the special needs of the organization, emphasizing the urgency of bringing relief to the remaining 2,200,000 Jewish people in Europe, many of whom cannot be aided within the structure of the United Nations Relief and Rehabilitation Administration. Mr. Goldwater pointed out that an additional $4,500,000 would be required for transportation to send those who wished to go from Europe to Palestine.

Suggestions for the conduct of this year's drive were made by Mr. Balaban, Malcolm Kingsberg, David Weinstock, Harry Brandt, Jack Cohn and Major Warner. It was agreed that direct solicitations would be carried on and a special committee would be designated to intensify the drive in individual companies and among the affiliated groups in the amusement division. Eugene Picker probably will act as chairman of the special committee.

Others who attended the meeting were: George Schaefer, Jack Alicoate, Max Blackman, Leo Brecher, Irving Caesar, Samuel Cohen, Leopold Friedman, Emil Friedlander, Leonard Goldenson, Irving H. Greenfield, Marcus Heiman, Arthur Israel, Jr., John Manheimer, Jack Mills, Harry A. Nadel, J. J. Robbins, Sam Rinzler, Hyman Rachmil, Samuel Rosen, Harold Rodner, Samuel Schneider, Max Seligman and Max Wolff.

Bell & Howell Company Offer Preferred and Common Stock

A total of 30,000 shares of Bell & Howell's 4¼ per cent cumulative preferred stock of $100 par value and 150,000 shares of $10 par value common stock was offered for sale April 18. The preferred was priced at $103.50 a share and the common at $15 a share. The net proceeds from the sale of the preferred stock will be added to the company's funds. The common stock to be offered is outstanding and was sold to the underwriters, which include Harriman Ripley & Company, by certain stockholders. None of the proceeds from the common shares will be received by the company.

Many Openings Set for Republic's "Flame"

"Flame of Barbary Coast," Republic's 10th Anniversary film, is scheduled to open a day and date engagement at the Fox theatre, San Francisco, and the Paramount theatre, Oakland, May 16. The openings are supported by advertising and publicity campaigns including the use of both radio spot announcements and five-minute shows and special promotion. Similar promotion is employed in other situations in which the film, co-starring John Wayne and Ann Dvorak, is scheduled to open soon.

Monogram Names Goldstein Eastern Sales Manager

Morey Goldstein, former MGM manager of the New Haven branch, has been signed as eastern sales manager for Monogram, according to an announcement by Samuel Broidy, general sales manager. Mr. Goldstein, who was associated with MGM for 24 years, succeeds Harry H. Thomas, just resigned, and will have his headquarters in New York. He joins Monogram May 7.

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Hitchhike to Happiness

featuring

Dale EVANS · Brad TAYLOR

William FRAWLEY · Willy TRENK

Jerome COWAN · Arlene HARRIS

Joseph SANTLEY, *Director*

Screen Play by Jack Townley

Based on Original Story by Manny Seff
and Jerry Horwin

A REPUBLIC PICTURE

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1914. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20,

Columbia

COWBOY CANTEEN: Charles Starrett, Jane Frazee—Doubled this with "Grand Ole Opry" and we broke all records. Roy Acuff did it in both pictures. This all happened with a carnival in opposition. Played Thursday, Friday, April 12, 13.—A. G. Painter, New West End Theatre, High Point, N. C. Rural patronage.

DANCING IN MANHATTAN: Jeff Donnell, Fred Brady—Suitable for the lower part of a double bill. Just fair. Played Saturday, April 14.—W. T. Zimmerman, Vita Theatre, Warrenton, Mo. Small town patronage.

SHE'S A SWEETHEART: Larry Parks, Jane Darwell—Nice program picture that pleased family trade on Saturday. Doubled with a Western. Played March 7.—W. T. Zimmerman, Vita Theatre, Warrentown, Mo. Small town patronage.

TOGETHER AGAIN: Irene Dunne, Charles Boyer—Fair picture but lacked something to put it in the comedy class. Coburn getting tiresome in the frisky old man parts. He is worthy of better material. Played Sunday, Monday, April 8, 9.—W. T. Zimmerman, Vita Theatre, Warrenton, Mo. Small town patronage.

Metro-Goldwyn-Mayer

BARBARY COAST GENT: Wallace Beery, Binnie Barnes—This is one of Wallace Beery's poorest pictures. It seems too bad to waste talent such as Beery has on such a poor production. There is very little action, no music. I would not recommend this for a spot such as mine. Played Thursday, March 29.—A. L. Doce, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

DRAGON SEED: Katharine Hepburn, Walter Huston—Another of MGM's big pictures that failed to do the business expected. Business was below average. The second night was way down from the first night. I thought it was an excellent feature.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

MAISIE GOES TO RENO: Ann Sothern, John Hodiak—Good picture. Business good and everyone well pleased. Played Thursday-Saturday, March 29-31.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—This pleased the crowd. It is light entertainment with some dramatic sequences but Margaret O'Brien as little "Toots" with her vivid imagination rather stole the show.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MRS. PARKINGTON: Greer Garson, Walter Pidgeon—Top picture for us. Business very good considering the weather. We had a few walkouts on Saturday night but it was not the fault of the picture. Played Thursday-Saturday, April 12-14.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

WATERLOO BRIDGE: Robert Taylor, Vivian Leigh—Although several years old, this story has just as much appeal as ever. "Very, very good," was the most frequent comment. Played Friday, Saturday, April 6, 7.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy MacDowall—Played this picture very late and it did not do as well at the box office as expected. Very fine production.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

Paramount

AND NOW TOMORROW: Loretta Young, Alan Ladd—This clicked very well. Quite a relief from war pictures. It is short enough to build a good program of shorts that helped please all. Played Sunday, Monday, March 25, 26.—W. T. Zimmerman, Vita Theatre, Warrenton, Mo. Small town patronage.

DOUBLE INDEMNITY: Barbara Stanwyck, Fred MacMurray—Laid off this for months and should have paid for same and not used. It is the kind of picture that is causing droves to stay away from theatres. Waste of time, money and talent. Played Tuesday, Wednesday, April 3, 4.—W. T. Zimmerman, Vita Theatre, Warrenton, Mo. Small town patronage.

FRENCHMAN'S CREEK: Joan Fontaine, Arturo de Cordova—Technicolor put this over to some extent. Could have been cut 30 minutes and that would have speeded up the action. Played Sunday, Monday, April 1, 2.—W. T. Zimmerman, Vita Theatre, Warrenton, Mo. Small town patronage.

FRENCHMAN'S CREEK: Joan Fontaine, Arturo de Cordova—This is the most beautiful Technicolor picture we have seen. It involves pirates, sailboats and exceptionally pretty scenes. The night scenes were lovely. Business was very good but we expected it to be much better. It seemed to be very well received. Played Sunday-Tuesday, April 8-10.—B. Schmidt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—Nerve-racking and tiring. As one patron put it, "It wore me out. The poor boy had such a hard time." Harold Lloyd, Harry Langdon and numerous others worked this type of comedy to death. Played Tuesday, Wednesday, March 27, 28.—W. T. Zimmerman, Vita Theatre, Warrenton, Mo. Small town patronage.

HERE COME THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—Another Crosby hit! Everyone gets his money's worth, including the exhibitor. Had good weather and well-satisfied patrons. Played Wednesday-Friday, April 4-6.—G. C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

MINISTRY OF FEAR: Ray Milland, Marjorie Reynolds—The people just don't come out and see this type of picture. We had very small attendance. Played Monday, Tuesday, April 2, 3.—G. C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

OUR HEARTS WERE YOUNG AND GAY: Diana Lynn, Gail Russell—While business was not any better than average on this feature there were a fair amount of laughs. This feature is a little out of the ordinary. The appeal was mostly to teen age girls and women. Played Wednesday, Thursday, April 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TAKE IT BIG: Jack Haley, Harriet Hilliard—Poor program picture. Failed to please. Played Tuesday, Wednesday, April 10, 11.—W. T. Zimmerman, Vita Theatre, Warrenton, Mo. Small town patronage.

TILL WE MEET AGAIN: Ray Milland, Barbara Britton—Well made and well acted. It held the audience interest throughout. Failed to bring them in. Played Thursday, Friday, April 12, 13.—W. T. Zimmerman, Vita Theatre, Warrenton, Mo. Small town patronage.

RKO Radio

CASANOVA BROWN: Gary Cooper, Teresa Wright—Cooper seemed somewhat out of his element and there was some criticism about this. The picture drew fairly well and there were many laughs and few complaints. Played Sunday, Monday, April 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GIRL RUSH: Frances Langford, Wally Brown—A real good little musical with just the right Western background. Played Saturday only. The weather was good and the attendance was good also. Played April 7.—G. C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

Republic

GIT ALONG LITTLE DOGIES: Gene Autry, Judith Allen—Only one more Autry reissue for me! People resent these reissues. If Republic had more foresight and had reissued the newer Autry films all would have been better pleased. These seem so amateurish in production and acting when set against the newer pictures. After these, I doubt if Autry can ever make a comeback. Played Saturday, April 14.—W. T. Zimmerman, Vita Theatre, Warrenton, Mo. Small town patronage.

OH, SUSANNA: Gene Autry—A typical Autry reissue that drew good business and satisfied Western fans. It is pretty old.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle and Scotty—We had nice business on this the first night, and this corn really took. Next day we had a blizzard, and what a blizzard. The result was that the receipts at the box office went to nothing. Profit none. Loss some.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

SONG OF NEVADA: Roy Rogers, Mary Lee, Dal Evans—Rogers' pictures seem to satisfy our patrons in a big way and they are very high class Westerns. Business and weather good.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

Twentieth Century-Fox

BIG NOISE, THE: Laurel and Hardy—The usua Laurel and Hardy stuff. There are lots of laughs and it seemed to please. Business good. Played Monday Wednesday, April 2-4.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

DANGEROUS JOURNEY: Burma Travelogue—Thi was interesting, but the snake ritual proved too stron for some of our patrons. Business fair. Played Friday, Saturday, April 6, 7.—A. C. Edwards, Winema Theatre Scotia, Cal. Small lumber town patronage.

IMMORTAL SERGEANT, THE: Henry Fonda, Maureen O'Hara—Brought back an old film due to the shortage of good war pictures. It did fair. Played Sunday Monday, April 15, 16.—A. G. Painter, New West En Theatre, High Point, N. C. Rural patronage.

LAURA: Gene Tierney, Dana Andrews—This was th best balanced cast in a very good mystery opus. It i too bad that the title could not have indicated the typ of picture, for it deserved stand-out business, which i did not do. Dana Andrews stood out at the head of th cast. The balance of them were equally good.—A. E Hancock, Columbia Theatre, Columbia City, Ind.

SWEET ROSIE O'GRADY: Betty Grable, Rober Young—This is one of the first Betty Grable films I hav played here. It was a poor print but my patrons enjoyed it. It is good entertainment and there is some goo comedy. There is plenty of music that the people lik and there is excellent Technicolor. I would recommen this for a good evening's entertainment. Played Saturday, April 7.—A. L. Dove, Bengough Theatre, Bengough Sask., Can. Small town and rural patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—Many of my patrons got lots of fun out of this differen type picture. There was some criticism of the "Tin Pa Alley" scene. Average business, and weather good.—Edward H. Belz, Community Theatre, Athens, Wis. Rur and small town patronage.

WING AND A PRAYER: Don Ameche, Dana Andrew—This feature was sponsored with advance sale of ticket and business was above average. It sure satisfied th kiddies and the men. The women, however, did not like i so well, but then what about the husbands gettin dragged off to a woman's picture.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small tow patronage.

United Artists

ABROAD WITH TWO YANKS: William Bendix, Dennis O'Keefe—A picture full of fun from the beginning the end. These two Marines are always in trouble, b having the time of their lives. So does the audien have the time of their lives. This type of picture definitely what the patrons go for. Business very goo Played Wednesday, Thursday, April 11, 12.—B. Schmit Ewing Theatre, Midlothian, Ill. Suburban patronage.

HI DIDDLE DIDDLE: Adolphe Menjou, Martha Sco—Our patrons did not care for this one after the fir night. The box office showed a decided flop. It mig go as a number two on a double bill. I thought the pi ture not bad and don't know why we did not do bett business. Played Monday-Wednesday, April 9-11.— Bailey, Strand Theatre, Dryden, Ont., Can. Small tow patronage.

Universal

HER LUCKY NIGHT: The Andrews Sisters, Marth O'Driscoll—Stay lucky and ditch it. That is all a

(Continued on following page)

(Continued from opposite page)

at is enough.—A. E. Hancock, Columbia Theatre, Co- mbia City, Ind.

DLD TEXAS TRAIL, THE: Rod Cameron, Fuzzy ight—This was not a bad Western and it registered tisfactorily with our Western fans. Used on second l of double bill. Played Friday, Saturday, April 6, 7. A. C. Edwards, Winema Theatre, Scotia, Cal. Small mber town patronage.

Varner Bros.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—ery funny and consequently it was very well liked. here is plenty of noise and something doing all the time. ck Haley is particularly good. Business was very od, especially on the first night. Played Friday, Sat-rday, April 13, 14.—B. Schmitt, Ewing Theatre, Mid-thian, Ill. Suburban patronage.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—rite and corny. Reminds me of a poorly played high hool play. As true with all stage plays, it becomes ring due to lack of change of sets and background. ot for Sunday. We had numerous walkouts. Played nday, Monday, April 15, 16.—W. T. Zimmerman, Vita heatre, Warrenton, Mo. Small town patronage.

HOLLYWOOD CANTEEN: Warner Stars Revue—ood musical comedy. Average business. Majority of trons satisfied. Played Saturday-Tuesday, March 31-pril 3.—Margaret Day-Max Brock, Lawton Theatre mpany, Lawton, Okla. General patronage.

JANIE: Joyce Reynolds, Robert Hutton—Good business nd a swell picture. The whole family goes for it and s typical American youth. It's good entertainment and o one will be disappointed. Played Sunday-Tuesday, eb. 18-20.—W. J. Fleischer, New Franklin Theatre, ranklin, Minn. Small town patronage.

VERY THOUGHT OF YOU, THE: Dennis Morgan, aye Emerson—Rambling type of story that pleased due o timely subject. New actor, Dane Clark, is very good n the comedy type of "mugging." Played Wednesday, hursday, April 5, 6.—W. T. Zimmerman, Vita Theatre, arrenton, Mo. Small town patronage.

Short Features

Metro-Goldwyn-Mayer

NOSTRADAMUS IV: Miniatures—An interesting historical reel.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TREE SURGEON: Technicolor Cartoons—A good Technicolor cartoon.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Twentieth Century-Fox

MEMO FROM BRITAIN: March of Time—These are always good, interesting reels to show at any theatre.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Paramount Files Suit Against Florida Theatre Operator

Paramount Film Distributing Corporation has filed suit in the United States District Court at Miami against Mrs. Fernanda Carbonell, doing business as the Strand and Monroe theatres in Key West, Fla., and John Carbonell, Jr. Paramount is suing for damages resulting from the alleged fradulent reporting of gross receipts derived by the exhibitors named on percentage pictures exhibited at the Strand and Monroe theatres.

General Precision Net $343,505 for Three Months

General Precision Equipment Corporation and subsidiaries reported Tuesday for the three months ended March 31, 1945, consolidated net profit of $343,505 after provision for Federal income and excess profits taxes, and renegotiation and contingencies. These earnings, which are subject to year-end adjustments, compare with net profit of $318,946 for the corresponding period of 1944.

Portland Circuits Collected $30,179 for Red Cross

A total of $30,179 was contributed by Portland audiences of the J. J. Parker and Hamrick-Evergreen theatres during the recent Red Cross collections, and checks for this amount were turned over to the special Red Cross officers by Mrs. J. J. Parker and Albert J. Finke, representing the Evergreen group. This amount represented a 50 per cent increase over the 1944 total.

Short Product in First Run Houses

NEW YORK—Week of April 23

ASTOR: First Aiders	***RKO***
Feature: The Princess and the Pirate	RKO
CAPITOL: Cross-Eyed Bull	***United Artists***
Down the Fairways	***20th Cent.-Fox***
Feature: I'll Be Seeing You	United Artists
CRITERION: Fall Guy	***MGM***
Fisherman's Luck	***20th Cent.-Fox***
Feature: Sudan	Universal
GLOBE: Draftee Daffy	***Vitaphone***
Birds and Beasts Were There	***Vitaphone***
Feature: This Man's Navy	MGM
HOLLYWOOD: I Won't Play	***Vitaphone***
Musical Mexico	***Vitaphone***
Feature: The Corn Is Green	Warner Bros.
MUSIC HALL: The Eyes Have It	***RKO***
Feature: Without Love	MGM
PARAMOUNT: Isle of Romance	***20th Cent.-Fox***
Isle of Tabu	***Paramount***
At the Zoo	***Paramount***
Feature: Practically Yours	Paramount
RIALTO: Popular Science, No. 1	***Paramount***
Yankee Doodle Donkey	***Paramount***
Long Shots or Favorites	***Paramount***
Feature: Circumstantial Evidence	20th Cent.-Fox
RIVOLI: Bombalero	***Paramount***
Mighty Mouse and the Pirate	***20th Cent.-Fox***
Feature: Affairs of Susan	Paramount
ROXY: Post-War Investments	***20th Cent.-Fox***
Steppin' Pretty	***20th Cent.-Fox***
Memo from Britain	***20th Cent.-Fox***
Feature: A Royal Scandal	20th Cent.-Fox
STRAND: Are Animals Actors?	***Vitaphone***
Bikes and Skis	***Vitaphone***
Life With Feathers	***Vitaphone***
Feature: Horn Blows at Midnight	Warner Bros.

CHICAGO—Week of April 23

APOLLO: Lulu at the Zoo	***Paramount***
Land of 10,000 Lakes	***20th Cent.-Fox***
Feature: A Song to Remember	Columbia
GARRICK: Life With Feathers	***Vitaphone***
The West Coast Question	***RKO***
Feature: Hangover Square	20th Cent.-Fox
ORIENTAL: Five Star Bowlers	***RKO***
Trolling for Strikes	***20th Cent.-Fox***
Feature: Forever Yours	Republic
PALACE: Two-Way Street	***WAC-Columbia***
Features: Sudan	Universal
I'll Remember April	Universal
ROOSEVELT: Behind the Meatball	***Vitaphone***
Feature: Hotel Berlin	Warner Bros
STATE LAKE: I Won't Play	***Vitaphone***
Feature: National Velvet	MGM
UNITED ARTISTS: Gabriel Churchkitten	***Paramount***
Feature: A Tree Grows in Brooklyn	20th Cent.-Fox
WOODS: Goofy News Views	***Columbia***
Flicker Flashbacks, No. 2	***RKO***
Feature: Flame of Barbary Coast	Republic

Taylor Sees Wide Post-War Television Employment

"Television can directly provide productive employment for between 700,000 and 800,000 men and women," Herbert E. Taylor, Jr., director of transmitter equipment sales for Allen B. DuMont Laboratories, told the New York chapter of the International Association of Public Employment Services this week.

Mr. Taylor predicted that television would more than double the employment of radio production and distribution, which had a 1941 peak of 308,000.

In view of the fact that a large majority of broadcasters planned to install and operate television stations after the war, he predicted that, within three years after the war, $40,000,000 worth of employment would stem from the station-building phase of the industry alone. In 10 metropolitan markets, he anticipated $1,163,143,200 in potential sales of receivers.

B & K Suit Is Seen Delayed to Autumn

The Balaban and Katz suit in Superior Court, Chicago, against two Essaness Circuit subsidiaries, West Surburban Amusement Corporation and the Oak Park Amusement Corporation in which B & K has a financial interest, is not expected to reach trial before autumn, Morton Lane, attorney for the plaintiff, has indicated. Financial records for the period covered in the case sought by the plaintiff and crowded court schedules have caused the delay. B & K is seeking an accounting of receipts in the subsidiaries' theatres.

Brandts Purchase Lake George Hotel

The Sagamore Hotel, built at a cost of $2,000,000 at Lake George, N. Y., has been sold to the Hotel Sagamore-Lake George, Inc., of which Charles Morton is president and Harry, William and Louis Brandt are directors. Milton C. Weisman, New York theatrical attorney, is also a director.

Reopen Chicago Theatre

George and Harold Gollos, heads of an independent South Side circuit, Chicago, reopened the former Langley as the 63rd Street theatre last Saturday. Only other "art" film house in the city is the World Playhouse just outside the Loop.

Eastman Aims at Television Field

Engineers of Eastern Kodak Company, Rochester, are developing photographic equipment and accessories for professional use in television, with research and planning conducted so as not to interfere with the war work of the company, it has been announced.

It is understood that included in the equipment being developed are telescopic lenses for television cameras to provide greater focus and wider scope similar to that embodied in newsreel cameras. Lenses adaptable to television projection in theatres which would make projection possible when other processes for the purpose are ready, also are under study.

Before the war Eastern confined itself to home equipment with emphasis on equipment for "home films." Interest of the company in post-war television is said to flow from the knowledge that home television will compete with home films. The company is also understood to be developing 16mm cameras and projectors for television, as well as other television photographic equipment.

All present developments of the company are part of a long-range program. It is pointed out that company engineers probably will continue research on equipment required by the armed forces even after V-E Day.

American Seating Plans Reconversion Program

Construction of at least one new building, extensive additions of equipment, and rearrangement of plant facilities are planned by the American Seating Company, Grand Rapids, Mich., in its reconversion for civilian production. Announcement of the program follows a meeting of the board of directors which approved an appropriation of $600,000 for immediate reconversion necessities.

Harry M. Taliaferro, who was reelected president, said that once reconversion was completed, the level of employment was expected to remain above pre-war average.

Other officers reelected are J. A. Aull, vice-president; V. L. Wills, vice-president and secretary, and E. M. Mootz, treasurer.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

HOTEL BERLIN (WB)

Final Reports:

Total Gross Tabulated	$825,900
Comparative Average Gross	793,200
Over-all Performance	104.1%

BALTIMORE—Stanley, 1st week	117.6%
BALTIMORE—Stanley, 2nd week	94.1%
BOSTON—Paramount, 1st week	77.9%
BOSTON—Paramount, 2nd week (DB) The Town Went Wild (Rep.)	84.4%
BOSTON—Fenway	155.9%
*BUFFALO—Buffalo (DB) High Powered (Para.)	116.2%
BUFFALO—Hippodrome, MO, 1st week (DB) High Powered (Para.)	86.0%
*CHICAGO—Roosevelt, 1st week	138.4%
*CHICAGO—Roosevelt, 2nd week	100.0%
CINCINNATI—RKO Palace	76.3%
CINCINNATI—RKO Lyric, MO, 1st week	92.5%
*CLEVELAND—Warner's Hippodrome	108.8%
*CLEVELAND—Allen, MO, 1st week	82.3%
*CLEVELAND—Allen, MO, 2nd week	100.0%
CLEVELAND—Warner's Lake, MO, 3rd week	96.7%
DENVER—Denver (DB) Dancing in Manhattan (Col.)	103.6%
DENVER—Esquire (DB) Dancing in Manhattan (Col.)	109.8%
DENVER—Aladdin, MO, 1st week (DB) Dancing in Manhattan (Col.)	67.0%
INDIANAPOLIS—Indiana (DB) Girl Rush (RKO)	103.1%
KANSAS CITY—Orpheum	105.6%
*LOS ANGELES—Warner's Downtown, 1st week	147.8%
*LOS ANGELES—Warner's Downtown, 2nd week	114.1%
*LOS ANGELES—Warner's Downtown, 3d week	84.2%
*LOS ANGELES—Warner's Hollywood, 1st week	153.3%
*LOS ANGELES—Warner's Hollywood, 2nd week	103.0%
*LOS ANGELES—Warner's Hollywood, 3rd week	55.3%
LOS ANGELES—Warner's Wiltern, 1st week	151.7%
LOS ANGELES—Warner's Wiltern, 2nd week	108.2%
LOS ANGELES—Warner's Wiltern, 3rd week	51.7%
*MILWAUKEE—Warner, 1st week (DB) Moonlight and Cactus (Univ.)	95.8%
*MILWAUKEE—Warner, 2nd week (DB) Moonlight and Cactus (Univ.)	95.8%
MILWAUKEE—Alhambra, MO, 1st week (DB) Moonlight and Cactus (Univ.)	102.9%
*NEW YORK—Strand, 1st week (SA) Carmen Cavallero Orch., Peter Lorre	142.8%
*NEW YORK—Strand, 2nd week (SA) Carmen Cavallero Orch., Peter Lorre	109.8%
*NEW YORK—Strand, 3rd week (SA) Carmen Cavallero Orch., Peter Lorre	96.7%
OMAHA—Brandeis (DB) A Guy, a Gal and a Pal (Col.)	85.3%
PHILADELPHIA—Mastbaum, 1st week	112.3%
PHILADELPHIA—Mastbaum, 2nd week	66.6%
PITTSBURGH—Stanley	89.2%
PITTSBURGH—Warner, MO, 1st week	114.1%
PITTSBURGH—Ritz, MO, 1st week	109.3%
SAN FRANCISCO—Fox	103.0%
SAN FRANCISCO—St. Francis, MO, 1st week (DB) Fashion Model (Mono.)	82.7%
SAN FRANCISCO—St. Francis, MO, 2nd week (DB) Fashion Model (Mono.)	82.7%
SEATTLE—Orpheum	102.2%
WASHINGTON—Earle, 1st week (SA) Vaudeville	123.8%
WASHINGTON—Earle, 2nd week (SA) Vaudeville	92.9%

●

I'LL BE SEEING YOU (UA)

Final Reports:

Total Gross Tabulated	$999,800
Comparative Average Gross	820,300
Over-all Performance	121.8%

*BALTIMORE—Century, 1st week	110.7%
*BALTIMORE—Century, 2nd week	96.6%
*BUFFALO—Buffalo, 1st week	129.0%
*BUFFALO—Buffalo, 2nd week	78.5%
CINCINNATI—RKO Albee	111.1%
CINCINNATI—RKO Capitol, MO, 1st week	164.0%
CINCINNATI—RKO Capitol, MO, 2nd week	70.0%
CLEVELAND—Loew's State, 1st week	125.6%
CLEVELAND—Loew's State, 2nd week	91.7%
CLEVELAND—Loew's Stillman, MO, 1st week	95.2%
CLEVELAND—Loew's Ohio, MO, 1st week	84.7%
DENVER—Denver (DB) The Missing Juror (Col.)	153.0%
DENVER—Esquire (DB) The Missing Juror (Col.)	165.5%
DENVER—Aladdin, Mo, 1st week (DB) The Missing Juror (Col.)	102.4%
DENVER—Rialto, MO, 1st week (DB) The Missing Juror (Col.)	108.6%
INDIANAPOLIS—Loew's	131.1%
KANSAS CITY—Midland	101.0%
LOS ANGELES—Fox-Wilshirt, 1st week	152.3%
LOS ANGELES—Fox-Wilshire, 2nd week	104.7%
LOS ANGELES—Fox-Wilshire, 3rd week	76.1%
LOS ANGELES—Fox-Wilshire, 4th week	60.0%
LOS ANGELES—United Artists, 1st week	118.0%
LOS ANGELES—United Artists, 2nd week	112.8%
LOS ANGELES—United Artists, 3rd week	81.7%
LOS ANGELES—United Artists, 4th week	60.0%
*MILWAUKEE—Warner, 1st week	102.7%
*MILWAUKEE—Warner, 2nd week	109.5%
MINNEAPOLIS—Radio City, 1st week	155.5%
MINNEAPOLIS—Radio City, 2nd week	74.0%
MINNEAPOLIS—Lyric, MO, 1st week	106.3%
MINNEAPOLIS—Lyric, MO, 2nd week	95.5%
NEW YORK—Capitol, 1st week (SA) Sammy Kaye Orch., Paul Winchell, Rosario & Antonio	132.3%
NEW YORK—Capitol, 2nd week (SA) Sammy Kaye Orch., Paul Winchell, Rosario & Antonio	100.7%
OMAHA—Paramount	105.2%
OMAHA—Omaha, MO, 1st week (DB) Under Western Skies (Univ.)	132.1%
PHILADELPHIA—Fox, 1st week	135.7%
PHILADELPHIA—Fox, 2nd week	141.4%
PHILADELPHIA—Fox, 3rd week	85.2%
PHILADELPHIA—Karlton, MO, 1st week	119.4%
PHILADELPHIA—Karlton, MO, 2nd week	101.5%
SAN FRANCISCO—Fox, 1st week (DB) Double Exposure (Para.)	151.1%
SAN FRANCISCO—Fox, 2nd week (DB) Double Exposure (Para.)	96.3%
*SAN FRANCISCO—St. Francis, MO, 1st week	110.3%
*SAN FRANCISCO—St. Francis, MO, 2nd week	82.7%
SEATTLE—Liberty, 1st week (DB) Missing Juror (Col.)	222.2%
SEATTLE—Liberty, 2nd week (DB) Missing Juror (Col.)	182.7%
SEATTLE—Liberty, 3rd week (DB) Missing Juror (Col.)	148.1%
SEATTLE—Liberty, 4th week (DB) Missing Juror (Col.)	120.9%
SEATTLE—Liberty, 5th week (DB) Missing Juror (Col.)	92.6%
ST. LOUIS—Loew's State, 1st week	129.7%
ST. LOUIS—Loew's State, 2nd week	64.9%
ST. LOUIS—Loew's Orpheum, MO, 1st week	100.0%
ST. LOUIS—Loew's Orpheum, MO, 2nd week	107.7%
WASHINGTON—Palace, 1st week	122.2%
WASHINGTON—Palace, 2nd week	108.3%
WASHINGTON—Palace, 3rd week	94.4%

●

THE SUSPECT (Univ.)

Final Reports:

Total Gross Tabulated	$313,400
Comparative Average Gross	313,600
Over-all Performance	99.9%

BALTIMORE—Keith's	115.6%
BOSTON—Memorial (DB) Night Club Girl (Univ.)	124.4%
BUFFALO—Lafayette (DB) Night Club Girl (Univ.)	85.8%
CHICAGO—Palace, 1st week (DB) She Gets Her Man (Univ.)	99.0%
CHICAGO—Palace, 2nd week (DB) She Gets Her Man (Univ.)	81.8%
CINCINNATI—RKO Grand	58.1%
DENVER—Paramount (DB) She Gets Her Man (Univ.)	132.3%
KANSAS CITY—Esquire	81.5%
KANSAS CITY—Uptown	73.0%
LOS ANGELES—Hillstreet, 1st week (DB) She Gets Her Man (Univ.)	113.5%
LOS ANGELES—Hillstreet, 2nd week (DB) She Gets Her Man (Univ.)	78.3%
LOS ANGELES—Pantages, 1st week (DB) She Gets Her Man (Univ.)	104.1%
LOS ANGELES—Pantages, 2nd week (DB) She Gets Her Man (Univ.)	83.3%
MINNEAPOLIS—Century	114.0%
NEW YORK—Criterion, 1st week	129.3%
NEW YORK—Criterion, 2nd week	90.5
PITTSBURGH—Fulton, 1st week	133.3
PITTSBURGH—Fulton, 2nd week	86.6
SEATTLE—Orpheum (DB) She Gets Her Man (Univ.)	102.
ST. LOUIS—Missouri (DB) Under Western Skies (Univ.)	103
TORONTO—Uptown	114.4
WASHINGTON—Keith's	83.3

●

GOD IS MY CO-PILOT (WB)

First Reports:

Total Gross Tabulated	$356,0
Comparative Average Gross	313,8
Over-all Performance	113.4

KANSAS CITY—Orpheum, 1st week (DB) The Jade Mask (Mono.)	134.1
KANSAS CITY—Orpheum, 2nd week (DB) The Jade Mask (Mono.)	117.8
MILWAUKEE—Warner (DB) I'll Remember April (Univ.)	95.9
NEW YORK—Strand, 1st week (SA) Cab Calloway's Orch.	140.6
NEW YORK—Strand, 2nd week (SA) Cab Calloway's Orch.	142.8
NEW YORK—Strand, 3rd week (SA) Cab Calloway's Orch.	120.8
NEW YORK—Strand, 4th week (SA) Cab Calloway's Orch.	79.1
PHILADELPHIA—Mastbaum, 1st week	119.8
PHILADELPHIA—Mastbaum, 2nd week	74.9
PITTSBURGH—Stanley, 1st week	127.5
PITTSBURGH—Stanley, 2nd week	71.4

**Post-midnight performances discontinued b cause of curfew.*

Cinema Lodge Sponsors Show To Benefit Wounded Soldiers

Cinema Lodge, B'nai B'rith is sponsoring All-Star Show, "B'nai B'rith Will Not Forget to be produced at Carnegie Hall, Thursday ev ning, May 24, to raise funds for the benefit the wounded, it was announced last week Albert A. Senft, president of Cinema Lodge.

The principal project for the wounded no planned by the B'nai B'rith in the New York ar is the furnishing of 77 hospital solaria at the ne U. S. Army Convalescent Hospital at Camp U ton, Long Island. In announcing the project, whi will cost approximately $35,000, S. Arthur Glixo director of war service, said: "It is not only o intention to furnish these solaria, but to co tinually serve the thousands of wounded men wl pass through there."

Leading stage, screen, radio and night cl personalities will take part in the show, includi those in the stage presentations of the New Yo Paramount, Strand and Capitol theatres.

Alan Corelli, executive secretary of Theat Authority, Inc., is chairman of the entertainme committee, which includes Robert M. Weitm and Robert K. Shapiro, Paramount theatre; Z Epstein, Strand; Jessie Kaye, Capitol; and Geor Brandt and Martin Levine, Brandt theatres. M Glixon is ticket chairman with headquarters at t Globe theatre and Milton Livingston of *Moti Picture Daily* is publicity chairman.

Express Strike to Hit Deliveries of Film

The disruption of release schedules and a gener breakdown of film deliveries in certain sections the country was feared in the home offices ear this week as a result of a vote to strike by 10,0 employees of the Railway Express Agency, autho ized by 2,500 members of the Brotherhood of Rai way and Steamship Clerks, an affiliate of t American Federation of Labor.

It was pointed out by film executives that least 15 per cent of all prints are shipped by Rai way Express and that while east of the Mississip most deliveries are made by truck, there are dozen states in the west and southwest whe Railway Express is vital.

Employees of Air Express, an affiliate, used b companies to rush newsreels, negatives and lave ders of new films as well as many prints eas also would strike.

Appoint Committee for Republic Anniversary

Robert V. Newman, Les Kaufman, Hy J. Gli and T. W. Yates have been appointed by Alle Wilson, Republic vice-president in charge studio operations, as a committee in charge of t studio's 10th anniversary celebration.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

No Doubt About It

A letter comes from R. S. Roddick, manager for the Maritime district of the Famous Players Canadian circuit, on the job of exploitation manager Everett Vail put on to introduce a change in policy at the Vogue theatre in Sydney, Nova Scotia.

Details of the campaign which Mr. Roddick credits with boosting matinee business 500 per cent and child attendance by 400 per cent will be published in a later issue of the Round Table.

Mr. Roddick, in addition to being fully appreciative of his co-worker's efforts, forwards the proof and writes:

" . . . Am sending samples . . . to you and the Round Table in the hope that you might publish it and encourage other managers to realize that special exploitation still contains a profit."

△ △ △

Blame It On the Weather

New Yorkers were unprepared for the cold snap which struck the city over the weekend, after several weeks of warm weather.

The manager of our favorite movie house was evidently caught off balance, too. In spite of the fact that the thermometer in the rear of the auditorium registered a frigid 61 degrees, five minutes before the curfew ended the performance the other night, the cooling system was still opeating full blast.

Another oversight noted this past week is the plaque above the box office of a Broadway movie house which still reads: "Gala Easter Show".

△ △ △

Opportunity Knocks

Irving Lesser, general chairman of the Seventh War Loan Drive in the New York area, who last week invited the 700 theatre managers here to handle the physical operation of the Statue of Liberty Bond booth in Times Square, should be a popular person with the showmen of the city.

In the past, Bond sales, management and the credit for Bond sales have gone exclusively to the Broadway theatres.

Any theatre manager who has aspirations toward operating the most important booth in the city, and has dreamed of what he could do were he given a chance to command, will now get this opportunity.

As these theatremen extend themselves, it should be interesting to observe how favorably their ideas and showmanship compare with those of their colleagues on the main stem.

Remembering

Two of the Fabian Circuit managers from upstate New York can recall highlights during the life of Franklin D. Roosevelt in which each had a personal share.

Jim Haley, manager of Proctors, Schenectady, and formerly a detective for 25 years with the police department in that city, was part of the escort which attended Mr. Roosevelt during his first Presidential candidacy speech from the stage of Proctor's.

Alex Sales, manager of the Palace theatre in Albany, was manager of Harmanus Bleeker Hall in the state capital when Mr. Roosevelt was Governor. Mr. Sales designed and built a special platform suited to Mr. Roosevelt's needs, which the Presidential candidate took with him on tour during that first big campaign in 1932.

△ △ △

High Men on Loew Roster

Loew's April 15 issue of its house organ, ***Lo!***, lists 93 employees who have been with the circuit for 30 years or more.

As managers, district managers and relief managers, the circuit has eighteen people who have loyally reciprocated the organization's faith through these past three decades.

A Loew bow is therefore in order to the following: Jack Abrams, Lawrence Beatus, Allie Bernstein, Jules Bernstein, Herman M. Dolinsky, Charles Ferguson, Edward Fitzpatrick, David Friedlander, Frank Goodale, Al Sutterman, Salli Levi, Paul Levy, Samuel H. Meinhold, Eugene Meyers, Orangelo J. Ratto, Samuel I. Rose and Isaac Seldner.

△ △ △

Merchants of Entertainment?

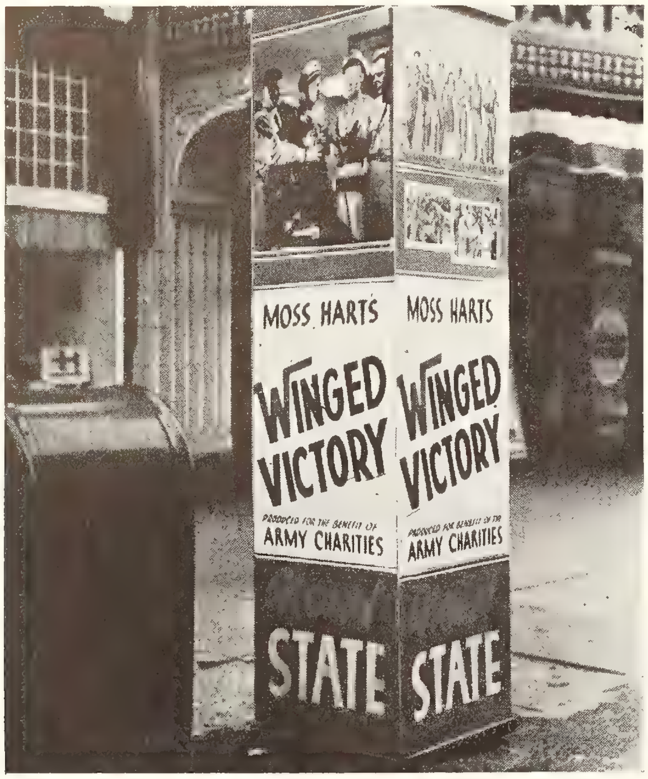
Wonder how long it will be before the theatres really begin to give competition to the drug stores as vendors of variety merchandise?

With popcorn, candy, ice cream and soda pop as old standbys, we now see that revenue-minded exhibitors are offering stuffed toys and dolls to patrons with ready cash, and one enterprising news theatre in Chicago has opened a book shop in the lobby.

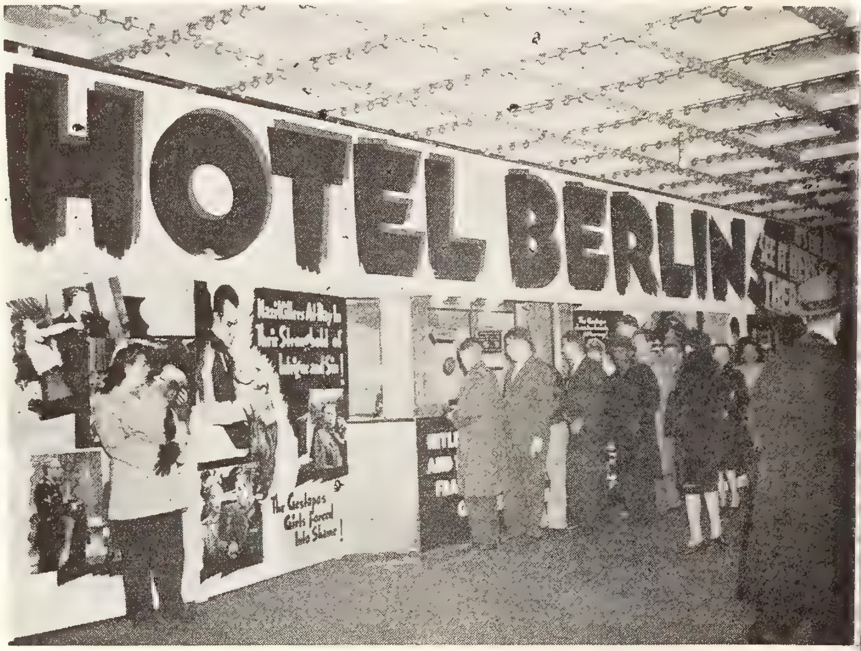
What we need now evidently is a return to the days when sheet music and records were part of the general theatre merchandising scheme; then it is a short step to cosmetics, men's suits and women's girdles (the Grace MacDonald kind).

—CHESTER FRIEDMAN

FLASH IN THEATRE FRONTS

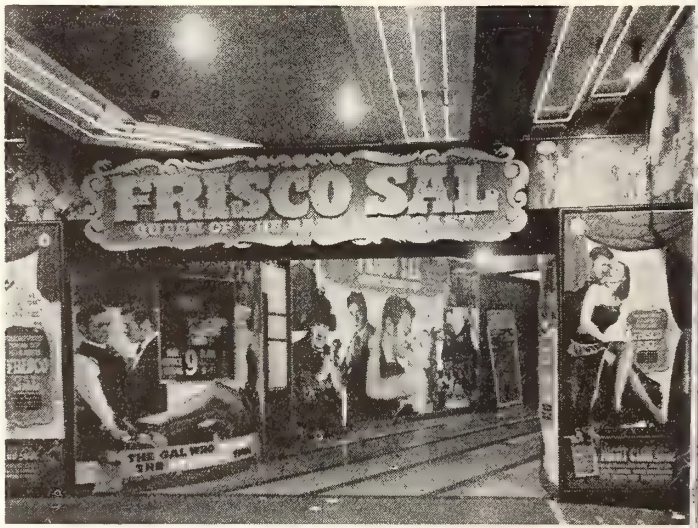

MOSS HARTS
WINGED VICTORY
PRODUCED FOR THE BENEFIT OF ARMY CHARITIES
STATE

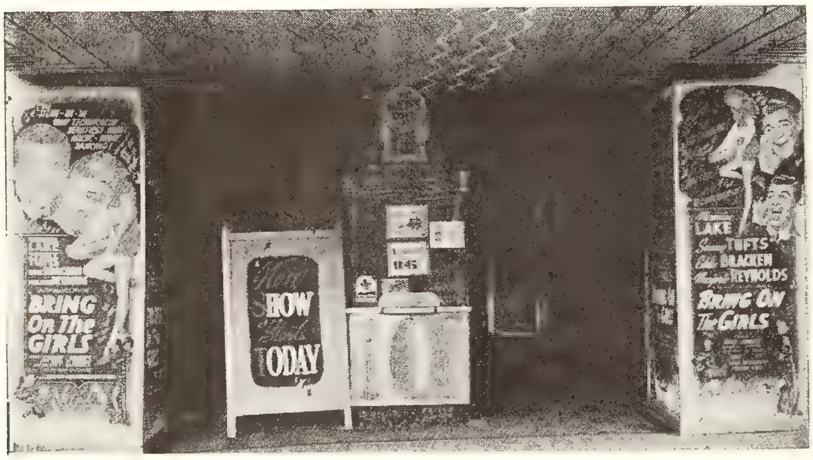
To promote his engagement of "Winged Victory" at the State, Minneapolis, manager C. A. Zinn boxed six street lampposts on block where theatre is situated.


HOTEL BERLIN
The Gestapo's Girls Forced Into Shame!

Jack Katz, manager of the Roosevelt in Chicago, created this effective fron house display to exploit "Hotel Berlin".

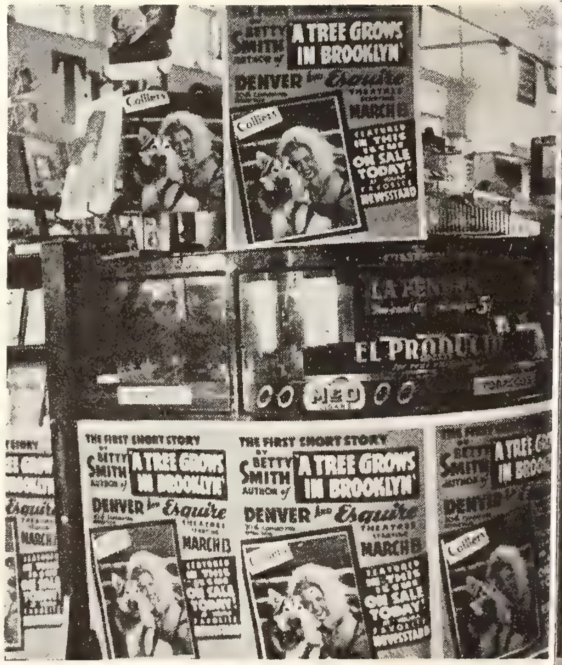
Right, special front used by G. Poplack for "Frisco Sal" at the Esquire, San Francisco.

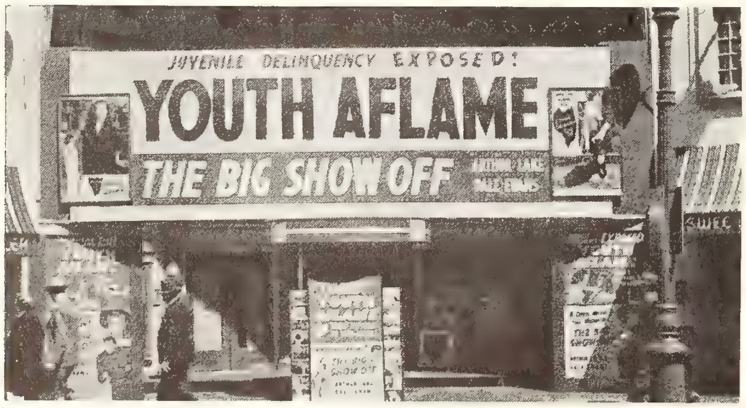



BRING ON THE GIRLS
LAKE TUFTS BRACKEN REYNOLDS
BRING ON THE GIRLS
HOW
ODAY

Charles Pincus, manager of the Utah theatre in Salt Lake City, had his art department construct this attention-getting front for "Bring On the Girls".

For "A Tree Grows in Brooklyn" date at the Denver and Esquire in Denver, manager Bernie Hynes tied in with Collier's advertising for choice newsstand plugs.


BETTY SMITH
A TREE GROWS IN BROOKLYN
DENVER Esquire
MARCH 8
Collier's
ON SALE TODAY
THE FIRST SHORT STORY
EL PRODUC


JUVENILE DELINQUENCY EXPOSED!
YOUTH AFLAME
THE BIG SHOW OFF

Left, down in Dallas, Texas, Louie Charninsky is still busy building his inevitable fronts. This smart looking layout was used at the Capitol theatre

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the War effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

DON L. ALEXANDER
Radio City, Minneapolis, Minn.

JACK ALGER
LaSalle, LaSalle, Ill.

EDITH L. BOLTE
Wakefield, Bronx, N. Y.

JOSEPH BOYLE
Broadway, Norwich, Conn.

W. B. BRISCOE
Grand, Chicago, Ill.

W. F. BROWN
Florida, Vero Beach, Fla.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LARRY COWEN
Palace, Albany, N. Y.

JULIUS DANIELS
Majestic, Perth Amboy, N. J.

JOE ESTES
Interstate, San Antonio, Tex.

MILDRED A. FITZGIBBONS
Roosevelt, Flushing, L. I.

CHARLES E. GRACE
Embassy, Brooklyn, N. Y.

AL GREEN
Austin, Kew Gardens, L. I.

WILLIAM HARTNETT
Embassy, Waltham, Mass.

JACK HEINZ
Keith's, Flushing, L. I.

W. J. ILSLEY
Ritz, Columbia, Miss.

WALLACE O. JAMES
Capitol, Jackson, Miss.

E. J. KEARNEY
Eckel, Syracuse, N. Y.

ABE LUDACER
Park, Cleveland, Ohio

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

BEN MINDLIN
Valley Stream, Valley Stream, N. Y.

HAROLD NEWMAN
Kingsway, Brooklyn, N. Y.

MILLARD OCHS
Strand, Akron, Ohio

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PURCELL
Staunton, Staunton, Va.

J. G. SAMARTANO
State, Providence, R. I.

JACK M. SCHERZER
Parthenon, Brooklyn, N. Y.

SAM SHUBOUF
College, New Haven, Conn.

S. L. SORKIN
Keith, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

T. O. TABOR, JR.
Augusta, Augusta, Ga.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

EVAN THOMPSON
Strand, Plainfield, N. J.

H. F. WILSON
Capitol, Chatham, Ont., Canada

lassified Ads, ieups, Aid Date n "Hangover"

At the Athena theatre, Athens, Ohio, Fred illiams had a very good campaign on "Hang- er Square", which included the following nts:

The telephone directory was divided up be- een the cashiers at the Athens and Ohio, ch doing half. Special announcements were ade over the public address system during all termissions, and a three-sheet display in lob- of theatre week in advance.

Fred used green gelatin on trailer to empha- ze this particular trailer to the public and give it a weird effect. 1,500 "beware" her- ds distributed in town and to all the farmer rs on Saturday; 300 post cards sent to special ailing list and to people who the cashiers new liked mysteries, and window cards spot- d in food merchants' windows.

Ads were carried for three days in the classi- ed ad section, the one in press book on "Room anted," teaser ads and ad schedule you select- used, contest in paper as suggested in press ok on number of words being made from her word, passes to winners, and reader and ene mat were planted in paper on picture.

romotes Window, Counter Displays

A counter tie-up with the dollar edition of e book was had with the local 5 & 10; coun- r tie-up with another 5 & 10 on Westmore osmetics; used stills of Linda Darnell; win- ow tie-up with new local women's shop on ostume and fancy jewelry, using stills of Lin- Darnell, and a window tie-up with another cal dress and hat shop.

Williams used a six-sheet on top of Court eatre marquee a week in advance and special ls were carried in the Ohio University *Post* catch all college students, and a special card as placed in the college library to catch stu- ent interest.

ir Force Equipment ells "Winged Victory"

When Jake Weber at the Liberty theatre, erkimer, N. Y., played "Winged Victory," he ot a really terrific window display in a large ore in that town. This contained various ieces of equipment used by members of the rmy Air Forces and also several stills and low-ups. Jake got a nice story in his local aper concerning a former projectionist of that eatre who acted as one of the technicians in e filming of the movie. This man wrote a ery interesting letter to Jake, telling about his ork on the film, etc.

The letter and the story were published under a 2-column picture showing Jake and a couple of his projectionists reading the letter. The department store which gave Jake that nice window display also gave him an unsolicited 2-column by 8½ in. ad plugging the picture.

Posting Utilized by Blumberg

Irving Blumberg handling the Philadelphia campaign of "National Velvet" for the engagement at Warner's Boyd theatre, covered the town with posters and paper. In addition to billboards, posters were used on railway express trucks, street cars, subway and other key spots. A screening was held for critics and representatives from women's clubs and other important groups well in advance of the opening.

Bovim's Radio Promotion

Tying in with Station WHB in Kansas City, Russell Bovim for his date on "National Velvet" at the Midland theatre planted a contest whereby 5000 photos of Elizabeth Taylor were given away as part of the promotion on this stunt. Three leading juvenile shops in town participated in sponsoring the contest and used window displays, radio time and store plugs.

Promotes Model Plane Contest

Howard Burkhardt at Loew's State in Cleveland for his date on "Thirty Seconds Over Tokyo" effected a tieup with the Cleveland *Press* to sponsor a model airplane contest, the paper giving a front page opening break as well as a special column on the comic page the same day. The *Press* used continuous stories with art two weeks in advance. The winning models were placed on exhibition in the lobby.

Jack & Heintz put a display in the lobby of their materials manufactured and used on B 25s and B 29s, having machines in operation with girl attendants at work, lighted displays, etc., with police guards in constant attendance. Cards were also planted by Burkhardt on all the bulletin boards of the Jack and Heintz factory, which also used special announcements on the radio to plug the picture and exhibit.

Department stores were brought into a tieup with display still announcement cards in each of their book departments and a tieup with the Cleveland Public Library brought a display of stills in all branches.

ATTENTION PRODUCERS

ROAL & COMPANY, Inc.

Announces its Appointment as the North American Representative
for the Largest Independent Distributors in Brazil

THE BRITISH FILMS do BRASIL Ltda

Rio de Janeiro

Please address all offers and inquiries to **ATT: MR. L. KITCHNER**

320 Broadway, New York 7, N. Y **Phone WOrth 2-5262**

WE SAY
You Can't Beat
FILMACK
FOR
SPECIAL TRAILERS
Try Us
On Your Next Order and See
1327 S. WABASH AVE. CHICAGO 5, ILL.

Exploiting the New Films

How the recent pictures are being sold the first run and pre-release date showin

PICTURE OF DORIAN GRAY

Every possible avenue of advertising, publicity and exploitation was utilized to publicize the opening of "Picture of Dorian Gray" at Loew's theatre in Rochester, N. Y. Lester Pollock, manager; Louise Wilson, his assistant, and Jack Gilmore, MGM field exploiteer in that territory, worked together to make the campaign one of the most outstanding and successful undertakings in many months.

An advance screening was arranged which was attended by the press, radio commentators, city officials and faculty members of the Applied Arts of the Rochester Institute of Technology.

Screen and lobby advertising as well as the radio and newspaper campaigns were undertaken well in advance. Special treatment was accorded the regular trailer with the house darkened, green spotlight searching the house while a transcription was played over the amplifier system, just prior to the trailer's showing.

Students of Art School Sketch In Theatre Lobby

For a week prior to the opening students of the Rochester Institute of Technology competed for War Bond prizes, sketching in charcoal in the theatre lobby. Four art students worked daily, both afternoon and in the evening, surrounded constantly by admiring crowds as the sketches of the film stars were drawn.

Ten thousand copies of Film Books edition of "Dorian Gray" imprinted with theatre name and playdates were distributed house to house. The 16-page novelty booklets were also mailed to columnists, critics, libraries and art dealers in the city. Pollock reports that scores of additional copies were later requested from interested patrons.

Novelty glass bubble banks were presented to newspapermen and art critics. The banks originally carried copy about saving for a home or car in the post-war era. The copy was replaced with a reduced still showing the principal characters of the picture and the cat. Copy on the base read: "You'll never forget this picture as long as you live," etc., etc.

Teaser cards were hung in the lobby well in advance, in triangle fashion, which were suspended from chandeliers. They revolved and the attraction copy was visible from all angles. Fifty extra sets were distributed to barber shops, in bus stations, stores and restaurants.

The original painting of Dorian Gray by Henrique Medina was obtained from the studio in Hollywood and placed on exhibition in the theatre lobby a month ahead of the opening. It attracted comment and attention befitting an original. Full color blowups of the stars were also utilized as well as special blowups of the *Life Magazine* review.

Letters were received from Mayor Samuel B. Dicker and Mark Ellington, president of the Institute of Technology, requesting that MGM present the original painting to the city art gallery. Howard Hosmer, of the *Times-Union* endorsed this idea and devoted his entire column to the request.

During the current engagement of the picture, the painting was loaned to Edward's Department Store. Edward's devoted an entire window to the display, used another full window devoted to original costumes used during the production of the film, named a casual jacket for "Dorian Gray" and publicized the garment in newspaper display ads in addition to full credits for the theatre.

McCallon Promotes Fashion Show For Houston Showing

Another exceptional campaign heralding the picture's opening at the State theatre in Houston, Texas, was put over by Homer McCallon, manager, who took advantage of the fact that the date was set for shortly after Easter.

McCallon dressed one of his ushers in full dress, white gloves, top hat and cane and added a mask to complete the illusion of mystery and elegance. The young man joined the Easter parade, distributing cards to passersby, w copy headed: "Advice to Women". The sell message was, of course, tied in with the fi

Through the cooperation of Sue Bliven, s ist in charge of the Sakowitz Hour of Fa ion, a style show was arranged at the Emp Room of the Hotel Rice, which featured smart shade of gray designated as "Dor gray." The style show, staged with elegar charm and good taste, proved an effective wo of-mouth promotion for the film date at State.

Cooperating Merchant Also Sponsored Newspaper Ads

Sakowitz devoted 40 inches of display vertising to special plugs for the style sh with theatre credits and playdates. Sears' partment Store, through the book tieup, u newspaper space totaling almost a full page promote the picture, devoted counter and w dow space to the film and plugged it on 11 ferent radio broadcasts. The book reviewer Sears, on regular scheduled broadcast, awa ed book copies and theatre tickets as attenda prizes.

Vogue, an exclusive shoe shop, and Joh Beauty Salon also used co-op newspapers which featured cuts of the stars of the pict plus theatre credits.

Additional free radio plugs were promo on the Fogle-West Gift Box program an regular sponsored period titled "What's Your Mind?"

An extensive outdoor advertising campa was undertaken which included the posting 48-sheets, 24-sheets, 6-sheets and 2-she Railway express trucks were sniped well in vance of the opening.

The musical score of the film was featu by local bands and a well known organist; w dow displays were garnered and the press operated liberally with stories and art incl ing a contest staged by the *Houston Press,* which the paper offered a War Bond prize the reader submitting the best reviewing ess

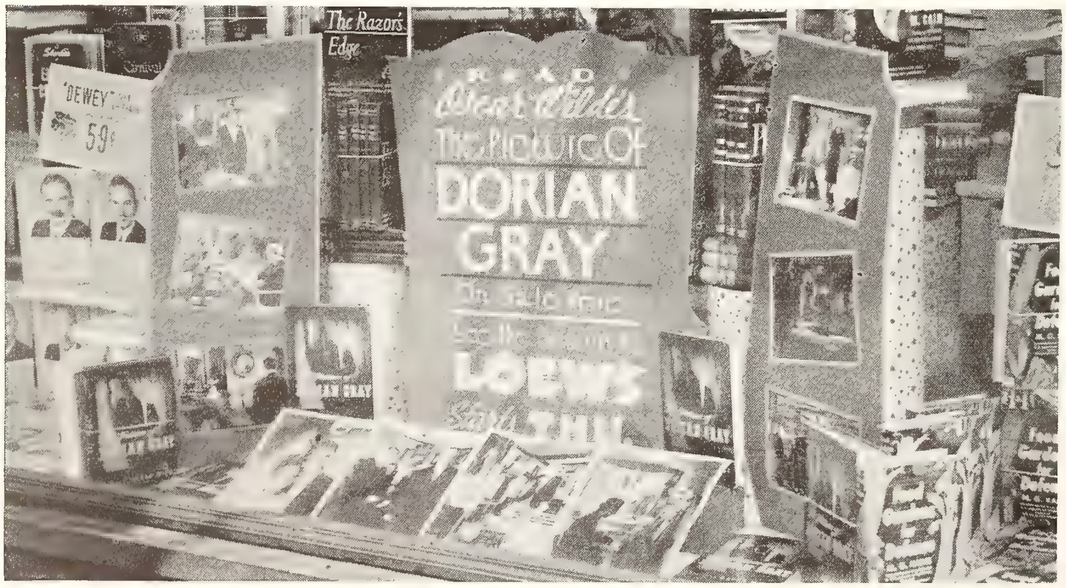
Big Campaign Ready for Maryland Opening

In Cumberland, Md., where the picture scheduled to open later this week, manager B. Sherred and Tom Baldridge, of MG field exploitation staff, put on a joint adva campaign which is currently focusing ple of publicity on the opening at the Maryl theatre.

Lobby displays include a cutout 24-sh live black cat in a gilded cage with tea copy, two 6 ft. cat cutouts and a book rep which will be used currently as a street ba hoo device.

Dorian Gray Film Books have been distrib ed to dentists' offices, beauty parlors, ne stands, etc.; special heralds stressing sensati alism in the film production were circulari to RFD boxholders, and an extensive outd campaign utilizing window cards, lithogra and special window material were put in

Extensive use of radio plugs have been set with additional free time promoted from lo contractors. The newspaper campaign star well in advance, with underlines and teaser building up to large display announceme just prior to ad on opening day.

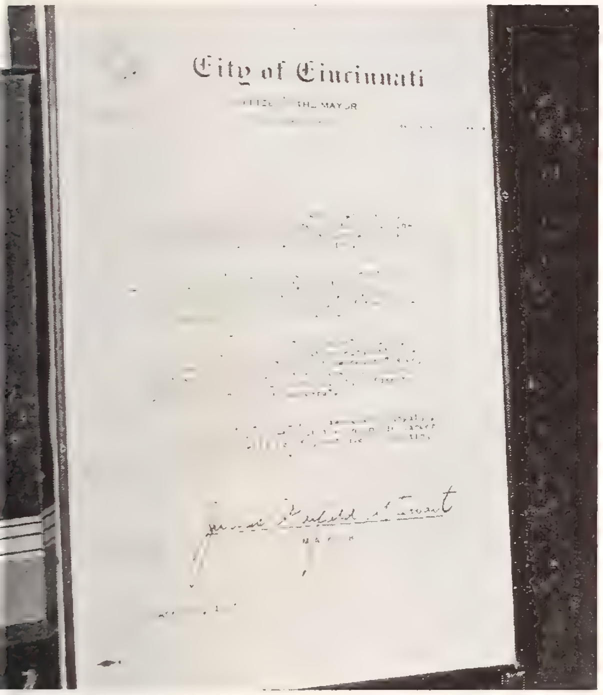


Tieups with book stores were promoted by Lester Pollock, manager of Loew's, Rochester, N. Y., to publicize "The Picture of Dorian Gray".

EXPLOITATION DOES A JOB

ow the picture, "Dillinger", was sold at the world premiere at the Cincinnati Strand again monstrates the usefulness of ballyhoo in adding to the box office receipts

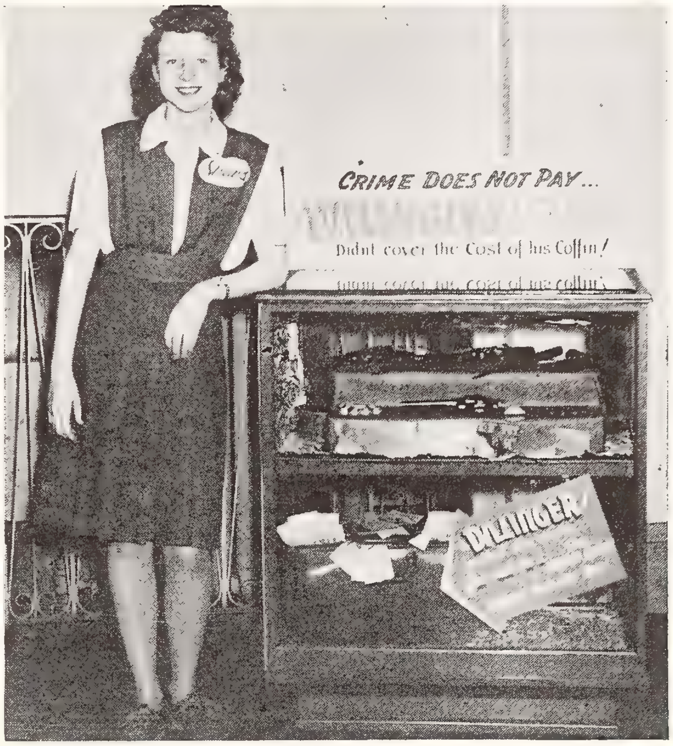
ROCLAMATION



City of Cincinnati

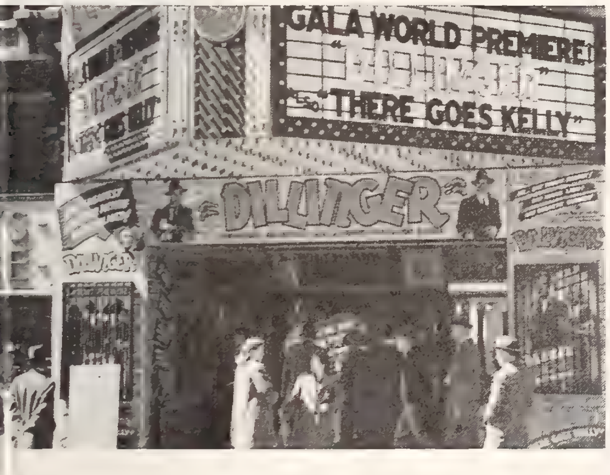
OFFICE OF THE MAYOR

Occasionally there comes from Hollywood a production which is correctly labeled an exploitation special. Such a film is "Dillinger". Herewith is a pictorial story showing the highlights of the campaign employed for the opening of the picture at the Strand theatre, Cincinnati. At small cost, the devices depicted here brought maximum results and were well suited to this type of vehicle. Ben Cohen, manager of the Strand, and Harry Goldstein, exploiteer for Monogram Pictures, conceived and executed the promotion.

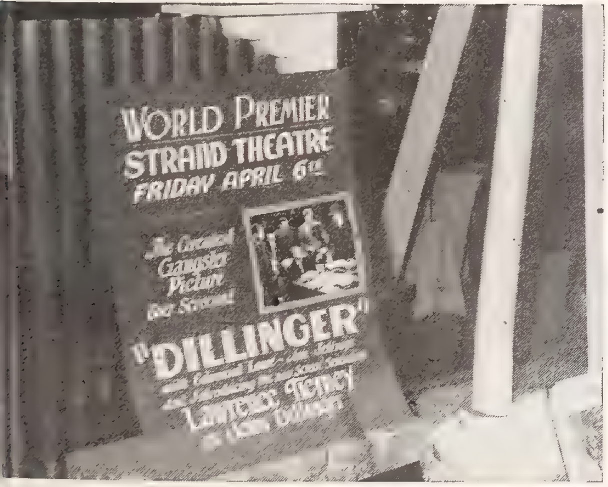

CRIME DOES NOT PAY...
Didn't cover the Cost of his Coffin!
DILLINGER

THE LOBBY

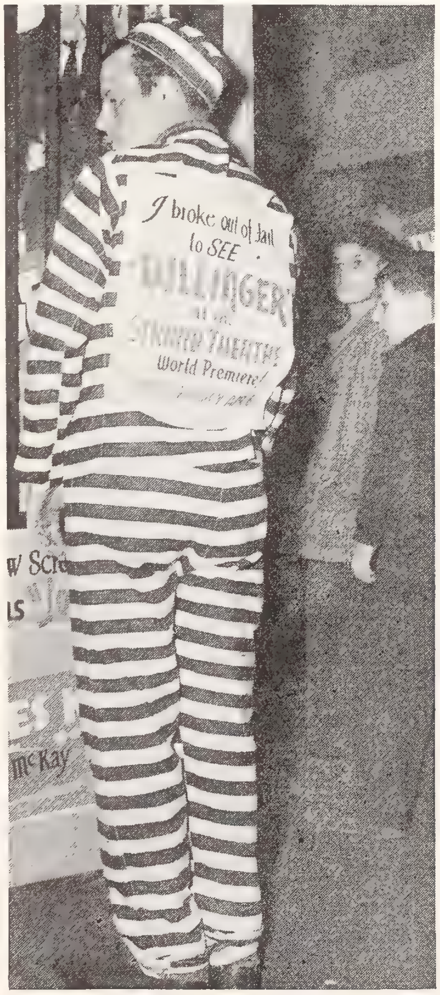
HE FRONT

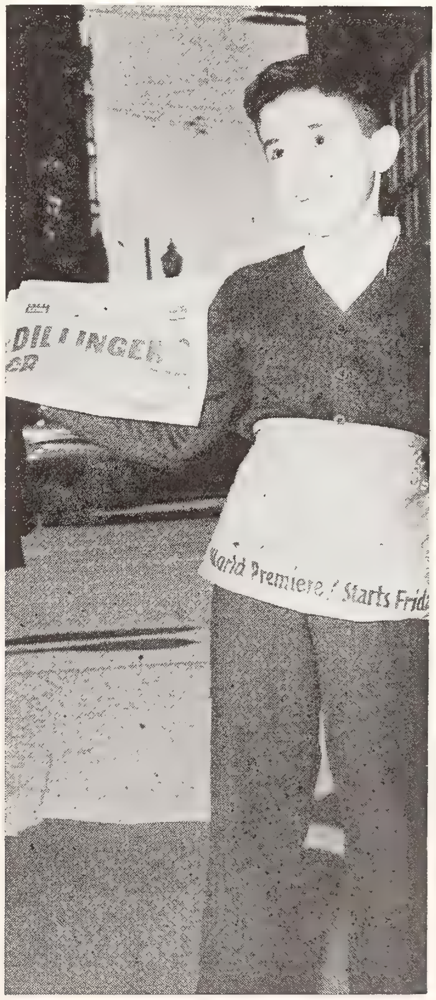

GALA WORLD PREMIERE!
"DILLINGER"
"THERE GOES KELLY"
DILLINGER

INDOW TIEUP


WORLD PREMIER
STRAND THEATRE
FRIDAY APRIL 6th
The Greatest Gangster Picture Ever Screened
"DILLINGER"
LAWRENCE TIERNEY

STREET BALLYHOO


I broke out of Jail to SEE
"DILLINGER"
at the
STRAND THEATRE
World Premiere!


DILLINGER
World Premiere! Starts Frid

Shubouf Is Lucky With Horse-Shoe Pitching Device

Sam Shubouf, manager of the Poli-College theatre in New Haven, put on a comprehensive campaign for "National Velvet". One of his original ideas was a tie-up with a large industrial factory in which he arranged a horseshoe pitching contest for the employees during their periods of recreation.

As Spring has again opened the season for the riding clubs and academies, Sam used them as spots for signs and posted cards on barns and strategic locations near bridle paths.

Several restaurants in New Haven cooperated by using menu sheets that carried picture and theatre copy. Drug stores tied in with Mickey Rooney sundaes. Many special window displays were set with local book shops, employing color stills from the picture as background decoration. Sam resniped window cards and posters with notice of the picture's holdover for a second week.

SHOWMEN PERSONALS

In New Posts: Ed May, Wometco Theatres, Miami, Fla. Benjamin Rahn, student manager, RKO Brandeis, Omaha, Neb. L. H. McKibbon, city manager, Alabama Theatres, Inc., Auburn. Fred Joyce, midwest exploitation representative, Lester Cowan Productions, Chicago. Harold Evans, midwest publicity representative, United Artists, Chicago.

Mrs. Ralph Mann, Empire theatre, Montgomery, Ala. A. J. Meininger, Strand theatre, Cincinnati. Ambrose Conroy, manager of the B&K Southtown, Chicago, has been transferred to the Garrick theatre there, succeeding Meininger; George Romine, formerly of the Harding, is the new Southtown manager.

Happy Birthday: Raymond Klein, Norman W. Lofthus, J. R. MacEachron, Albert F. Badeau, Henry R. Tobin, Duncan Campbell, Ray W. Bowman, Robert A. Gilmore, Paul Epstein, Homer Harmon, Joseph H. Feulner, Gilbert L. Higgins, LeRoy Kenneth, Angelo Bozonelis, H. W. Evans, Archie O. Dainwood, John H. Wisdom, Tom Ward, Truman Moulder, Arthur S. Murch.

Paul M. Hooven, Al Reh, Clifford T. Deane, Bill Bohling, Joseph J. Caras, Earl Keech, Carl Baumgarten, Charles Steinman, Cliff H. Swick, Gilbert G. Lamkin, David S. Rubin, Clarence E. Golder, Sam F. Roth, William E. Gibson, John W. Shively, Leonard Grossman, Fred H. Sourbeck, Jr., J. E. Gladfelter, Ray B. Martin, A. B. Jeffris, Ernest G. Paschoal.

Showmen's Calendar: June 1, Kentucky Admitted to Union 1792; Tennessee Admitted to Union 1796. 9th, John Howard Payne Born 179 (Author of Home Sweet Home). 10th, Franklin drew lightning from clouds 1752. 15th, Pionee Day in Idaho; Charter of Boy Scouts of Americ granted 1916; Arkansas Admitted to Union 1836 17th, Battle of Bunker Hill 1775. 20th, Wes Virginia Admitted to Union 1863. 21st, Longes Day in year (first day of summer). 25th, Battl of Big Horn (Montana); General Custer's defeat by Indians 1876.

Robert Dunton, manager of Chakeres Stat theatre, Washington Court House, Ohio, has bee transferred to London, Ohio, as city manager i charge of the Majestic and State theatres, succeeding Fred W. Unckrich, who has joined the Navy John Krascisin has taken over operation of th Apollo theatre, Chicago.

McCoy Gets Many Tieups At Miller Theatre

Tieups with J. B. White & Co. and Davison's, two of the leading department shops in Augusta, Ga., for "Can't Help Singing", arranged by P. E. McCoy, for the date at the Miller and Modjesta theatres, resulted in attractive window displays, cooperative newspaper ads and much publicity over stations WRDW and WGAC. A special blowup of sheet music featuring the title song with a large colorful head blowup of Deanna Durbin was featured in a window display several days in advance of the opening.

On "Together Again", McCoy arranged with one of the leading stores for a window setup with mannequins wearing hats similar to those worn by Irene Dunne in the picture. On the opening day, the store ran a four-column by 17 inch ad giving considerable mention to the picture. The Dunne hats were also plugged over stations WRDW and WGAC.

In connection with "My Pal, Wolf", Miller worked a gag through the cooperation of J. B. White Company and Station WRDW and the special kiddie show held at the Miller each Saturday morning. The store and station announced that 100 free tickets would be given to the children at the special matinee.

Helson Promotes Windows For "St. Louis" Date

Ray Helson at the Seneca, Salamanca, N. Y., succeeded in tying up with the local music store when he played "Meet Me in St. Louis". This store, in addition to running an ad plugging the picture and the tunes, also gave a big window display of stills and records and inside the store used a large 3-sheet cutout of Judy Garland, with more record displays. This tieup got plenty of attention for Ray's playdates.

By Staff Photographer

RECENT VISITORS to the Round Table are Warner's exploiteers Ed Benjamin, left, who has just joined that organization as field representative for the Detroit area, and Allan Kohan, formerly located in Seattle, who has been reassigned to new headquarters in Cincinnati.

Strong Campaign Nets Hold-Over

"A Song to Remember" remained in th spotlight for a second week at manager Georg Sanders' E. M. Loew's in Hartford, Conn., a result of the attention-getting "Georg Sand's Talent Contest", which was conducte here. At the conclusion of preliminaries, student at Hartford Junior College, was pr claimed the winner by judges Harvey Smit president of the Mark Twain Masquers, lea ing Little Theatre group here; Betty Smit local actress, and Joe Girard, WTHT, follov ing her rendition of the "jungle speech" fro the film. She will represent Hartford in t finals, which will be held in New York in Ma She was the guest of honor at a theatre, pre and radio party hosted by George Etting from Columbia Pictures home office and Sanders, who presented her with a $100 W Bond.

Newspaper Break Landed

In addition, Cpl. Paul Amadeo, formerly a sistant manager to George Sanders, return home after 2 years with the Army in Italy a posed for special press photos and intervie with the winner and in connection with pu licity on the film. *The Hartford Times* ga full cooperation to this venture.

Landers also planted six spectacular wind displays with main stem music stores, includi G. Fox & Co., largest in southern Connectic to plug "A Song to Remember", and the E. Loew's theatre. Spot announcements o WTHT were also promoted.

Contests Sell "Velvet" For Forester's Date

Out in Des Moines, Eddie Forester on "N tional Velvet" at the Roosevelt theatre recei some excellent results from a "Freckles" c test sponsored by Station KSO over th Juvenile Tunes program which has a la following among the younger set. The con offered a $25 War Bond to the winning and girl. The finals were judged from stage of the theatre at a special morn matinee. Forester also arranged a color contest with one of the stores.

xploit "Song" Vith Contest, roup Tieups

As a novelty herald ahead of his date on ong to Remember" at Loew's Poli-College eatre in New Haven, Conn., Sam Shubouf stributed four by six "Shoppers' Reminder" rds to customers at the Downtown and eighborhood Grocery Stores. At the top of e card copy read: "Things to remember," nderneath were a list of groceries with small oxes for a check off. Below the list the copy ntinued: "And of course 'A Song to Rememr' at," etc., etc.

A sketching contest with the *Bridgeport erald,* using mats from the pressbook, brought ar stamps and guest tickets to the first 15 st complete entries. Radio spot announceents were had on Station WNHC and cordings of Chopin music from the picture ere used with tickets awarded to listeners r the correct list submitted.

Shubouf made a tieup with the Polishmerican organization and spoke to them at special meeting on the Life of Chopin, beuse of his Polish ancestry, and created much ood will for the picture. An essay contest as also arranged for with the local high hool on the life of Chopin and Madame Sand the theme "Why they will always be membered."

In collaboration with Malley's Department ore's 93rd anniversary, Sam had window splays on fashion styles of today as compared ith the time of Chopin's era. Special cards ounted with stills of the picture were prosely used.

auschild Capitalizes on ocal Boy for "Lady" Date

Thor Hauschild at the Arcade theatre, Camidge, Ind., found out that a relative of one the local residents appeared in the picture, ighting Lady," and he went out after this ct. Although the boy was from a nearby wn, Thor succeeded in getting newspaper ories on the front page of his paper. He also otified the boy's relatives and parents that was playing the picture and invited them to e it. A word-of-mouth campaign was also ed in this connection by the theatre emoyees. Cambridge, being a small town, this isode caused quite a stir; in fact, the boy's nt made an announcement of it in a large urch supper.

reen Holds Community Sing

Reported as having excellent audience rection is the community sing which has reently been featured by Joseph J. Greene at e Raymond theatre in Pasadena, Cal. Startg at nine o'clock the sing is presented nightly Billy Wright, organist at the big threeanual Wurlitzer. So popular have these sings" become with his patrons that it is ported that Wright has now gone on the r for a 15-minute daily program which inudes plugs for the current shows.

ee's Local Boy Slant

Harold Lee at the Babcock theatre, Bath, Y., took advantage of the fact that the randson of a local resident appeared in the cture, "Winged Victory." A story appeared the local paper on this, mentioning the picre and playdates.

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LOW COST! 25 lbs., for example, travels more than 500 miles for only $4.38, over 1,000 miles for $8.75. Air Express charges today are actually less than before the war.

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WRITE TODAY for "Quizzical Quizz," a booklet packed with facts that will help you solve many a shipping problem. Railway Express Agency, Air Express Division, 230 Park Avenue, New York 17. Or ask for it at any Airline or Express office.

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

CONTINUOUS CONTACT 16 MM. PRINTERS, PICture, Track or both, $1,375; Miles 16mm. Recorder Reproducer, $195; Berndt Maurer 16mm. Recording Systems, latest improvements, $1,995; modernized Akeley Newsreel Sound Camera, Amplifier, Magazines; 3 Lenses, matched finders; tripod; $13,000 value, reduce to $6,995. Send for Spring Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

16MM. STUDIO RECORDING PRODUCTION OUTfit—Berndt-Maurer, Model D Recorder, Amplifier, Power Pack 2-400 ft. Magazines, all cables, 4 Cases. Film Phonographs, Amplifier, Transformer, Mike Boom on wheels, 17 ft. extension; portable Dolly with Seat and Tripod; 1000 watt Bell & Howell Sound Projector, separate Amplifier; 12-2000 watt Fresnel Lights, Cables; Spider Boxes; Complete, ready for work. Double 78 RPM Turntable in Cabinet. CAMERA MART, 70 West 45th St., New York.

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BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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ACTUALLY DROP YOUR TEMPERATURE WITH new Air Washers, rotary spray mat type, work with any Blower, easily installed. 5,000 cfm, $115; 7,000 cfm, $140; 10,000 cfm, $170; 15,000 cfm, $200; 20,000 cfm, $230. New prewar Blowers, starting at $106.50 for 5,500 cfm; also Diffuser Grilles, from $21.80. AA-5 MRO Priority required. Send for Air Conditioning catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

1/6 TO 3HP MOTORS, HYDRAULIC VARIABLE speed pulleys, exhaust Fans for booth and theatre box-office, Fans 3 speed. SOUTHERNAIRE, P. O. Box 838, Atlanta, Ga.

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ALL YOU NEED TO OPEN—COMPLETE SIMPLEX booth outfits consisting Projectors, Lamphouses, Lens, Soundheads, Motors, Amplifier, Speakers and Soundscreen. Rebuilt and guaranteed one year—$1,500. Why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

ASHCRAFT SUPREX ARC LAMP, $195; Forest twin 65 amp. Rectifier, as is, $95; rebuilt Simplex Mechanisms, $250; Footlights, 5' sections, $17.50; Candy Machine, $79.50; commercial Vacuum Cleaner, $119.50; Brandt Coin Changers, from $75; Water Cooler, DC only, $77.50; Low Intensity Arc Lamps, $75. Spring Bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

MORE THAN 12,000 CHAIRS AVAILABLE—LOOK—600 American fully upholstered velour back, squab springless cushion Chairs, good as is, $5.50; 575 Heywood-Wakefield heavy panel back, squab cushion Chairs, steel tubular standards, excellent condition, as is $4.35; 500 Heywood-Wakefield heavy panel back, box spring cushion Chairs, excellent condition, $5.95; 786 Irwin rebuilt newly upholstered fully padded back, reupholstered box spring cushion Chairs, like new, $8.95; 300 solid Oak Auditorium Chairs, refinished, $3.95. Wire now for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

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FIRE EXTINGUISHER AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

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MANAGER, 34, 9 YEARS' EXPERIENCE. OPPORtunity in Greater New York. BOX 1856, MOTION PICTURE HERALD.

RELIABLE EXPERIENCED OPERATOR. USE NO liquor. Would prefer to operate and manage theatre. Must be a good permanent job. One week notice. State the salary. J. A. ROUTH, Zionsville, Ind.

MANAGER—NOW EMPLOYED, WISHES CHANGE. 15 years experience. Thoroughly familiar with chain and independent operation. Experienced buying, booking, exploitation. Can handle one or several operations. Available May 1st. Address BOX 1857, MOTION PICTURE HERALD.

HELP WANTED

WANTED: MANAGER FOR MODERN THEATRE in coal mining camp. Also two operators for other towns. These positions permanent, with excellent opportunity for advancement. State age, draft and family status, experience, references, salary expected. Drunkards, drifters and chasers need not apply. CHEROKEE AMUSEMENTS, INC., Erwin, Tenn.

THEATRES

WILL LEASE MOTION PICTURE THEATRE ANYwhere in Florida. Give complete details. CONRAD A. HETZEL, 319 Evernia St., West Palm Beach, Fla.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING. WHETHER YOUR THEAtre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry, $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

Many Safety Provisions in St. Louis Building Code

Several new safety provisions applying to theatres are contained in the new St. Louis city building code, which went into effect this month. The code makes a number of technical provisions relating to the maintenance of electrical and air conditioning equipment. It also calls for more fire alarm boxes in theatres, flame-proof draw curtains in front of screens, additional stage exits available to the audiences in emergencies, portable extinguishers, the test-lowering of asbestos curtains before and after each performance and interior fire hose connections.

Local 6 of the St. Louis Theatrical Brotherhood has announced that a course of instruction for stagehands to familiarize them with the provisions of the code will be given by the union next month. Attendance of union members will be compulsory.

Leroy Upton, president of the local, pointed out that many of the safety provisions were urged on the city by the union. The union also is urging strict enforcement of a state law which prohibits admission of more persons than there are seats.

Harry Buxbaum Of 20th-Fox Dies

Harry H. Buxbaum, 67, home office sales representative for Twentieth Century-Fox and former Metropolitan district manager, died last Saturday of a heart attack at his home in Lawrence, L. I. Mr. Buxbaum was associated with the company for 17 years and since last year has been on a leave of absence.

Harry H. Buxbaum

Born in Boston, he served in the Spanish American war and spent a term in the Massachusetts legislature. Earlier in his career he was comptroller for General Film Company; midwestern and eastern division manager for Pathe, and New York exchange manager for Paramount.

Funeral services were held Tuesday at Riverside Memorial Chapel, Far Rockaway, L. I.

Surviving are his wife, Marion, and three children, Lieut. (j.g.) Harry H., Jack and Betty; two sisters and four brothers.

Sir Ambrose Fleming

Sir Ambrose Fleming, distinguished electrical physicist, engineer and inventor, died April 19 at Sidmouth in Devon, England, at the age of 95. He was associated with the introduction to Britain of the telephone, electric lighting and wireless telegraphy and designed the wireless signal apparatus of the Marconi station in Cornwall, from which the first trans-Atlantic message was transmitted in 1901.

John Murphy

John Murphy, 80, stage carpenter, the oldest employee of RKO and its predecessors in the Cincinnati area in point of service, died in General Hospital April 16, after a two month's illness. Mr. Murphy, who was 80, and a theatre employee for 51 years, was guest of honor last year at a dinner tendered him by RKO Radio officials, at which he was presented with a plaque commemorating his half-century of service. Four sons and a daughter survive.

Joseph Wathey

Joeseph Wathey, 58, dean of Twentieth Century-Fox receptionists at the home office, died in his sleep April 24, at his Brooklyn home. He hac been with the company 10 years. Services wer held Thursday at the Fourth Avenue Methodis Church, Brooklyn, with interment Friday at Nassau Knolls, Port Washington, L. I. Surviving ar his wife, Grace, two daughters and three sons.

John C. McCarthy

John C. McCarthy, 78, Canadian theatre man died March 25 at his home in Belleville, Ontario of cerebral thrombosis. He designed and constructed the Belle and McCarthy theatres in Bellevill and also built theatres in Gananoque and Trento and other eastern Ontario cities. He is survive by his widow.

Clifford Morton

Clifford Morton, 58, well known in Clevelan industry circles, died there last week. At th time of his death he was associated with Ernes Reynolds in Technifilms Productions. Survivin are his wife, mother and two children.

Morris Fensin

Morris Fensin, president of Fensin Seatin Company, Chicago, died there April 7.

Screen "Pillow" May 14

The national trade showing of Warners' "Pil low to Post," has been set for May 14, Ben Kel menson, general sales manager, has announced. Th cast is headed by Ida Lupino and William Prince

MOTION PICTURE HERALD

Better Theatres

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MANUFACTURERS & DEALERS

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2. Supplies powerful bright light.
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ILEX Means Dependability

Ilex Sound Optical Systems are used in this R.C.A. 35mm Sound Head

RCA is known the world over for its high standards of exacting performance. The RCA 35mm Sound Head shown above is equipped with an Ilex sound optical system.

Ilex products *must be good* to be a component part of equipment bearing the name RCA. The name Ilex is on optical equipment performing dependably on all battlefronts.

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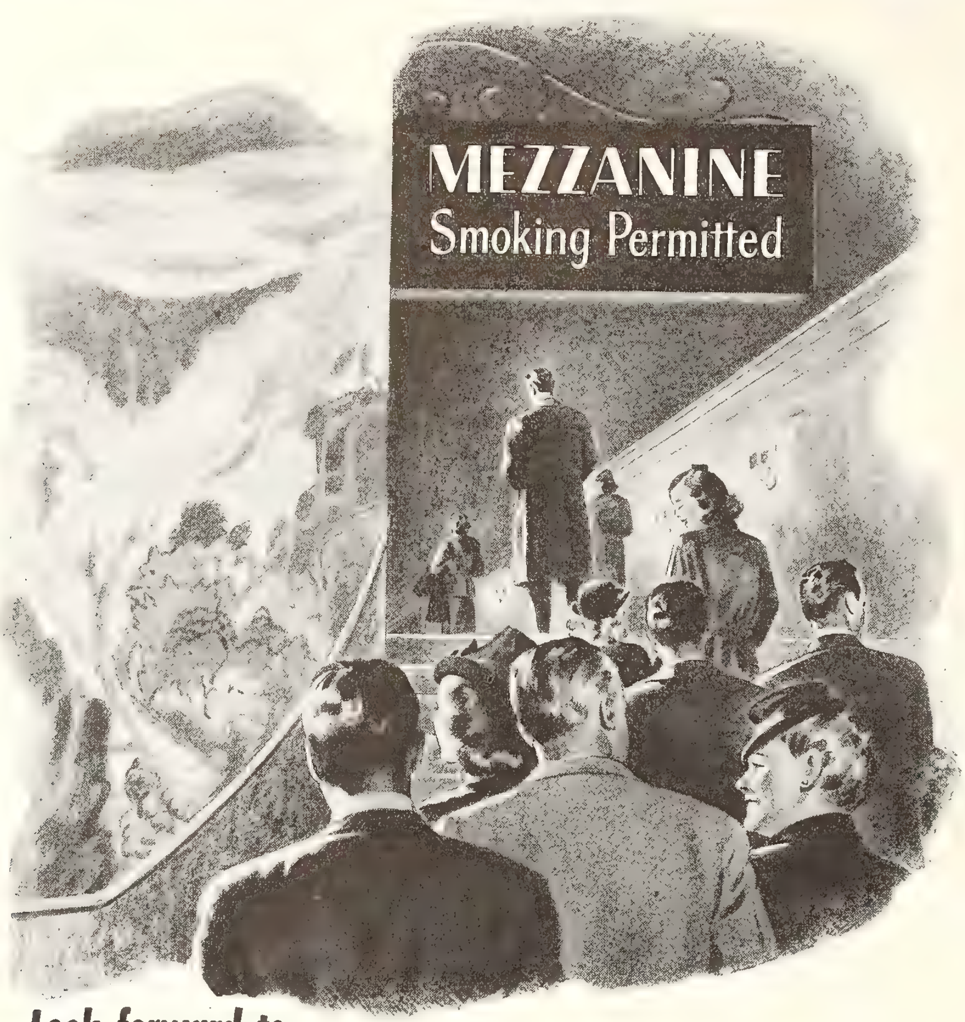
SHUTTERS AND LENSES ILEX **OPTICAL INSTRUMENTS**

For Scuff-Proof Upholstery . . .
that does not support combustion



Look forward to:

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REG. U. S. PAT. OFF.

There's a "U. S." Flame-proof Naugahyde for theatre seating that has high resistance to edge-wear, scuffing, flexing, wrinkling —and is safe from "smoker's-burns," too, does not support combustion from dropped cigarettes or matches. Its wide range of non-dimming colors gives your interior designer almost limitless hues and shades with which to work. The warm, rich feel of "U. S." Flame-proof Naugahyde gives your house the added attraction of superbly comfortable seating for discriminating audiences.

The facilities of U.S. Rubber Company for production of coated fabrics are now entirely occupied in making materials for our Armed Forces. But when available, you'll find seating superiorities in "U.S." Flame-proof Naugahyde.

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Said 'n' Done

STATEMENTS AND REPORT
ABOUT THEATRE EQUIPMENT
MATERIALS AND SERVICE
AND THOSE WHO SELL THEN

Adds Glass Bending Service

Installation of new glass bending furnace and equipment has been completed by Wag ner Sign Service, Inc., Chicago, manufactur ers of sign frames and changeable letters The addition of this new division is an nounced as part of a program of expansion which will greatly enlarge, it is stated, "th scope of products and services available t theatres and many commercial enterprises."

The new installations it is declared, wil save considerable time on the delivery o curved glass jobs. According to Erwi Wagner, president, the company will mak a number of further product and service an nouncements soon.

•

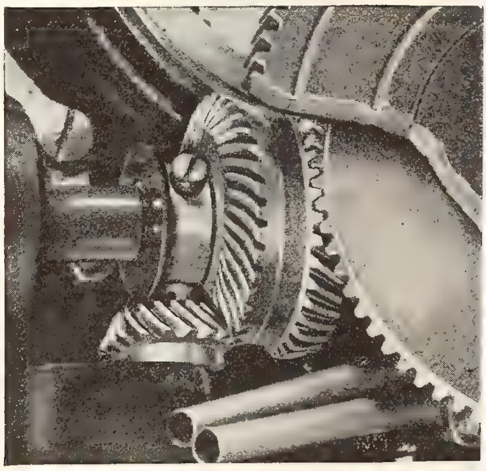
H. M. Bessey, *vice president of Alte Service Corporation, announces the appoint ment of* F. Bruce Mewborn *and* L. K Brisbin *as supervisors in Seattle and Portland respectively, under the direction of* W. E Gregory, *Seattle district manager. And* L. J Hacking, *New England district manager o Altec, announces the appointment of* Rober D. Fairbanks *as branch manager of th Boston district.*

•

New Series of Projector Gears

A new series of spiral bevel gears hav been developed by the LaVezzi Machin Works, Chicago, manufacturers of projecto parts, intermittent movements and assemblies

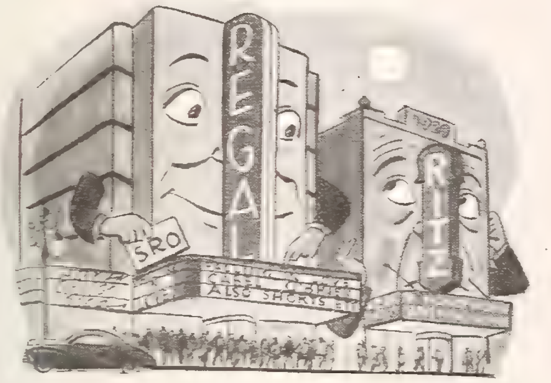
These spiral bevel gears, it is pointed ou in the company's announcement, differ in ap pearance from standard bevel gears in tha



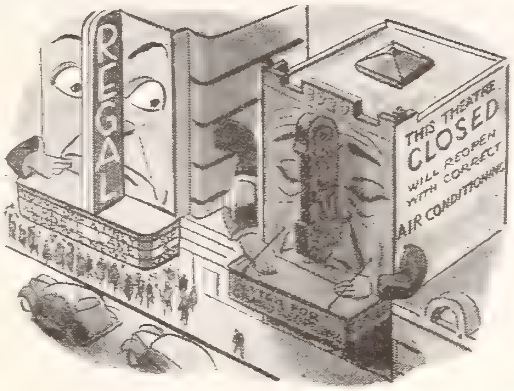
the teeth of the spirals are oblique and curve this, it is stated, to give them added strengt and quietness in operation.

The gears have continuous pitch-line con tact—the teeth engage gradually, it is state instead of coming into full contact at onc There is always more than one pair of teet

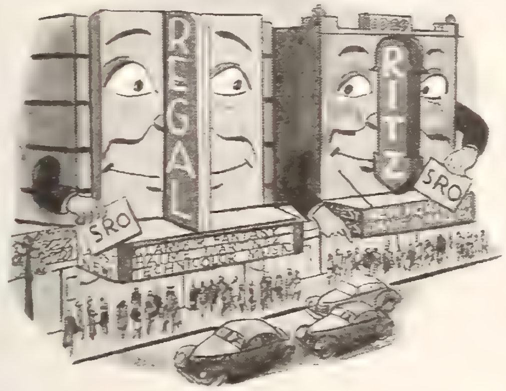
Engineered for S.R.O.



1 At the Regal and the Ritz
Both the pictures were big hits.
At the Regal — S. R. O.
At the Ritz — well just so-so.


REGAL
THIS THEATRE CLOSED WILL REOPEN WITH CORRECT AIR CONDITIONING

2 Both were air-conditioned — true,
But the difference was due
To the engineering plan
And the way the systems ran.



3 At the Regal, you'd detect
Air conditions were correct.
But the Ritz was quick to act.
Now their house is also packed.

It pays to be sure that you have *correct* air conditioning . . . that temperature, humidity, circulation, ventilation and air cleanliness are scientifically blended for complete comfort of patrons and for protection of fine furnishings.

Depend upon Westinghouse engineering experience, research and equipment for *Correct* Air Conditioning for your new or modernized theatre.

Consult Westinghouse in the early stages of planning. Get the Westinghouse booklet, "How to Plan Correct Air Conditioning." Phone your nearest Westinghouse office, or write Westinghouse, 150 Pacific Avenue, Jersey City 4, N. J.

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No Shaft Seals. During wartime refrigerant shortages, few Westinghouse systems were ever "down." Why? Because seal leaks are the cause of a large percentage of all system failures.

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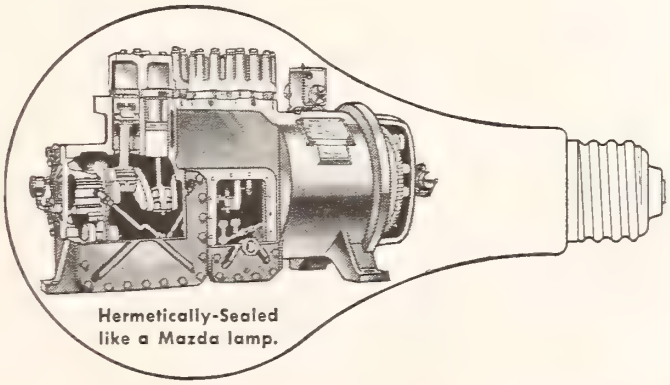

Hermetically-Sealed like a Mazda lamp.

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PLANTS IN 25 CITIES . . OFFICES EVERYWHERE

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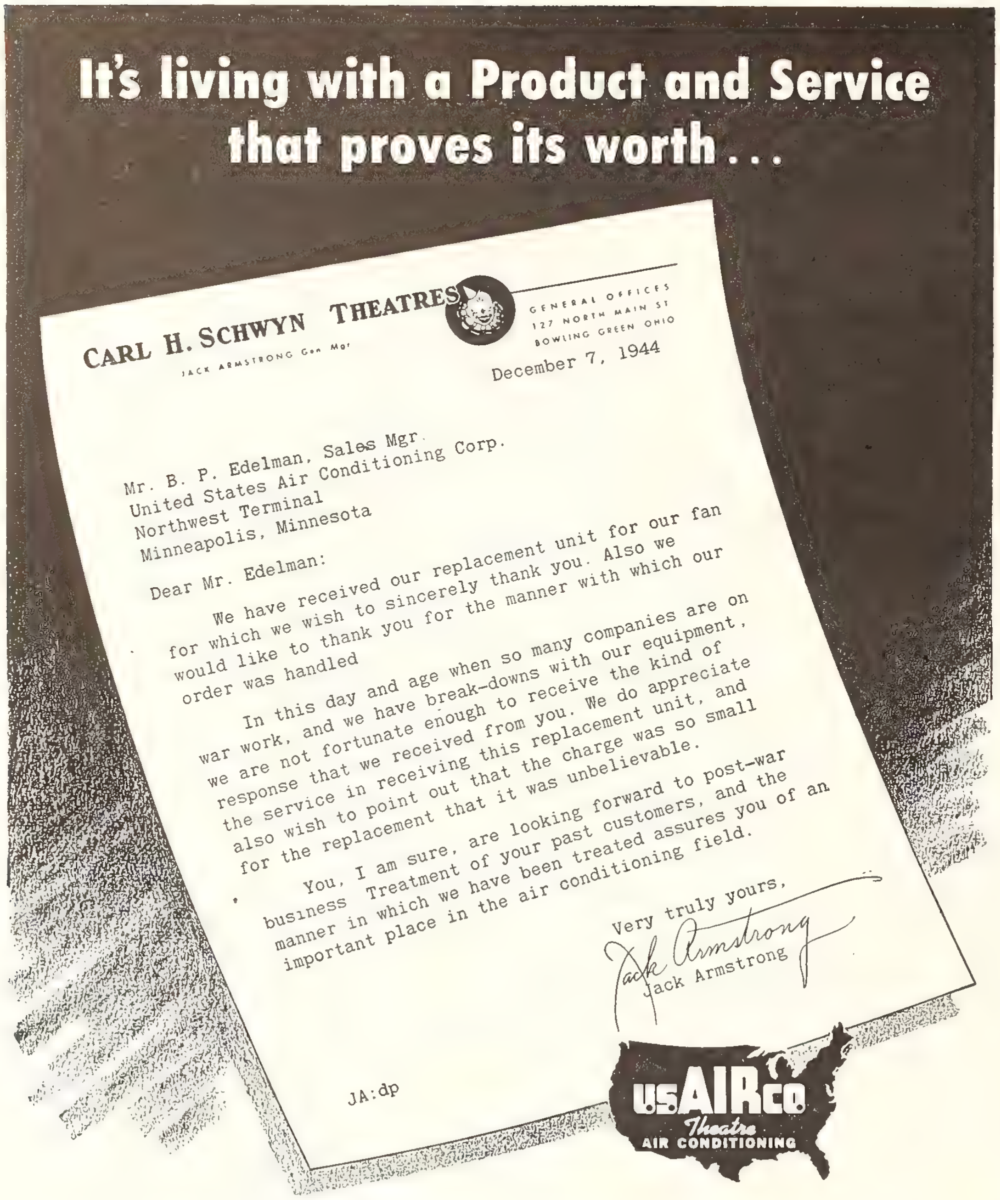


It's living with a Product and Service that proves its worth . . .

CARL H. SCHWYN THEATRES
JACK ARMSTRONG Gen Mgr
GENERAL OFFICES
127 NORTH MAIN ST
BOWLING GREEN OHIO

December 7, 1944

Mr. B. P. Edelman, Sales Mgr.
United States Air Conditioning Corp.
Northwest Terminal
Minneapolis, Minnesota

Dear Mr. Edelman:

We have received our replacement unit for our fan for which we wish to sincerely thank you. Also we would like to thank you for the manner with which our order was handled

In this day and age when so many companies are on war work, and we have break-downs with our equipment, we are not fortunate enough to receive the kind of response that we received from you. We do appreciate the service in receiving this replacement unit, and also wish to point out that the charge was so small for the replacement that it was unbelievable.

You, I am sure, are looking forward to post-war business Treatment of your past customers, and the manner in which we have been treated assures you of an important place in the air conditioning field.

Very truly yours,

Jack Armstrong
Jack Armstrong

JA:dp

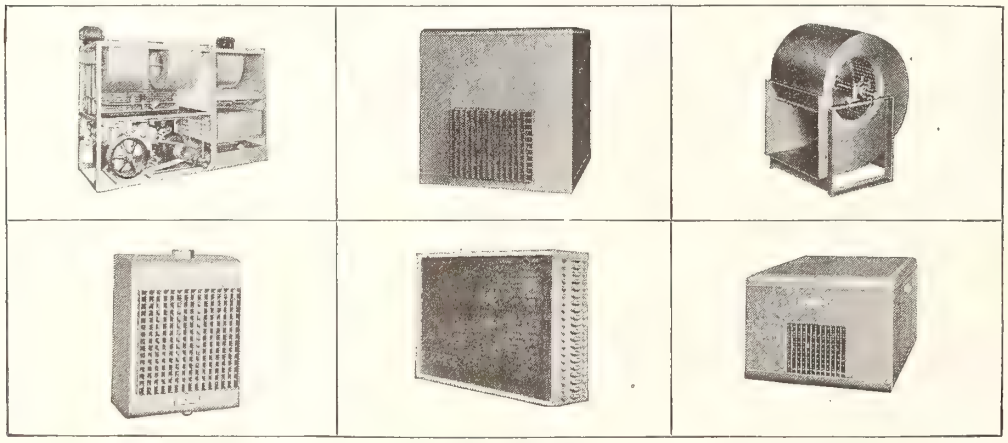
For 20 years usAIRco has served the American theater, large houses and small ones, with the finest cooling systems and air conditioning equipment.

During that time it has worked at the job of meriting the exhibitor's business through good design and manufacture, and a service that means pleasant and profitable ownership for usAIRco users. usAIRco stands ready to serve you on any essential parts or item permissable under today's conditions.

UNITED STATES AIR CONDITIONING CORPORATION

NORTHWESTERN TERMINAL, MINNEAPOLIS 13, MINNESOTA

MAIN OFFICE AND FACTORY: MINNEAPOLIS, MINNESOTA • OFFICES IN PRINCIPAL CITIES



in contact to share the load. The gears ar designed to run themselves in with oil.

•

Squirrel Cage Blowers Available

Arrangements for the manufacture of limited number of squirrel cage type blowe has been announced by the S. O. S. Cinem Supply Corporation, New York. It is state that these are obtainable on priority to repla obsolete or broken down fans or blowers. T get them, exhibitors may issue their AA-MRO priority covering maintenance, repai or operation. The blowers come comple with drives for use with existing motors, c motors may be purchased with them.

•

New Dealer Firm Formed

Dave Dewey, formerly sales manager the International Seat Corporation, h formed a new equipment distribution con pany. Under the name Chicago Theat Supply Company, it succeeds Joe Goldber Inc., 1245 S. Wabash Avenue, Chicago. Th new firm has the same address. The con pany has been appointed distributor of a products manufactured or handled for t theatre field by RCA.

•

Statement on New Projector

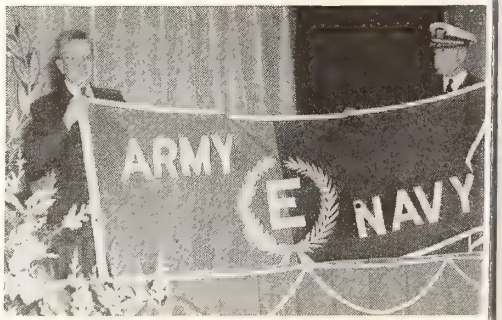
Only two parts of the Motiograph proje tor designed for the post-war market a inter-changeable with the present Model Motiograph, the manufacturer reveals in announcement that the new model has be placed under tests.

The Motiograph plant is still almost e clusively devoted to war items, however, is pointed out. With peace, facilities w have to be converted, the statement continu to the handling of a $4,500,000 backlog orders for sound and projection equipment.

•

Aluminum Ladders Available

A line of industrial ladders in all-aluminu tubular rail and channel rail construction announced as available for immediate c livery by the Duo-Safety Ladder Corporatic Oshkosh, Wis. The line includes heav light and medium types in both single a extension models, also folding ladders. heavy aluminum platform step ladder is be announced shortly, it is stated.



At elaborate ceremonies at the company's plant Cleveland, Ohio, followed by a dinner, an Ar Navy "E" pennant was awarded the Hertner Elec Company, manufacturers of motor-generators theatres, but now producing war equipment. company is the fourth subsidiary of the General cision Equipment Corporation to receive an Ar Navy "E" Award, which has been given to only of the country's war plants. Pictured are C. C. D president (left), who received the Award for company, and Capt. H. C. Fick, U.S.N., one of officers present for the presentation.

Planning postwar redecoration? G-E lighting can be one of your most important tools in creating effects that please patrons, make them want to attend your theater regularly. The Dearborn, Dearborn, Mich.

The aim of
General Electric Lamp Research
is to make G-E Lamps
Stay Brighter Longer
MAZDA
MAZDA

Good lamps are the heart of good lighting

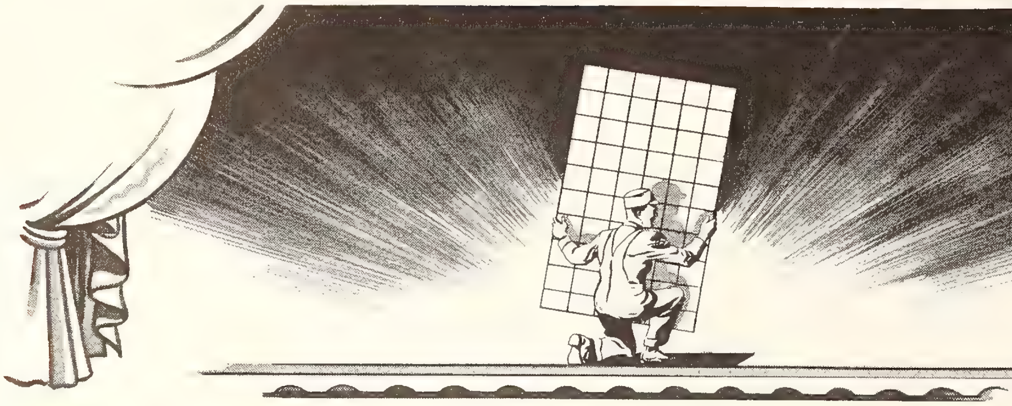
Lamps marked G-E bring you the benefits of over 50 years of General Electric Lamp Research . . . more and more light at less and less cost.

G·E MAZDA LAMPS

GENERAL ELECTRIC

BUY WAR BONDS AND HOLD THEM

Hear the G-E radio programs: "The G-E All-Girl Orchestra", Sunday 10:00 p. m. EWT, NBC; "The World Today" news, Monday through Friday 6:45 p. m. EWT, CBS; "The G-E Houseparty," Monday through Friday 4:00 p. m. EWT, CBS.



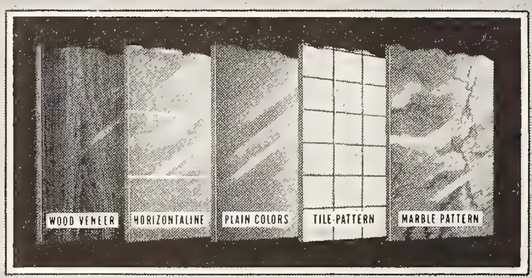
PLASTIC-FINISHED MARLITE... PERMANENT STAR OF THE SHOW

Popular Marlite wall and ceiling paneling has proved itself an established star with theater owners (names of leading theaters on request) and patrons everywhere. Especially suited to theater installations because of its pioneer high-heat-bake finish, Marlite actually attracts patronage while it reduces maintenance costs. It is inherently beautiful and sanitary, and is easily kept that way.

Large, wall-size panels make for fast, efficient installations without disrupting your regular routine. And furthermore, when Marlite's in, your seasonal decorating worries are out. Plastic-finished Marlite *means* permanence as well as beauty because it eliminates costly redecorating.

So, when you think of either new theater construction or remodeling—think of Marlite! Moderate initial cost, plus long-range savings, add up to one thing . . . whatever your theater operation—large or small—you too can enjoy the benefits of practical, popular Marlite paneling.

ALL-STAR SUPPORTING CAST



Through a wide variety of colors and patterns Marlite offers unmatched beauty and distinction . . . for foyer, powder-room, lavatory, main auditorium or offices.

ENTER . . . THE VILLAINS!

DIRT
HEAT
ALKALIS
OILS
GREASE
ACID FUMES

But . . . these "profit thieves" are quickly banished when Marlite takes the stage. There's no room for Blurmites* when Marlite's on hand.

**Blurmites . . . destructive agents, harmful to the finish of many wall, ceiling and counter surfaces.*

Marlite
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MARSH WALL PRODUCTS, Inc.
469 MAIN ST., DOVER, OHIO

duty-ful
PLASTIC-FINISHED WALL PANELS • FOR CREATING BE~~AUT~~IFUL INTERIORS

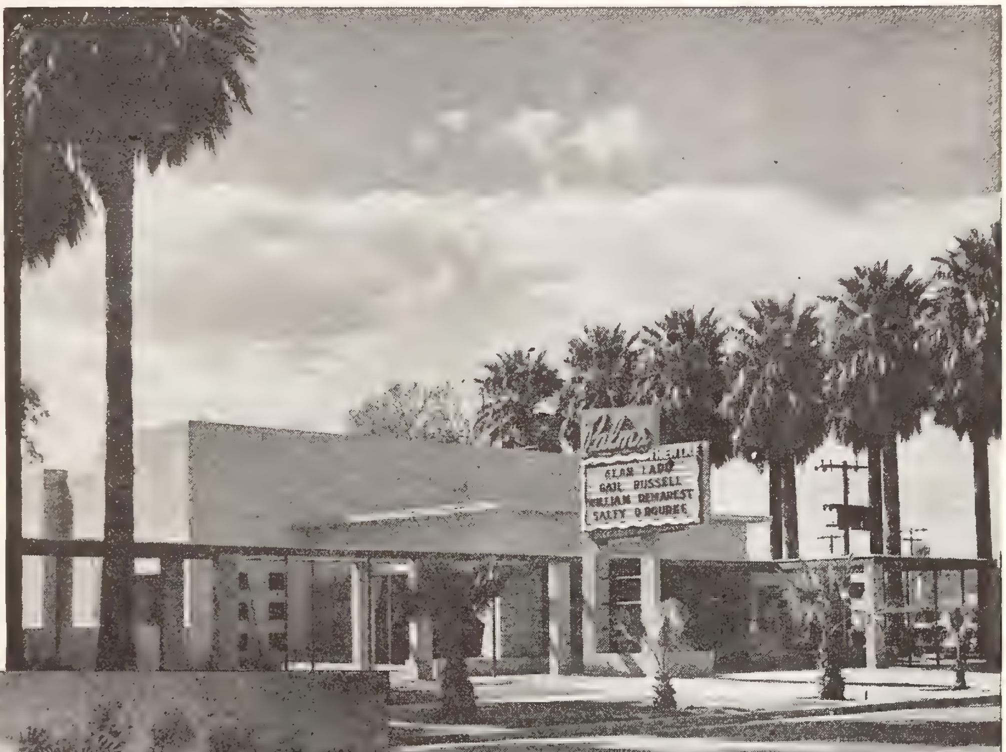
Better Theatres

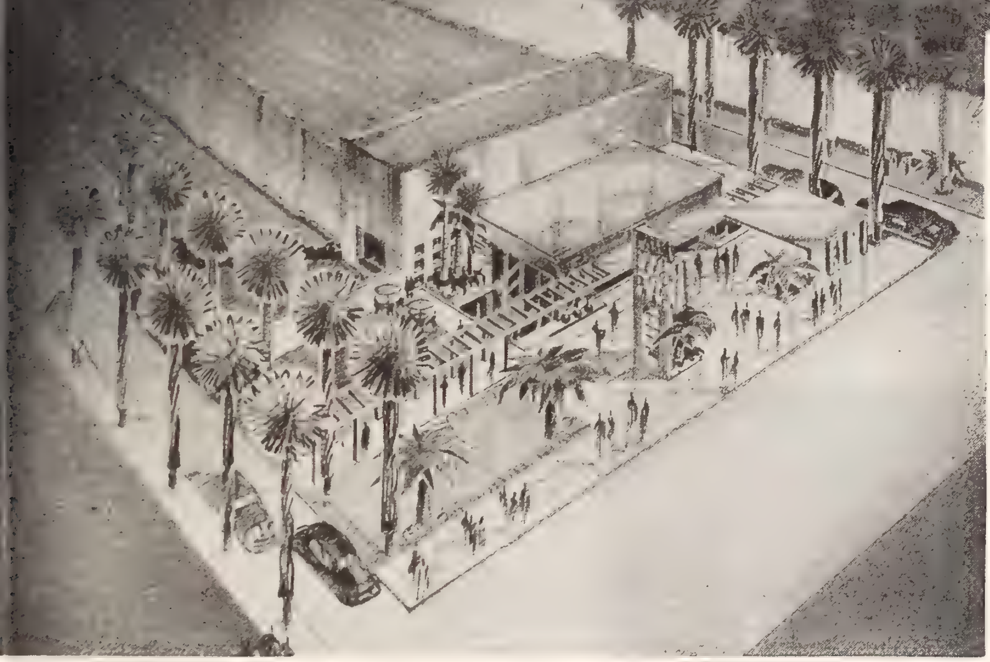
GEORGE SCHUTZ, Editor

Integrating the Theatre With Its Community

SET IN GROUNDS larger than he building itself, with a garden setting into which the lobby-foyer area seems to merge, he new Palms theatre in Phoenix, Ariz., xpresses the leisure and environmental harmony which many designers call a requirement of the theatre located in a section predominantly residential. The Palms is situated in one of the finer residential areas of Phoenix, about ten minutes by automobile from the central business district.

Architecturally, its exterior is simple and plain; with the building avoiding conspicuousness, the theatre attracts notice through ts front landscaping, which is distinctively worked into the pattern of the building. The heatre is set back 24 feet from the sidewalk, with the entrance, which is to one side of he axis of the auditorium, facing the street. The area between sidewalk and building is aid with concrete tooled into relatively small squares and roughed into a texture; this pavement, however, is divided into smaller areas and passageways by the landscaping and by promenade canopies of redwood leading to automobile driveways on either side.



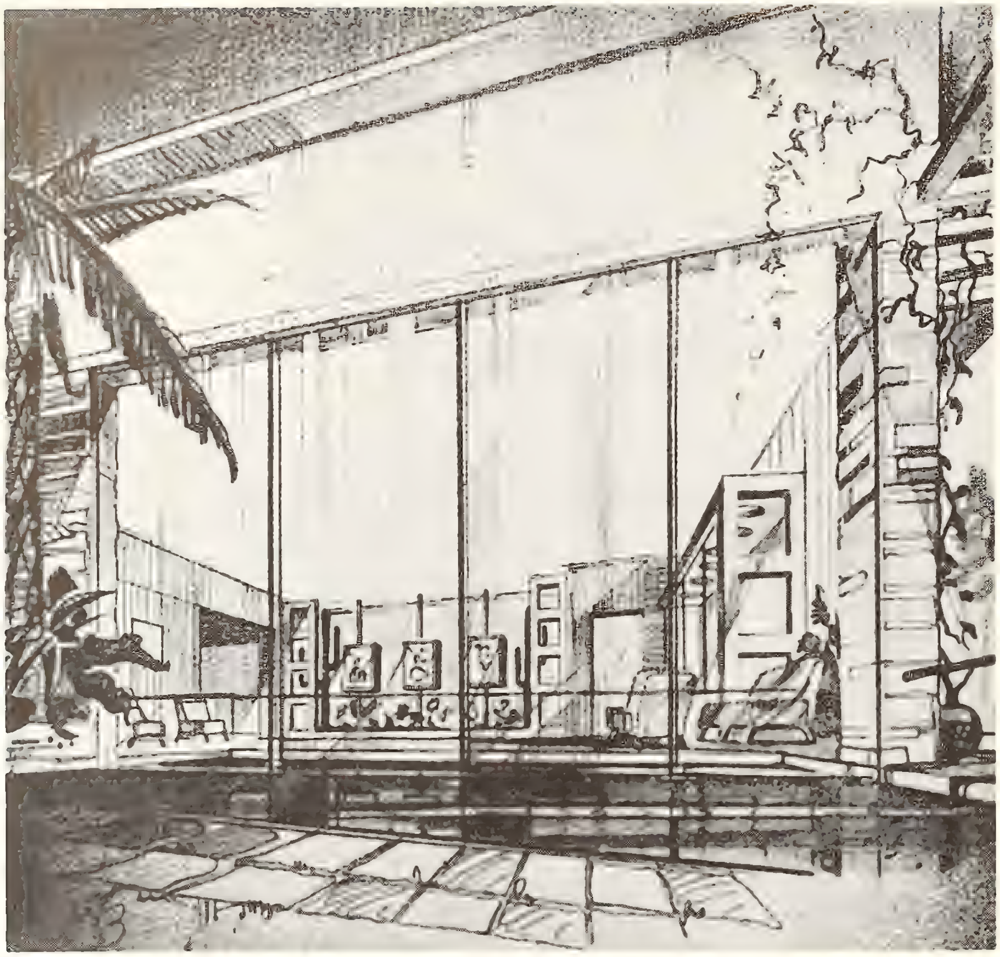


Photograph of the Palms theatre (above) shortly before opening, and (left) a rendering by Hal Pereira, consulting architect, of the exterior prospect.

This setting is for a theatre seating only 772. And the suggestion of leisure that it provides is compactly repeated inside. Entrance is through Herculite glass doors through which theatre and grounds are, in effect, unified; further, the lobby looks out through plate glass windows 10 feet high, upon plants and a pool; in fact, the pool continues a short distance into the lobby itself, beneath the windows (a unique scheme allowed by the Arizona climate).

The entrance lobby is treated as a lounge, with carpeting and an arrangement of furniture on one side. The women's cosmetic room, and all toilet rooms, as well as the manager's office, are reached from this lobby. The manager's office adjoins the ticket booth, which faces the front, on the right side of the entrance.

The foyer is entered through an arch. This extends across the rear of the auditorium, but is walled off from it, with jalousie doors at the two aisles. The traffic lanes are kept clear, but at the end of the foyer farthest from the arch this room is treated as a lounge, which is called a "museum," since one wall contains niches 2 feet deep for the display of local works of art. Two tiers of these niches pierce the building wall and are windowed. The end wall contains a large window looking



Above is an architect's sketch of the lobby as seen through the windows beneath which extends a pool. On the opposite wall are redwood coming attraction posters. Behind this wall are the toilet rooms.

out upon garden effects and based by a window box containing artificial plants of kind native to Arizona.

The auditorium is plain except for a concentration of lighting effects at the front, an the elaborate copper-colored contour curtai of satin decorating the screen platform Finished entirely in acoustic plaster except fo a keen cement wainscot, the auditorium wall and ceiling are painted a medium blue. Vertical strips of lighting are spaced along th walls, which approach the proscenium arc in a series of vertical recesses in which simila lighting spills from troughs against sati drapes. The light sources are cold cathode in blue and gold; the blue is for running ligh the gold for house lighting, and both are o dimmer circuits.

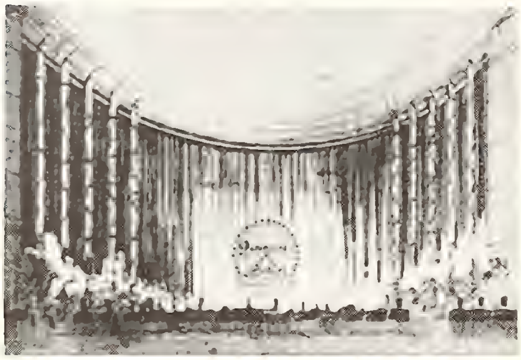
With three banks, the auditorium seatin is divided into forward and rear sections b a cross-aisle. In the forward section the row are spaced 34 inches, in the rear section 3 inches. Kroehler retracting seat chairs ar installed. These are upholstered entirely i dusty rose mohair.

Construction of the Palms is reinforce concrete and brick with front facing in whit stucco. The building is 60 x 168. Interio trim is predominately redwood. Even poste frames are of redwood. Lobby and foye walls and ceiling are hard plaster, the wall painted deep blue, the ceilings off-white, wit trim in natural redwood.

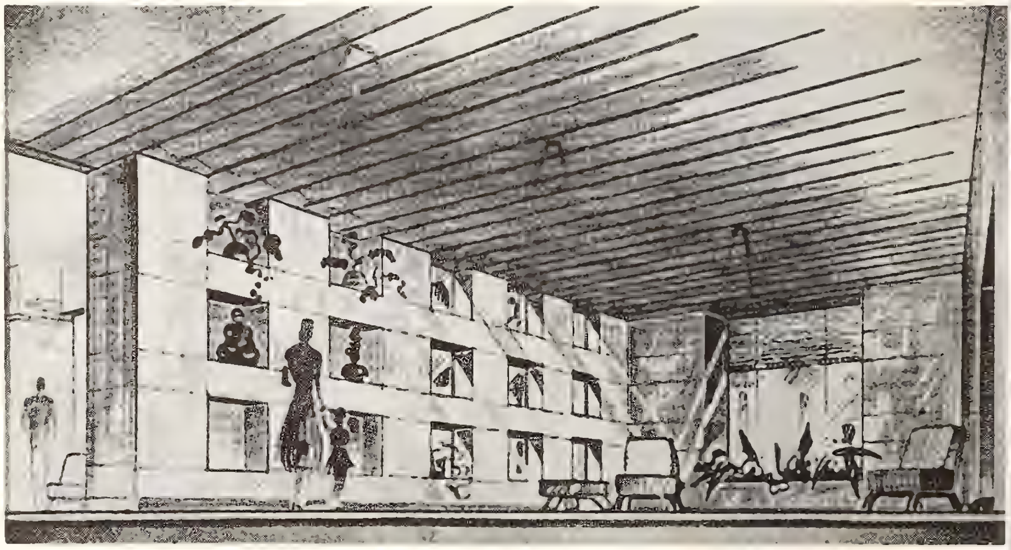
Lighting of both lobby and foyer is b down lights (lens type) and floor and tabl lamps forming part of the furniture.

Requiring no heating, the Palms has simple ventilation system introducing ai through grilles on either side of the proscenium opening. The blower equipment receives air that has been humidified by passag through mats kept wet with water from th city mains, a method adapted to the dry climate of Arizona and employed in a numbe of theatres in that area.

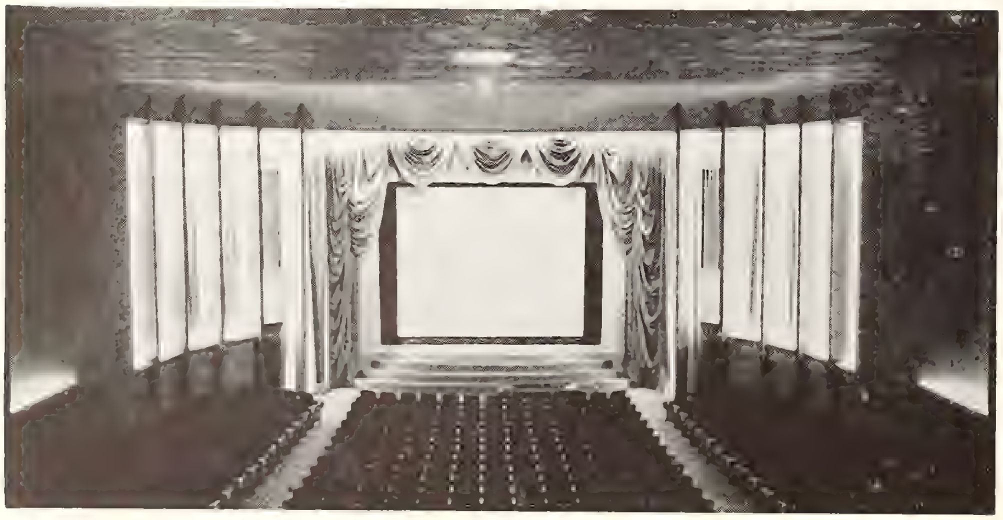
The Palms, which opened in March, i owned and operated by the Publix-Rickards Nace circuit of Phoenix. The architects wer Lescher & Mahoney of Phoenix, with W. L and Hal Pereira, Los Angeles, Associates.



Above is a sketch which indicates the atmosphere of the auditorium better than the photograph below, which was taken shortly before opening. The latter, however, indicates the proscenium area treatment in some detail with the lighting panels installed.



The sketch above is of the "museum" in the foye



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inside and out

is the theatre with *PATRON-APPEAL!*

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"DEAD END"
SYLVIA SIDNEY
JOEL McCREA
"DEAD END"
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Plan NOW to modernize your theatre and you'll avoid construction delays later.

TWO of the best ways yet discovered to give people the urge to patronize your theatre are these: Plenty of Pittsburgh Glass in your theatre *interior* . . . to make it attractive and inviting. And plenty of Pittsburgh Glass in your theatre *front* . . . to give it appeal and stopping power.

That's a combination that pays off in bigger box office and better business. Plan *now* to put it to work for you at the earliest possible moment. By planning your new theatre interior and theatre front today, you'll avoid construction delays later. For when building restrictions are lifted, there's pretty sure to be a rush for such alterations.

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THE NEEDLE'S EYE

A department on motion picture projection and sound reproduction

> "No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.

Conducted by **DONALD W. COLLINS**, Member SMPE, Local 273 IATSE & MPMO

DONALD W. COLLINS

With these suggestions on such diverse departments of projection as the arc lamp and the sound system. Donald W. Collins expands his activities to those of a writing fellow. To this sort of work he brings broad experience in the affairs with which his columns deal. He studied electrical engineering at the Polytechnic Institute of Brooklyn, N. Y. Then he was preoccupied with World War I—he was in France handling that strange and formidable new weapon, the tank, during most of 1918. Home again, he went to work for the electrical power company in New York. But soon after the sound picture was introduced, he was hired by Electrical Research Products as an installation and service engineer. In 1934 he joined the sound and projection department of Warner Theatres. From then until 1944 he had charge of sound and projection, plus general maintenance, in New England; last year he was transferred to the home office in New York.—G. S.

THERE ALWAYS has to be a first time for everything—and now I am a "colyumist." At least, I am heading in that direction. What happens is largely up to you projectionists and managers for whom these columns are written.

It is my opinion that a "colyum" of this sort should be made up almost entirely of subjects suggested by the readers thereof. That is to say, it should deal as helpfully as possible with their problems, especially those which are of possible interest to a large number of readers. I am therefore asking you to write us, asking questions, giving us your ideas. Getting around to a lot of different theatres constantly, on what are trouble-shooting missions, I may have encountered the very thing that is giving you trouble. I won't know anything about that, however, unless you tell me.

Then, too, I hope that these columns will be able to give you the dope on equipment developments from time to time, possibly before the equipment itself has got into theatres, at least extensively. Some of it I probably will run tests on, to learn their characteristics under conditions of operation in the theatre, and the experience thus obtained will be passed on to you.

Anything that is of interest to practical projection and sound is, of course, grist for this mill. What's on your mind? Write me at BETTER THEATRES, 1270 Sixth Avenue, New York, 20, N. Y.

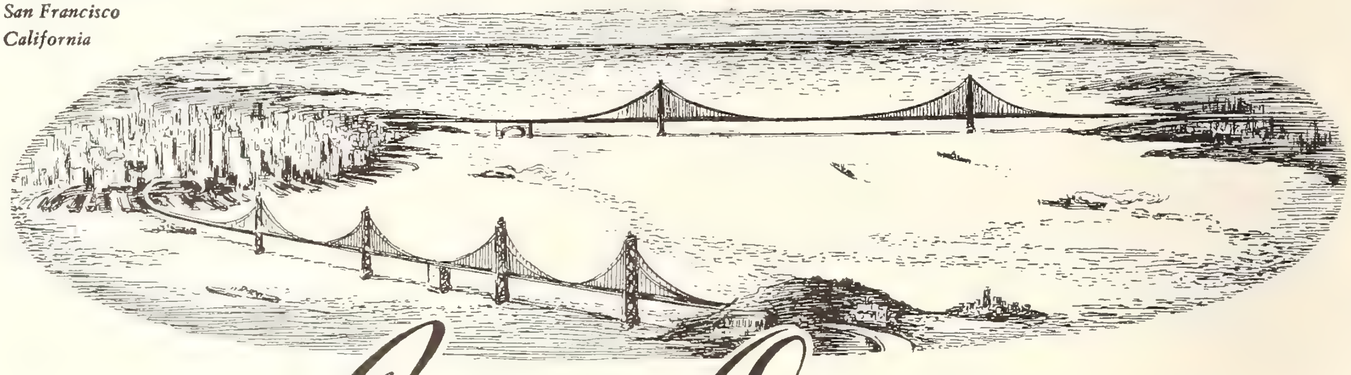
•

Some Lessons from Experience with Suprex

STARTING OUT cold, without any topics to talk about that you fellows have suggested, I have thought it might be interesting to discuss suprex carbon arcs in the light of our experience since lamps of this type first came on the market more than ten years ago.

Let's look first at the way in which t lamps have stood up in comparison with sor of the more complicated lamphouses we we using just a few years ago. It happens th

Golden Gate Bridge
San Francisco
California



Golden Opportunity

WHEN the representatives of the United Nations meet in San Francisco on April 25th for a World Security Conference, it will offer a GOLDEN OPPORTUNITY to peace loving nations in the form of aid to rehabilitate civilian life, exchange of developments and material aid to a better living for all people in the society of humans, and by the same token exhibitors of motion pictures will also be able to participate in GOLDEN OPPORTUNITIES offered by the ever faithful engineering staff of WEBER MACHINE CORPORATION by sharing these GOLDEN OPPORTUNITIES in the form of fine precision Sound Reproducing Equipment that will make any screen attraction a real entertainment.

Let SYNCROFILM solve your post-war problem by planning *Today* for your needs of *Tomorrow*.

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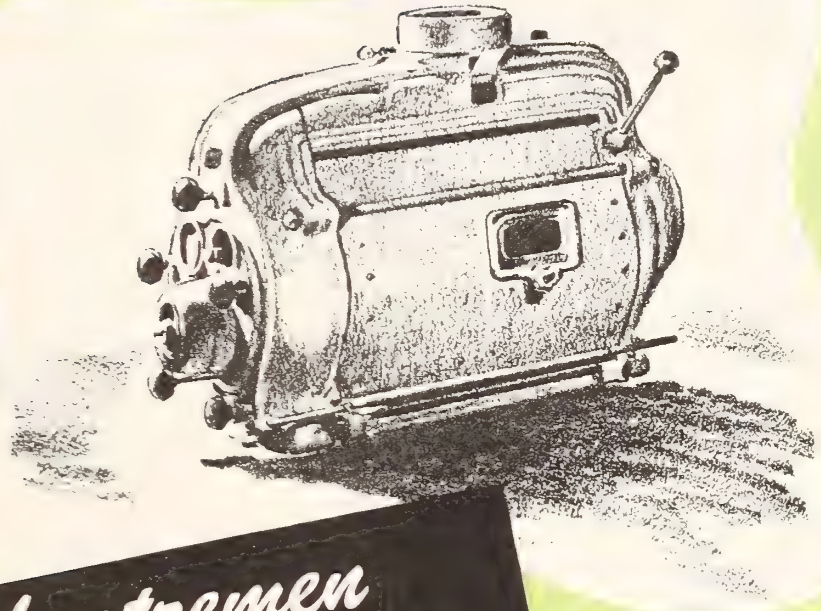

Theatremen MUST LIKE STRONG LAMPS

They buy so many of them!

Strong has made it possible for even the most modest theatre to have the utmost in projection lighting. As the only projection arcs manufactured complete within one factory, Strong lamps can be so engineered as to guarantee the best screen results. They're sold by the better independent theatre supply dealers.

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- With the shortage of help . . . with other troubles galore to annoy you, Cetron Rectifier bulbs will give you care-free, dependable service you will thoroughly appreciate. Late scientific research and improved manufacturing methods have enabled us to improve the quality of Cetron Rectifiers . . . a fact you can demonstrate to your complete satisfaction by putting this new product into service.
- We invite you to write today for free literature describing this new bulb . . . giving you the technical information that will explain its superiority.

CONTINENTAL
ELECTRIC COMPANY
GENEVA, ILL.

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I have had pretty intimate experience with
group of about 50 theatres that have be
using lamps of the suprex principle (of d
ferent manufacturers) for the last six or sev
years. During that time we have had no real
major replacements. Sure, we have chang
mirrors about once a year. We have replac
positive guides and negative guides. But
that time we have had no real evidence
severe wear. We have had practically no ge
replacements; little, if any, feed motor troub
no really expensive repair jobs of any kin

I think we have been living with these lam
long enough now to have learned a fe
primary things about them. You can't g
much more light by increasing your arc curre
above the manufacturer's rating. You ca
of course, burn up a lot of carbon that w

These lamps are very efficient, but to
that way they have to be given a chance.
that I mean they must be run just about rig
Mirrors have to be clean, contacts have to
tight. And perhaps most important of all, t
alignment, not only in respect to the project
head, but the alignment of the parts of t
lamp itself have to be right. It has been
experience that correct alignment means t
whole difference between good results wi
suprex and bad results. I have also fou
out that just because we did a fine job
aligning when we made the installation
were not through. In some cases, in less, th
a month we were way out of line again.
I were making the rules, I'd say that la
alignment should be checked every week.

It is not much of a job to check your ali
ment. I think the boys who do the best
use a rod which extends all the way fr
the negative carbon holder, through the ne
tive guide, positive guide, positive holder a
right to the projector aperture. (It was n
of them to cut that hole in the mirror;
makes this job much easier.) The rod sho
be the size of your positive carbon, and
also use a blank aperture with a center h
just this size.

When you can slide your rod right throu
this line up, you are just about right.

Of course, bending the rod is cheati
Just for the hell of it, check your alignme
if you haven't done it for a year or so
bet that you will find at least one of yo
lamphouses is quite a bit off in respect to
aperture, and I will also predict that you
very apt to find that the positive and negat
assemblies are not in the nice straight l
they were in when they came from the facto

While you are checking your alignm
take a look at the points where your la
houses leads connect to the lamp. Leads do
burn off as often as they used to on hi
intensity, and for that reason we don't of
think about the connectors. If they have
been looked at lately, I think you will fi
they are a little bad. Of course I could
wrong. But a look won't hurt, anyhow.

All in all, I think we have been lucky d
ing these last few years that we have h
this simple type of lamphouse and that t
have stood up so well.

•

Why All These Gripes About Gain Control?

ONE OF THE COMMON
complaints from the projection room th
days seems to be "the gain control is rid

MOTIOGRAPH

has really grown up with the movies

BORN in 1896, the year motion pictures were first shown in a regular theatre, Motiograph made its bow with the Optigraph projector. Motiograph always has been first with new developments.

In 1908, the year the Motion Picture Patents Company was formed, Motiograph offered its high grade Model "1-A" projector, attaching importance to exclusive developments.

In 1916, Griffith produced "Intolerance"; Charles Chaplin starred in "The Floor Walker," and Motiograph introduced its improved Model "E". The Model "E", and some of the preceding Motiograph models, were the first completely motor-driven equipment produced, making possible for the first time a steady rate of projection and releasing the projectionist from the tiresome grind of cranking.

The year 1921 marked two great achievements; Motiograph's Model "F" which set new standards for steady projection, and Rudolph Valentino's "The Four Horsemen of the Apocalypse," which did a steady and phenomenal business for years.

When sound came in, so did Motiograph's Model "H" . . . in time to project that great epic "The Covered Wagon." This was the Motiograph which introduced the first rear shutter and first double shutter, making for greatly increased brilliancy of the picture.

In 1935 Ginger Rogers and Fred Astaire, precision steppers, were a sensation on the screen and Motiograph's Model "HU" was the sensation of precision in booth equipment.

In 1936, fame was first bestowed on Motiograph's Model "K", and such productions as "San Francisco" and "Mutiny on the Bounty." Here was even finer craftsmanship—a projector completely silent in operation.

Today Motiograph continues as America's favorite projector.

Your Motiograph Dealer will be glad to tell you all about this superb equipment, or you may obtain literature describing the famous Motiograph Projector and circular L72 on Motiograph-Mirrophonic Sound Systems by writing.

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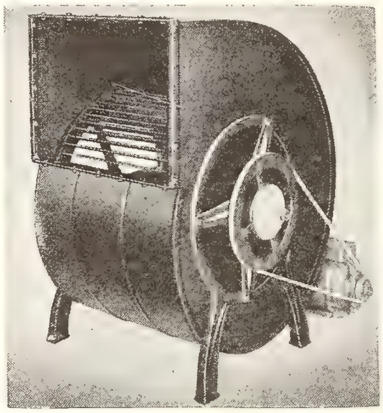

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Standard discharge is bottom horizontal.

Write for Special Air Conditioning Folder

C.F.M. Output	With Rebuilt *Motor	Approx. Shpg. Weight
5,500	$106.50	300
8,500	143.50	375
11,000	190.75	425
13,500	230.00	500
22,500	290.00	575
27,500	342.00	700

*All motors in perfect working condition, guaranteed 1 year.

Ceiling price allowed if no motor wanted.

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To avoid unnecessary delay, mark your order "AA5 MRO CMP 5" and send it NOW. Theatres may issue this priority for maintenance, repair or operation. 50% deposit required. Specify freight or express.

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AMERICAN POP CORN CO.
SIOUX CITY, IOWA

a lot higher than it used to." Let's see if w can find a rather general answer to tha justified squawk.

It has long been my opinion that the so called "routine call" or routine inspection get to be too darn routine. I think we all get tire of routine. Same old booth, same old equip ment, same old job. Sure, you or your servic engineer go through all the motions regularly You check the tubes, you check voltages, an probably dust out the amplifier rack ever now and then. But the old gain just keep dropping off.

WELL, LET'S HAVE A LOOK

I'd like to bet that you can pick up a fev d.b. without spending a nickel of the boss' money. Just for luck, let's check the excitin lamp first. It's probably in focus, but sinc we're checking let's focus it as carefully as w used to in 1929. Now let's really clean th lens assembly, and not with that rag you jus wiped the machine off with. (Kleenex is th best, but if you could get any your wife woul take it away from you!) Try toilet pape Really polish both ends of that lens just a if you were going to show a picture with i Now give the photocell a good going ove and don't put your oily fingers on it afte you've cleaned it. Take a good look at th sound connections in the soundhead. All tight The wire is kind of oil-soaked though. Can' do much about that today but make a menta note to consider replacing that wire in the nea future.

Open up the fader and check the connec tions there. While you've got it open give th fader a real old fashioned cleaning. Don' use Carbona. A very little bit of very ligh oil is the best thing; and try to wipe it al off. What stays on will be too much, anyhow

Jump over to the amplifier and give it you best. Borrow the vacuum cleaner and blov it out really well. Check all the connection and get the terminal strip good and clear Dirt between terminals is apt to cause leakag between terminals and that causes loss o energy—sound to you.

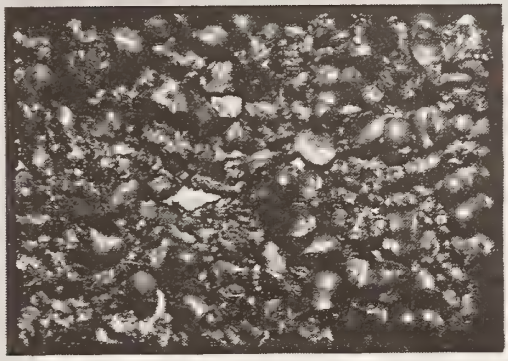
BACKSTAGE INSPECTION

The next stop is backstage. Local condition will of course determine how much you ca do when you get there, but here's what t look for. There is a terminal box on th back wall. (We used to call it the "B box." Check all the connections. Look the hor cables over carefully. If there is a networ mounted on the speakers there are a bunc of connections that will need your carefu consideration.

How about the connections on the units They could stand a once-over. I'll guarante the horns themselves could stand a good cas of vacuum cleaning. While you're back ther take a real good look at the screen. If it ha been repainted more than a couple of times th perforations are much smaller than they use to be. Screen resurfacing is O.K., *but* it ca be overdone. Screens are cheap, and you don' need priority. Maybe the boss might go fo a new one.

Now take the long climb back up to th projection room. and check your sound. I'l bet you'll find a real improvement.

There are a lot of points I've left out i this little trip, but you'll find them as yo go along. Try it sometime and let me know how you made out.



THINK OF IT THIS WAY!

YOUR COUNTRY NEEDS MORE COPPER FOR AMMUNITION.

In the photograpn are drops of copper from projector carbons, collected from the bottom of a lamp housing. Such collections help make possible .50 caliber machine gun cartridges . . . which can down a Jap Zero, or save a Superfortress for another bomb run across Tokyo.

When you *think of it this way* you realize the importance of collecting the copper from your projector lamps and stripping copper from old carbon stubs . . . and turning it all back into war production channels.

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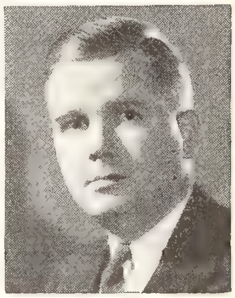
Air-Conditioning Can Pay Its Way If the Job is Well Planned

Regard the means of air-comfort as a box-office tool—then get an installation that avoids the extra costs

By CARL F. BOESTER

WHY PEOPLE consider air-conditioning a *cost* is beyond me. If a proper evaluation is made, air-conditioning is just as much of a revenue producer as projection, or sound equipment, or nice comfortable seats.


CARL F. BOESTER

Maybe we could learn to regard air-conditioning as a box office sales tool, and to appreciate more our ability to take advantage of it, if we analyzed some of the expenses related to it. We must fully understand that in order to have air-conditioning we have costs *apart from it,* such as space available, weight of equipment, the noise it makes, and finally the reconstruction and redecoration caused by its installation.

You can't expect an air-conditioning engineer or contractor to know your business, and particularly your theatre, better than, or even as well as, *you* know it. Because he doesn't know, and if you don't help him understand when you buy air-conditioning equipment, the chances are you'll get a compromised job at a higher price than you planned to pay.

It so happens that I've had broad construction experience as well as considerable background in air-conditioning engineering. For this reason I was asked by a theatre owner to review some plans for a post-war house of about 750 seats that he hoped to build at a pretty close figure. He started off with complaints about air-conditioning costs. Percentage-wise, on total cost he wasn't bad off on the estimates he had. The estimates weren't out of line with other essential revenue producing equipment, either. He admitted that he couldn't operate without comfortable seats, but it was just hard to believe that comfortable air was just as essential.

THOSE INCIDENTAL COSTS

Rather careful study of his plans revealed very little thought had been given to the incidental costs of air-conditioning, such as the above mentioned items of space, weight and noise. In this case, redecorating did not need to be considered, but the way he had things worked out for him, extra trim and decorating were required, as was special and therefore *extra* construction.

Take the matter of space: I don't care how you figure it, so much a cubic foot or so much a square foot, the fact remains that you have a terrific cost in space. If, because of lack of ingenuity or study, you require a lot of space for equipment, fans, duct, etc., you are sure to have high cost. Let's not go the other way, though, and try to jam all the equipment in a closet. It must, on occasion, be serviced and that takes room to work in—lack of adequate room causes service time costs tc rise. Good planning in limited space is, however, in order. Many of the parts needing service can be built in to permit easy access others may be arranged for easy demounting and removal for service purposes.

In detailed studies of hundreds of cases, I have found that a surprising part of the cos was caused by unplanned use of space. In new buildings this is inexcusable; but in old buildings compromises can usually be found tha will permit an economical use of space. Many times extra space has to be added to existing buildings because of improper application engineering. In new buildings a study of air conditioning space needs points out glaring wastes in other directions. If you pick u 500 or 1,000 cubic feet of space, it goes long way toward paying for the air-conditioning.

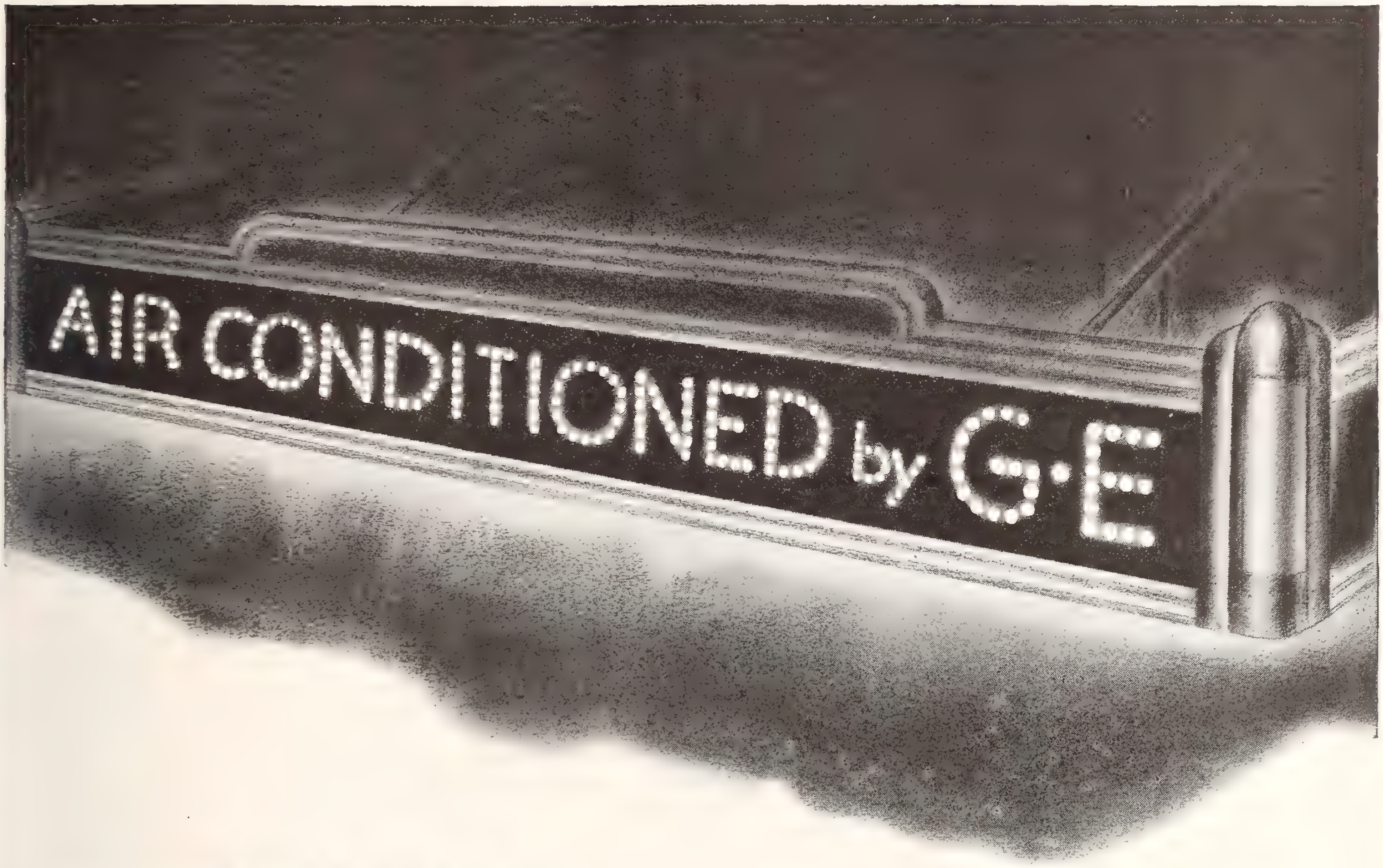
VIBRATION MEANS DOLLARS

Weight is another money waster. Som contractors sell air-conditioning equipment b the ton rather than by the performance i gives. Big heavy compressors and condensin equipment require special bases and cribbing This is turn must be so planned as to b sound- and vibration-proof. Multi-cylindere high speed compressors are the most desirabl Many of the newer types are so vibrationles that they hardly need fastening down. I some equipment is set on the roof or hun from roof trusses, these have to be oversize— and so will be your costs!

Special platforms for condensers or fan an coil units should be avoided. They not onl cost money, but many times act as a drur head amplifying vibration noise. Keep a equipment floor-supported if possible, partic larly if it is motor operated. In taking bi for air-conditioning equipment, seriously co sider the total weight not only of the equi ment, but of all materials used in the jo The more pounds, the more cost.

Noise is always a source of added cos Some contractors, in order to price a jo under a competitor, forget all about noise, after he leaves you have to soundproof t equipment room. *Insist on flexible conne tion units in all refrigerant lines.* A vibr tion-proof motor base is a must, but it doesn mean a thing unless the compressor is lik wise treated. A hermetic unit (motor ar

(*Continued on page* 34)



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Revised listings from *The Buyers Index*

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ACOUSTICAL PRODUCTS & ENGINEERING

Altec Service Corp., 250 W. 57th St., New York City (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
Barclay Manufacturing Company, Inc., 385 Gerard Avenue, Bronx, N. Y.
The Celotex Company, 120 S. LaSalle Street, Chicago, Ill.
Electrical Research Products, Inc., 195 Broadway, New York City (acoustic counsel only).
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
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Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, Insulation Division, Neenah, Wis.
National Gypsum Company, 420 Lexington Avenue, New York City.
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AIR-CONDITIONING AND VENTILATING

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Westinghouse Air Conditioning and Industrial Refrigeration Div., Westinghouse Electric & Mfg. Company, 150 Pacific Avenue, Jersey City 7, N. J.
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National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

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Altec-Lansing Corporation, 1210 Taft Building, Hollywood & Vine, Hollywood, Calif.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
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International Projector Corporation, 88-96 Gold Street, New York City.
Earle W. Meredith, 182 Avondale Road, Rochester, N. Y.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
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Western Electric Company, 195 Broadway, New York City.

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The Di-Noc Company, 1700 London Rd., Cleveland, O.
F & Y Building Service, 328 E. Town Street, Columbus, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
General Electric Company, Lynn, Mass.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Kelly Island Lime & Transport Company, Leader Building, Cleveland, Ohio.
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio.
Marsh Wall Products, Inc., Dover, Ohio.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 103 Park Avenue, New York City.
Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.
Wood Conversion Company, 1981 W. First National Bank Building, St. Paul, Minn.

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GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.
Kliegl Bros., 321 W. 50th Street, New York City.
The Stroblite Company, 35 West 52nd Street, New York City (Lacquers).

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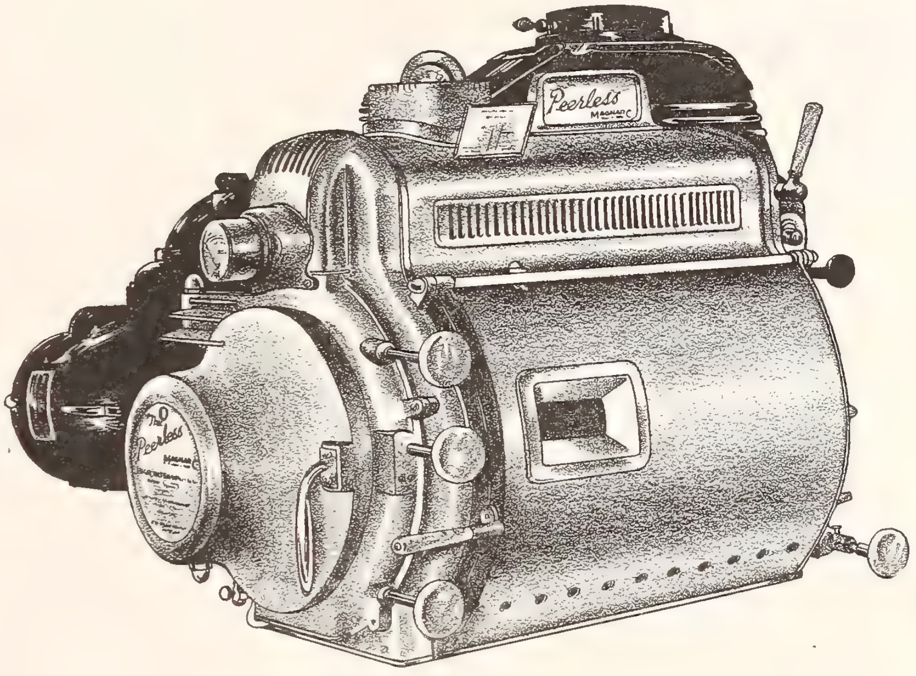

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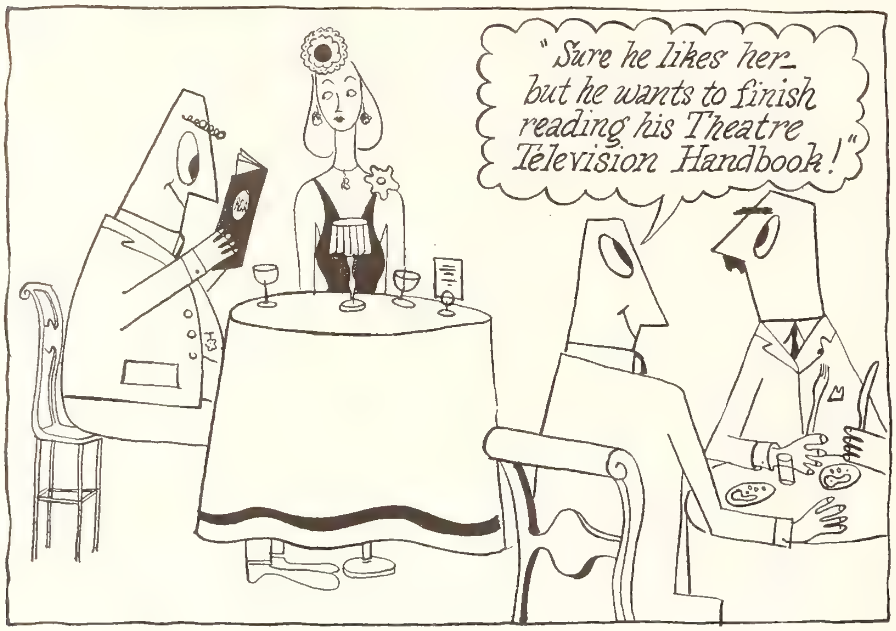
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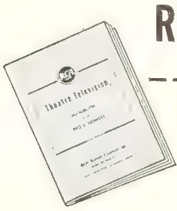

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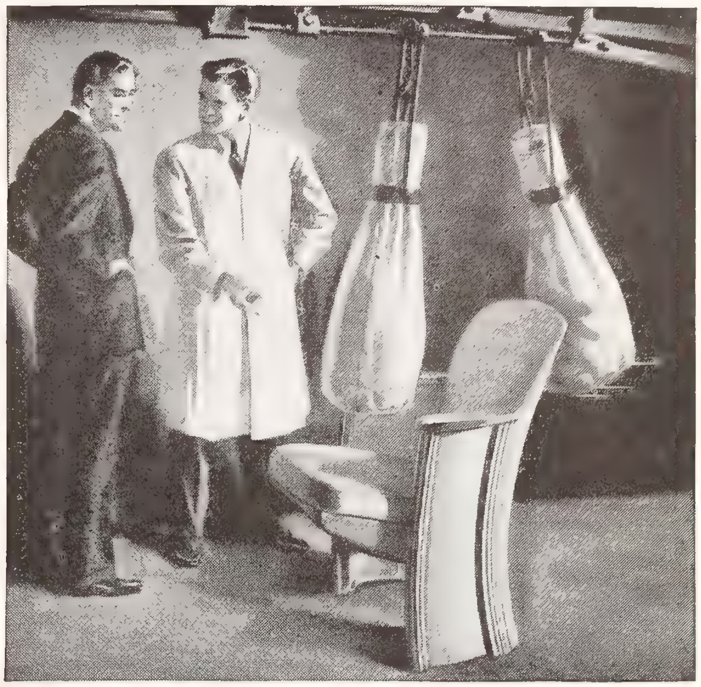

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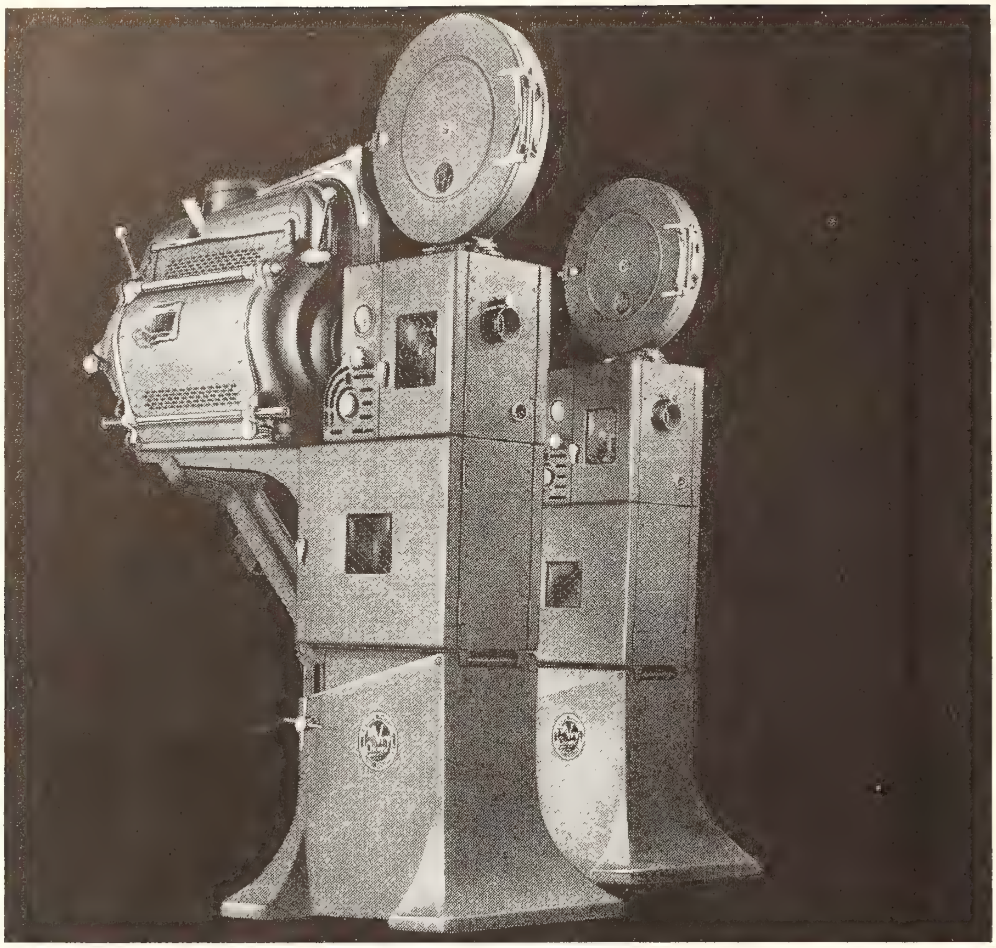

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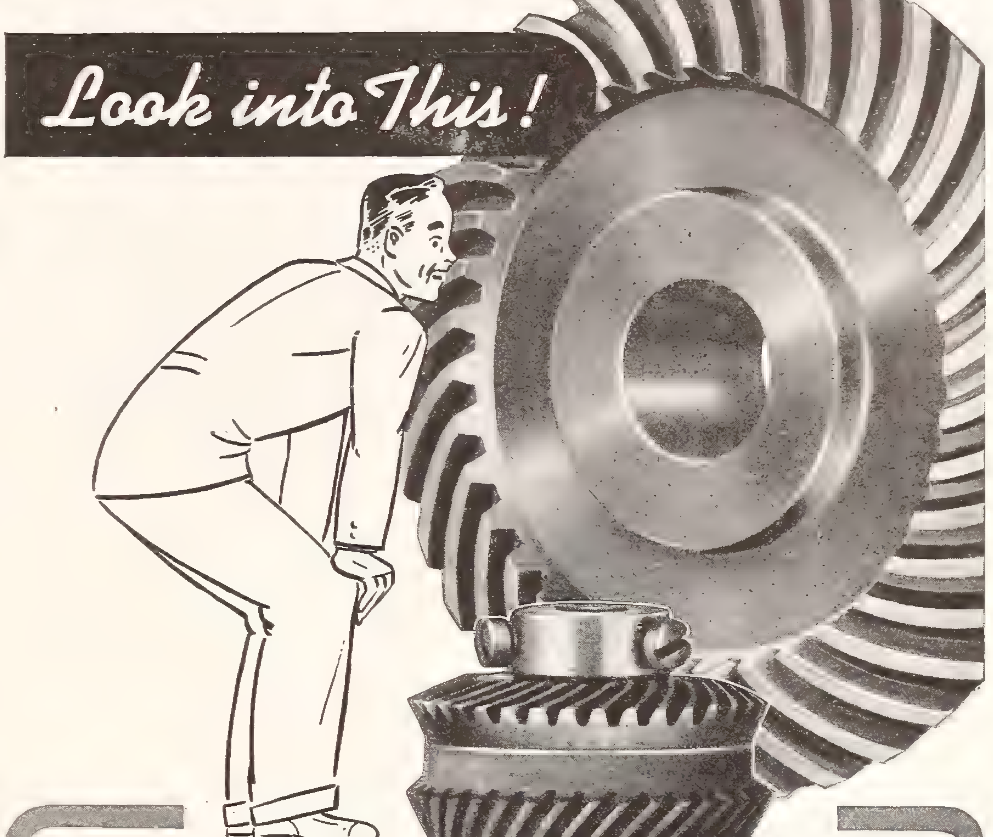
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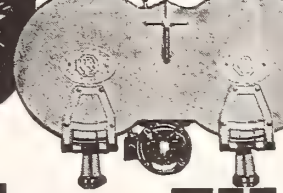

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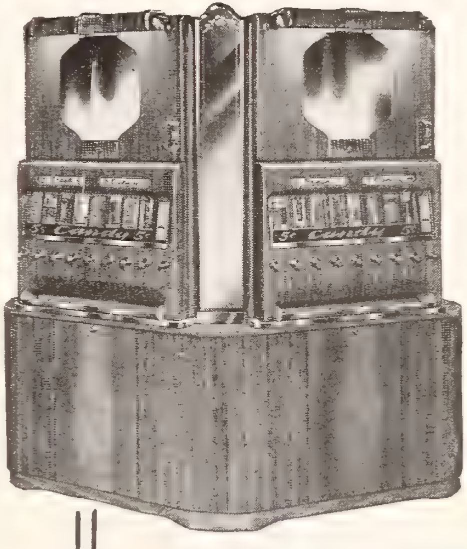

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BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD... George Schutz, Editor . . . Ray Gallo, Advertising Manager.

What It Takes to Make a Good Theatre Public Address System

John J. Sefing's Ways & Means

IMPORTANT THOUGH it is in the up-to-date- theatre's daily scheme of operation, it is surprising how few theatre owners and managers really appreciate just what constitutes a good public address system for the average theatre. I have found that some think a public address installation involves extensive and expensive alterations to their theatre, while others assume that there is nothing to it—just a little matter of picking up an amplifier, a couple of horns and a microphone or two. There are of course, always two ways of doing any job, a poor way and a good way; but the poor job in most cases can be just as expensive as the good job, in the long run. A public address system which is laid out and installed to fit the specific physical requirements of the auditorium, with equipment expressly designed for theatre use, will give less trouble and better results than a system laid out and installed haphazardly.

A public address system should be first what the name implies, a ready and effective means of informing an audience of some special activity or attraction, controlling patrons in an emergency, etc.—in short, it provides inmediate contact between the audience and management as occasion demands it.

The best way to accomplish this is to have in the manager's office a microphone interconnected with the public address system on the stage through which announcements can be made instantly, if need be. Amplifier, horns, microphones, etc., should be purchased from a reliable manufacturer or distributor who will guarantee the workmanship and performance of the equipment.

A BASIC P.A. SCHEME

Figure 1 shows a typical installation layout plan of a public address system for the average theatre. It gives a good idea of what goes into a system of this kind and how. This particular layout will not fit every theatre *exactly* of course, for each theatre has its own specific problems, such as structural limitations or obstructions, incorrect acoustic treatment, etc.; however the general installation layout will not vary except in minor details, or in the equipment makeup, therefore this layout can be used as a basis of discussion, to point out the procedures to be followed, and pitfalls to be avoided.

In finding a location for installation of the amplifier, seek one that will be ready accessible, but away from any stage draperies, operating lines, stored scenery, etc. The supporting shelf should be constructed of sturdy iron and be rigidly fastened to the wall.

Care should be exercised that the amplifier is not directly under a skylight or window, or in any other spot where there is a possibility of water leakage. A heavy mesh screen should be installed over the amplifier as a protection against the accidental falling of any objects, but it should be removable for maintenance and service work. As an added feature, a sheet steel front can be attached to this protective screen having a hinged metal door with a lock to prevent any tinkering of the amplifier either while it is in use or out of operation. The electric supply to the amplifier should be from a 110-volt 60-cycle, single-phase a.c. source preferably tapped off the panelboard in the manager's office. In this way the manager will have direct and immediate control of the on-and-off operation of the amplifier.

This feeder circuit should be properly fused and have a control switch at the point where it is taken off the panelboard. The circuit wiring should be two No. 12 braided rubber-covered wires run in either ½-inch or ¾-inch conduit; and at a point near the amplifier a 20 ampere circuit breaker should be installed. This circuit breaker will give added and instantaneous protection to the amplifier in case

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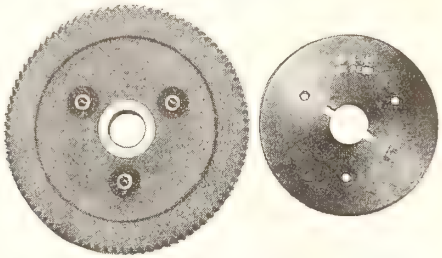

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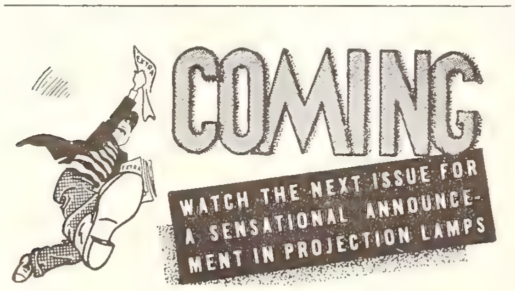

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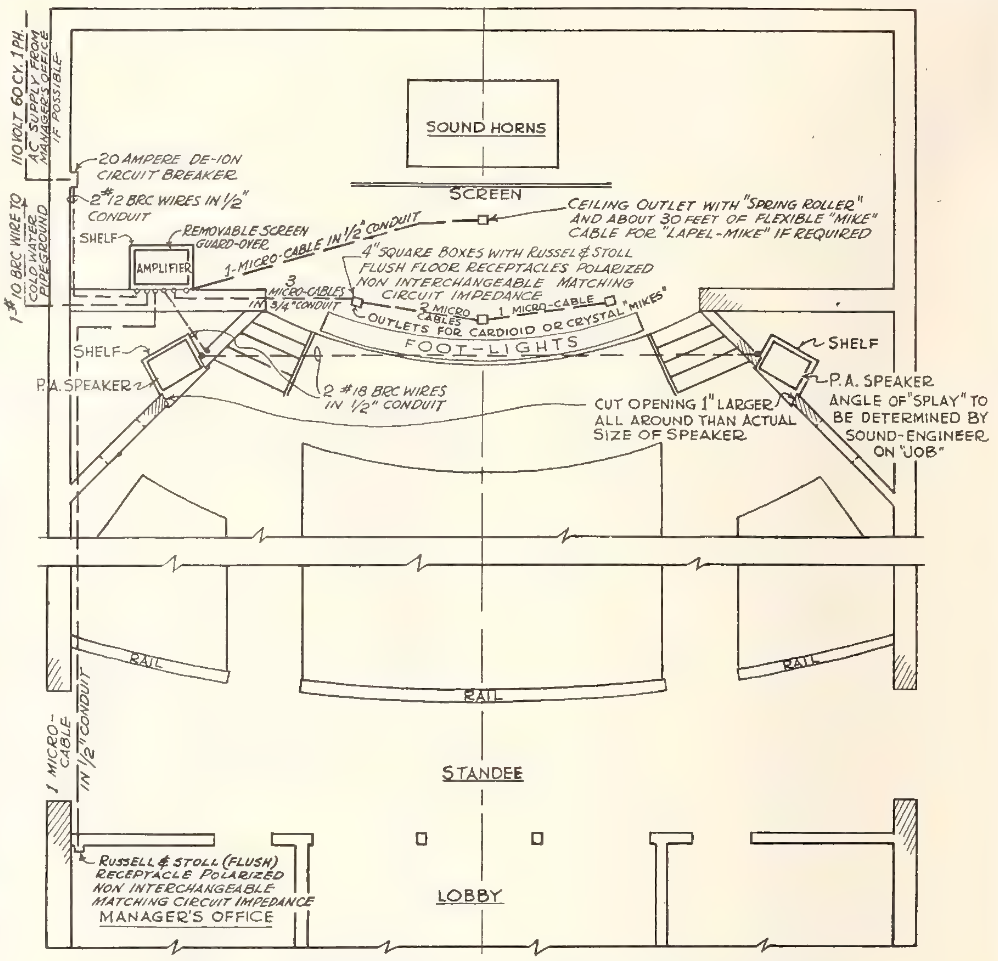
of an overload or under-voltage supply in the a.c. feed line.

It is very important that the system be grounded properly by running a No. 10 braided rubber-covered wire in ½-inch conduit to the nearest cold water pipe, where a secure attachment should be made.

In locating the floor outlets on the stage or screen platform for the microphones, any number can be planned for installation to fill requirements, but they should be so placed that they are well beyond the face of the public address speakers. This precaution is to eliminate any possible feed-back from the speakers to the microphones. These floor boxes should be installed a little below the level of the floor, and in them should be attached flush floor receptacles of polarized non-interchangeable type with matched impedance. However, the exact type of "mike" receptacles will depend on the kind of equipment used.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RUSSELL & STOLL (FLUSH) RECEPTACLE POLARIZED NON INTERCHANGEABLE MATCHING CIRCUIT IMPEDANCE
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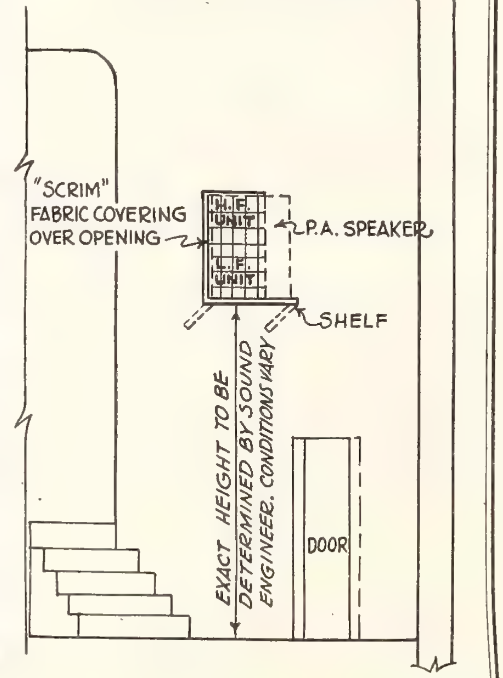
FIGURE 1.—Installation layout of typical theatre public address system.

FIGURE 2.—Speaker location.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MICROPHONE INSTALLATION

The microphones can be either of the cardioid or crystal type; their selection will depend on the kind of performances they are to handle, the size and shape of the auditorium.

For interconnecting the microphones with the amplifier, a special microphone cable should be run to each floor receptacle with the shield of the cable microphone cable soldered *securely* to the terminal on the receptacle, and to the prong on the male plug.

Where a lapel microphone is to be used so that the speaker can move about without holding a stand microphone in his hands, an outlet should be installed on the stage ceiling, or on top of the prosecenium opening. From the amplifier to this outlet a microphone cable should be run in a ½-inch conduit, then attached to a spring roller—similar to a reelite in the projection room—having about 30 feet of flexible mike cable. The connection from this cable to the lapel mike should be made very carefully.

In larger theatres having stage performances, a disappearing microphone is usually installed at the front of the stage. The connections to this special microphone are about the same as for the lapel mike with the exception that it requires a pipe-sleeve through the floor to work in, and has a counter-balance framework controlled and operated by a run of manila rope lines and pulleys to the stage, with a sand bag attached to the ends. In the manager's office a receptacle polarized and non-interchangeable, with matched impedance, should be installed. From this receptacle, a special microphone cable should be run in either a ½-inch or ¾-inch conduit over to the amplifier on the stage. For plugging into this particular receptacle, either a cardioid or a crystal mike should be purchased and always kept ready in the manager's office.

In determining the location of the public address speakers, it is very important that all aspects of the theatre auditorium be carefully taken into consideration before arriving at a final installation. The judgment of a sound engineer is needed for this, one who

(Continued on following page)

have you heard?

that when tubes in the amplifier are used on supply line voltages above the required value, their useful life is shortened without increasing their output efficiency? This also holds true when the supply line voltage is below the required value.

that when abnormal values are found, either the 110–120-volt switch should be adjusted to the proper input voltage required by the amplifier, or the tap on the primary side of the power transformer should be adjusted?

that mercury vapor tubes must be preheated for a period of from 4 to 14 minutes, especially when new, to force all the mercury off the tube elements? Mercury vapor tubes usually require only 2 to 4 minutes of daily preheating after the initial preheating.

that tubes having spiral extension springs to compensate for expansion or elongation of the filament when heated should also be sufficiently preheated to allow the filament to become normally stabilized before the plate or anode voltage is applied?

that rectifier tubes also require this same preheating time for electron emission stabilization, otherwise the filament may be damaged or parts of it entirely burned away?

that all tubes should always be handled or stored carefully to avoid sudden jars to the filaments?

that the various types of tubes when stored away should be segregated in their respective places—that is, weak and good, new and old, or preheated and not preheated?

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can "guess" accurately the proper places for these speakers. The opening in the wiring wall for the speaker should be at least 1 inch larger all around than the actual size of the speaker. In case the proper splay of the speaker is not accurately determined, this opening should be made about 4 inches larger all around than the size of the speaker to allow for any possible shifting in arriving at a final location. The size of a speaker unit having high-frequency and low-frequency units combined, runs about 41 inches high by 28 inches wide and 18 inches deep. The shelf for the speaker should be of sturdy iron construction and rigidly fastened to the wing wall. It should be about 4 inches larger all around than the base of the speaker to allow for any shifting that may be necessary in the final setup of the speaker.

The height from the auditorium floor to the bottom of the speaker should be determined only after a careful survey is made of the auditorium, both physically and acoustically. The front of the speaker opening can be covered by a light scrim material stretched on a wood moulding all around the opening. Heavy damask or fabric should never be used for covering this opening. After the scrim fabric is installed, it should be vacummed cleaned carefully at least once a month for removal of accumulated dirt and dust, which cakes rapidly over the mesh of the material. This scrim material can be purchased in colors to match the interior decorations.

The wiring connection of the public address speakers when of the high-frequency and low-frequency unit type should be effected by running two No. 18 braided-rubber covered wires in a ½-inch conduit and splices made to the units from the outlet box at each speaker location.

As in anything else, a first-class, permanent public address system can only be expected when the equipment used is of the best, and the workmanship of the highest order.

Air-Conditioning Can Pay Its Own Way

(*Continued from page* 18)

compressor combined) is likely to be vibration-free, but a good mounting is worthwhile nevertheless.

Fans must have flexible bearings or vibration mountings. Canvas connections are a necessity between fans and duct work. Big (not *over-size*) fans are desirable from the noise viewpoint. Small ducts with high air velocity are okay with proper take-off connections and proper outlet grills. But if this is done, it takes a good engineer to do it right.

EXTRAS OF DECORATION

Decorating and redecorating are often items of high expense caused by improper planning of the air-conditioning equipment and its space. If, because of noise, sound absorbing panels are needed, these can really be a decorative problem, and one expensive to solve. If, because of drafts, trick baffles or deflectors are needed, these can mess up sound as well as be a decorator's nightmare, all at the exhibitor's expense.

Special construction can materially add to costs. Sound travels over framing members. This in turn calls for trick construction to isolate noise sources. Heavy equipment requires extra heavy foundations. In some cases these require heavier building structure provisions. And so it goes.

Just in considering these points alone for the theatre man previously referred to, pointed out how he could save from 30% to 50% of his air-conditioning estimate of cost, depending on the way it was done. I'm not in the business of doing such work. I made the study because I was curious to see where the costs were and how savings could be made. I commend the same effort to all exhibitors, and to their architects and engineers.

[Mr. Boester, an air-conditioning engineer with broad experience in the air-conditioning of theatres and comparable types of buildings, is director of housing research at Purdue University.]

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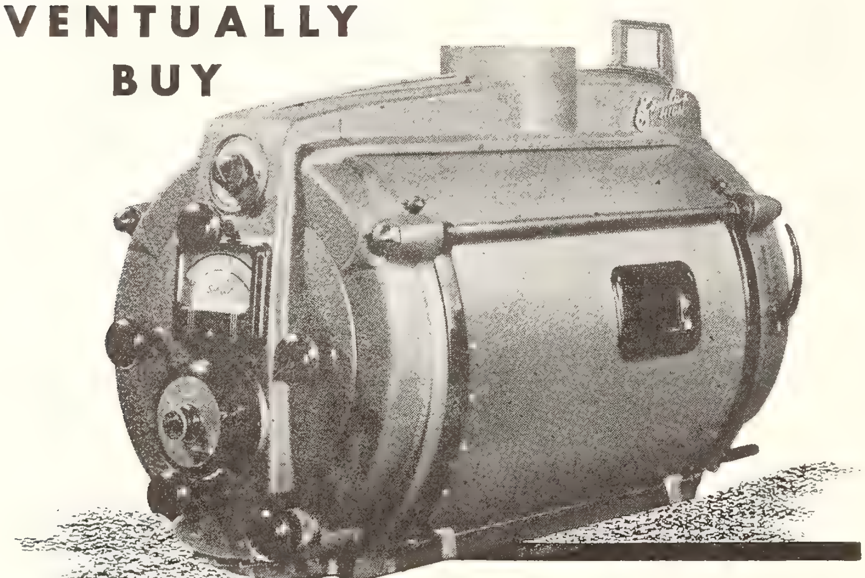
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PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Wonder Man

RKO-Goldwyn—Kaye and a Twin Brother

Danny Kaye may have been unknown to many when "Up in Arms" first brought his eccentric capers to the screen, but since then he has become, by virtue of that film and a weekly radio show, a national delight. Samuel Goldwyn has surrounded him with another spectacular Technicolor show, with beautiful girls in abundance, and given him free rein to be himself—and a twin brother besides. The results should leave few stubborn souls outside the camp of Kaye fans.

While the film's highlights are the specially staged numbers in which Danny, as the night-club singing brother, makes the most of the unique comedy material supplied by his wife, Sylvia Fine, he proves himself a master; too, of incidental byplay and dialogue. "Otchi Tchorniya," as sung by a Russian baritone with hay fever, brought down the house; but Kaye, as the scholarly brother hearing harp music in a delicatessen, can clown in the more familiar Hollywood and Hope manner as well.

To start at the beginning of the screenplay on which Don Hartman, Melville Shavelson and Phillip Rapp collaborated merrily, there's Buzzy, the cafe cut-up, who knows too much about a gangster murder and gets his in a lake in Prospect Park. His very learned twin is buying potato salad when an irresistible call impels him to Brooklyn. Buzzy appears—invisible to everyone but Edwin—and outlines his plan for revenge. If Edwin will take his place until the case is solved, he will help him out in the pinches.

There are two girls, one for each, and some incredulous gunmen to complicate the plan. The inevitable chase leads onto the stage of the Metropolitan Opera where Edwin—with promptings from Buzzy—joins the performers and sings his information to the District Attorney in a box, while the cast carries on as if it were part of the show.

Aside from these doings, which kept the audience laughing right along, there's an exhibition of tap dancing by a pretty newcomer named Vera-Ellen which brought a hearty round of applause. S. Z. Sakall gives some uproarious comedy support, and Virginia Mayo gets the live Kaye at the end.

Bruce Humberstone's direction overrides the difficulties of two Kayes, one real and one ghostly, with a measure of ease. The original story by Arthur Sheekman was adapted for the screen by Jack Jevne and Eddie Moran.

Seen at a preview in the Astor theatre, New York, where a houseful of exhibitors and guests kept up a steady interference of chuckles. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, not set. Running time, 98 min. PCA No. 10658. General audience classification.

Edwin Dingle Buzzy Bellew	Danny Kaye
Ellen Shanley	Virginia Mayo
Midge Mallon	Vera-Ellen
Schmidt	S. Z. Sakall

Donald Woods, Allen Jenkins, Ed Brophy, Steve Cochran, Otto Kruger, Richard Lane, Natalie Schafer, Huntz Hall, Virginia Gilmore, Ed Gargan, Alice Mock, Gisela Werbiseck and the Goldwyn Girls.

Escape in the Desert

Warner—"Petrified Forest" with Nazis

Robert E. Sherwood's "The Petrified Forest," produced some years ago by the same studio with such success that it made a star of Humphrey Bogart, has been adapted by Marvin Borowsky and written by Thomas Job in a fashion which substitutes escaping Nazi prisoners-of-war for the gangsters of the original, and Helmut Dantine for Mr. Bogart. With these and other switches calculated to achieve timeliness, the picture comes to the screen as a melodrama lacking much that distinguished the original and providing nothing of moment in compensation save some gunfire and fisticuffs which do not reedem, and dialogue and situations that defy cast and director. It compares with its ancestor as the blunderbus compares with the rifle.

The time is now, the setting a desert hotel near the Navada-California border, and Philip Dorn portrays a Dutch aviator, on his way from the Atlantic to the Pacific theatre of war, who has stopped there and is present when four Nazis, escaping from an American prison camp, arrive and take over. After a series of incidents and conversations, some of which subordinate drama to comedy at the expense of the picture at large, the Nazis are apprehended and the Dutch flier bests their leader in man-to-man combat.

Dorn, Dantine and Samuel S. Hinds, the latter stealing the picture in many a sequence, furnish portrayals which give the picture moments of strength apart from that which lovers of action may find in the final sequences.

Producer Alex Gottlieb and director Edward A. Blatt were overmatched against an assignment most producers and directors would have lacked the courage to tackle.

Previewed at the Forum theatre, Los Angeles, where it followed the reissued "Naughty Marietta," and got by. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, May 19, 1945. Running time, 81 min. PCA No. 9777. General audience classification.

Philip Artweld	Philip Dorn
Captain Becker	Helmut Dantine

Jean Sullivan, Irene Manning, Alan Hale, Samuel S. Hinds, Bill Kennedy, Kurt Kreuger, Randolph Anders, Hans Schumm, Blayney Lewin.

Blithe Spirit

Two Cities-G.F.D.—Ghostly Gambols

Let's say outright this is the smartest, most sustainedly effervescent, consummately contrived comedy yet to emanate from Britain's movie makers; an exhibit, moreover, demonstrating that the emphasized earnestness which went into the making of things like "Western Approaches" and "Henry V" can take time out to throw an occasional frolic.

Stage-play addicts will be familiar with the theme of the piece, for whose early trans-Atlantic shipment high official priorities have been arranged. They—and others—might well have foreseen in its translation to the screen a profoundly distasteful experience. Certainly, in the event, it's a ready money bet that the Production Code's administrators will require a second look before issuing to the film their benison in full; for it tells of a novelist who just for the fun of it promotes a seance whose odd consequence is the materialization of his dead-for-seven-years first wife.

The lady's wraith is apparent only to her "widowed" husband. But her antic activities drive the gentleman's second wife to distraction and ultimately to death; to which grim end husband himself ultimately is persuaded by those same antics.

As potentially disagreeable a motive from more than one viewpoint as might well be proposed, yet such is the assured competence with which it is presented that never for one moment do the continually evoked chuckles take on the semblance of unseemliness.

Chief credit for that circumstance goes to Cineguild—the unique team comprising Anthony Havelock-Allan, David Lean, Ronald Neame—who between them made the thing ready and put it on the screen.

Certainly, Mr. Noel Coward wrote the enormously successful original stage-play; admittedly, also, the team of film makers loyally preserved every solitary line of the waspy, naughtyish, definitely disturbing, original. But they gave it, in addition, a cinematic entity of its own; contrived a movie which will entertain the million.

Prime credit therefor goes to David Lean for his quiet, unobtrusive direction and to Ronald Neame, who never lets his cameras escape into a wallow of "glorious" Technicolor. The pastel suggestiveness, the subduedness of the color so completely attuned to the undertones of the piece, are an object lesson in Technicolor's employment.

They chose their cast, too, with impeccable care. Rex Harrison as the haunted husband exhibits an immaculate, tolerant tact in the awkward social situation into which he is thrown. The disembodied wives, hovering between the physical and astral planes, are played by Kay Hammond (as nice an exhibition of seductive, sly, petulance in ghostly green make-up with encarmined lips and fingernails, as ever graced the screen) and Constance Cummings. But above all, there's Margaret Rutherford, the medium through whose agency the whole unhappy frolic occurred. Here is an actress of merit and vast good humor. She steals the picture, in the cant phrase; will evoke gusts of laughter from London to Philadelphia's ultimate purlieus.

Seen at the press showing, Odeon thetare, London. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 96 min. Adult audience classification (British).

Charles Condomine	Rex Harrison
Ruth Condomine	Constance Cummings
Elvira	Kay Hammond
Madame Arcati	Margaret Rutherford
Dr. Bradman	Hugh Wakefield
Mrs. Bradman	Joyce Carey
Edith	Jacqueline Clark

The Scarlet Clue

Monogram—Charlie Chan Catches a Killer

This rates with the best of the Charlie Chan stories, skilled Sidney Toler again portraying the Chinese detective, who takes his time about getting his man but gets him—in this case a woman. The deviltry afoot on this occasion is the attempted theft of information about America's radar defenses against submarines, but the scene is a broadcasting station where television also goes on and radar research is pursued on the seventh floor. Here and elsewhere four murders, spaced in the picture at points where they'll do the most good, take place, the killer-in-chief finally being dispatched by a device of her own improvising.

At intervals in the course of proceedings Mantan Moreland and Ben Carter take over for stretches of unfinished conversation of the kind with which they've been making people laugh both on the screen and over the air, and at other intervals Jack Norton entertains with his characteristic humor. Death is always the principal preoccupation, however.

Production, a neat job, is by James S. Burkett, and Phil Rosen directed with complete effectiveness from a script by George Callahan.

Previewed at studio. Reviewer's Rating: Average.—W. R. W.

Release date, May 11, 1945. Running time, 65 min. PCA No. 10732. General audience classification.

Charlie Chan ....Sidney Toler
Mantan Moreland, Ben Carter, Benson Fong, Virginia Brissac, Robert Homans, Jack Norton, Janet Shaw, Helen Devereaux, Victoria Faust.

The Missing Corpse

PRC—Murder for Fun

Starting out like a melodrama, this Martin Mooney production directed by Albert Herman straightens out into comedy after a while and continues thereafter on that basis, with the hiding of the body engaging the principal players in succession. J. Edward Bromberg and Frank Jenks are the mainstays.

Raymond L. Schrock's screenplay, from a Harry O. Hoyt story, casts Mr. Bromberg as a newspaper publisher neglected by his family but surrounded by them in various degrees of solicitude when they suspect him of having killed a rival publisher. The action takes place principally in a mountain lodge where the body of the slain man is hidden and discovered in a succession of places before the murderer is apprehended.

Karl Hajos' music score is a help throughout, pointing up the places where laughs are indicated.

Preivewed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, June 1, 1945. Running time, 62 min. PCA No. 10780. General audience classification.

Henry Kruger ....J. Edward Bromberg
Frank Jenks, Eric Sinclair, Isabel Randolph, Paul Guilfoyle, John Shay, Lorell Sheldon, Ben Welden, Charles Coleman, Michael Branden.

Eve Knew Her Apples

Columbia—Comedy with Songs

An hour of pleasing if fragile entertainment is provided in Wallace MacDonald's latest production. Ann Miller sings pleasantly, and Will Jason's directorial touch is deft.

E. Edwin Moran wrote the screenplay, basing it on a story by Rian James. It's about a radio star who decides to take a vacation, and on her travels meets a young newspaperman who, through a misapprehension, mistakes her for an escaped murderess. Although she falls in love with him, and makes her state of mind quite clear, the young man, understandably, will have none of her. When he does discover her identity, the misunderstanding between the pair has reached such proportions as to require the good offices of the star's manager to clear the path of true love.

Among the songs Miss Miller sings are "I'll Remember April," "Not an Hour Passes" and "I've Got the Blues for Somebody."

Seen at the Chinese theatre, Hollywood, where the audience seemed satisfied. Reviewer's Rating: Average.—Thalia Bell.

Release date, April 12, 1945. Running time, 64 min. PCA No. 10415. General audience classification.

Eve Porter ....Ann Miller
Ward Williams ....William Wright
Robert Williams, Ray Walker, Charles D. Brown, John Eldredge, Eddie Bruce.

The Ladies in the Green Hats

David Brill—Light Comedy

"Ces Dames aux Chapeaux Verts" or "The Ladies in the Green Hats" are four old maids living in Southern France. In this pre-war film with French dialogue, accompanied by English titles, we find humorous incidents which provide entertaining, light comedy. These women, with their out-moded taste in dress and their Victorian ideas of behavior cause their niece, a former art student in Paris, many tiring moments.

The four ladies, charming though reserved to the point of absurdity, are portrayed by experienced actresses. Their niece, Arlette, played by Micheline Cheirel, capably handles her part. There is romance and comedy blended in this film. Arlette is in love with the landlord's son and the youngest of the aunts is in love with a former suitor. The idiosyncrasies of the aunts supply the comedy.

Maurice Cloche directed and wrote the scenario, based on the novel by Germaine Arcemont. The result is a light, droll comedy that art theatre patrons may find sufficiently amusing to be entertaining. The acting is good, but the story is loosely woven and tends to drag.

Seen at the 55th Street Playhouse, New York, where a matinee audience was mildly amused. Reviewer's Rating: Fair.—M. R. Y.

Release date, April 4, 1945. Running time, 93 min. General audience classification.

Telcide Davernis ....Marguerite Moreno
Marie Devernis ....Alice Tissot
Arlette ....Micheline Cheirel
Gabrielle Fontan, Marcelle Barry, Pierre Larquay, Mady Berry, Gerard Landry, Nunes Fils, George Mauloy.

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

FLICKER FLASHBACKS, NO. 6 (RKO)

54,206

A nice little drama called by alternate titles "Professional Jealousy" or "Gay Life Backstage" leads off the package of old favorites. Some popular stars of the times—John Bunny, Flora Finch, Lloyd Hamilton, Louise Fazenda, Harold Lloyd, Ben Turpin, Buster Keaton, Marie Dressler and Polly Moran—appear in the next sequence. The story of a hobo who does his good deed completes the reel with Lionel Barrymore, Lillian Gish and Harry Carey in the principal roles.

Release date, April 13, 1945 — 8 *minutes*

SCREEN SNAPSHOTS, NO. 8 (Col.)

6858

The services of Hollywood people to back up the war at home are the subject of this latest visit to the screen capital. There's a Red Cross drive at the Selznick studio, a Joan Davis party for service men, a Los Angeles newspaper benefit and broadcasts and recordings for the men overseas.

Release date, March 29, 1945 — 9½ *minutes*

AFRICAN DIARY (RKO)

Disney Cartoon (54,110)

The wilds of Africa and the glamour of big game hunting finally ensnare Goofy who goes on a safari. The jungle animals have no terror for him until he runs into a rhinocerous who has no respect for his weapons. Goofy tries for a short time to be master of the situation but finally decides to take his leave of Africa.

Release date, April 20, 1945 — 7 *minutes*

DONALD'S CRIME (RKO)

Disney Cartoon

Donald has a date but no money. Staring him in the face is his nephews' piggy bank and he reluctantly succumbs. Daisy and Donald have a night of jitterbugging on the borrowed pennies, but Donald's conscience won't let him alone. He takes a job as a dishwasher to make up the money and steals back into the youngster's room to return the coins. Of course, the nephews wake up just then to insist that he was trying to steal from their piggy bank.

Release date, not set — 7 *minutes*

POST-WAR INVENTIONS (20th-Fox)

Terry Toon (5513)

Gandy Goose and his sergeant exchange dreams again. This time it's a wonderful and amazing picture of the world after the war, complete with automatic gadgets of all types, television and family airplane travel. Naturally all is not so soft for the two G.I.'s, or between them for that matter.

Release date, March 23, 1945 — 6½ *minutes*

COMMUNITY SING, NO. 7 (Col.)

6657

Led by the recent hit "I'll Walk Alone," this brace of tunes for audience singing includes "Come with Me, My Honey," "Pretty Kitty Blue Eyes" and two ballads "Good Night, Sweetheart" and "It Could Happen to You." Dick Liebert is at the organ.

Release date, March 15, 1945 — 10 *minutes*

WATER BABIES (WB)

Sports Parade (1507)

The instructor in the watery arts is only 13 and the pupils are somewhat younger. At Cypress Gardens, Fla., the camera picks up this demonstration of form in water skiing, aquaplaning and tobagganning on the sea's surface. Pictures are in Technicolor.

Release date, May 19, 1945 — 10 *minutes*

STEPPIN' PRETTY (20th-Fox)

Sports Reviews (5302)

This reel gives some of the more technical aspects of horses for competitive sport. Besides the familiar scenes of trotting, steeplechase and turf racing, there is interesting information about equipment and riders.

Release date, January 5, 1945 — 9 *minutes*

SIKHS OF PATALA (20th-Fox)

Movietone Adventures (5260)

Another group of scenes from the expedition with Cinecolor camera into India, these stress the pageantry of the wealthy. The luxurious living of Sikhs and rajahs pass in review.

Release date, May 4, 1945 — 9 *minutes*

RIPPLING ROMANCE (Col.)

Color Rhapsodies (6502)

The beautiful and haughty-looking swans quite live up to their reputations in this comedy subject. The lady swan is too enamoured of herself to pay much attention to her male admirer. But the old adage about pride coming before a fall is once again proved true, and the lady is finally quite grateful for the gentleman's attentions.

Release date, May 18, 1945 — 7 *minutes*

GUAM—SALVAGED ISLAND (RKO)

This Is America (53,106)

While treating briefly the fight of American task forces to recapture the island of Guam, the latest issue of "This Is America" is largely concerned with the rehabilitation of the island in the wake of war. Following the Army, the Civil Affairs section takes over to restore adequate living facilities—food, clothing, shelter and medical care. On Guam many civilians had been left homeless wanderers, taking what food they could from the battle-scarred land, and largely without the means or energy to save themselves. Patrols scoured the area, bringing them out of hiding places while other branches of the service helped to erect homes and set up a working democracy under civilian authority. Frederic Ullman, Jr., has prepared an interesting presentation, in collaboration with the editors of *This Week Magazine*, and Marine Corps cameramen deserve praise for the photography.

Release date, April 13, 1945 — 17 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating. Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2404-2405, issue of April 14, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2416, issue of April 21, 1945.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	Block 5	108m	Mar. 31,'45	2381	2242	....
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Came Jones	Not Determined	....	Gary Cooper-Loretta Young	Not Set	....	....	....	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	....	....	2384	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Not Set	....	....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
BABES on Swing Street	Univ	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Back to Bataan	RKO	....	John Wayne-Philip Ahn	Not Set	....	....	....	2242	....
(formerly Invisible Army)									
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The	Univ.	....	Noah Beery, Jr.-Bonita Granville	Not Set	....	....	....	2384	....
(formerly It's Never Too Late)									
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	....	....	2418	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Aug.,'45	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	....	Roy Rogers-Gabby Hayes	Not Set	....	....	....	2403	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2406
Bewitched	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	...	.. ..	....	2310	....
(formerly Alter Ego)									
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Not Set	....	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	..	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	2342
Blonde from Brooklyn	Col.	....	Robert Stanton-Lynn Merrick	June 21,'45	....	....	....	2403	....
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	June 1,'45	....	....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rept.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	....	Chester Morris-Lynn Merrick	May 10,'45	....	....	....	2366	....
Both Barrels Blazing	Col.	....	Charles Starrett	May 17,'45	....	....	....	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
CAN'T Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Oct.,'45	....	....	....	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	....	....	2403	....
Caribbean Mystery	20th-Fox	....	James Dunn-Sheila Ryan	Not Set	....	....	....	2366	:...
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	May 27,'45	....	....	....	1994	....
(formerly Little Devils)									

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Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	..	....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	90m	May 24,'45	2374	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	June,'45	....	....	....	2259	....
Come Out Fighting	Mono.	..	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	....	....	2366	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Congo Pongo	PRC	....	Richard Fraser-Lionel Royce	Not Set	....	....	....	2418	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	....	....	....	2353	....
Counter-Attack	Col.	....	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Not Set	....	....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	...
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	..
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	.. .
Dark Waters	UA	..	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2406
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2406
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	...	....	....	2216	....
Diamond Horseshoe	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	....
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 1,'45	....	....	....	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The	20th-Fox	....	Betty Grable-John Payne	Sept.,'45	....	....	....	2384	....
Don Juan Quilligan	20th-Fox	....	William Bendix-Joan Blondell	July,'45	....	....	....	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Nov.,'45	....	....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2406
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2366	....
Easy to Look At	Univ.	....	Gloria Jean-Kirby Grant	Not Set	....	....	....	2418	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudía Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	81m	Apr. 28,'45	2425	2092	....
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	....	....	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....
Fighting Guardsman, The	Col.		Willard Parker-Anita Louise	May 24,'45	....	....	....	2278	
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan., '45	61m	Dec. 23,'44	2237	....	2406
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	....	2366	....
Flame of the Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	91m	Apr. 21,'45	2413	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 4,'45	....	....	....	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
● For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	....	....	2259	....
GANGS of the Waterfront	Rep.	....	Robert Armstrong-Stephanie Bachelor	Not Set	....	....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Geo. White's Scandals	RKO	....	Joan Davis-Jack Haley	Not Set	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....

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G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	89m	Mar. 3,'45	2338	2203	2406
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics		Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan.. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	May 25,'45	96m	....	....	2093	....
Great Mike, The	PRC	..	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	..
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2406
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	.	Laurence Olivier-Robert Newton	Not Set		Dec. 2,'44	2201	....	..
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2406
Her Highness and the Bellboy	MGM	..	Hedy Lamarr-Robert Walker	Not Set			....	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	..	Edward Arnold-Frances Rafferty	Not Set		.	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	...
Hold That Blonde (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	...	....	....	2259	....
Hollywood and Vine	PRC	...	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead (formerly Romance, Inc.)	Univ.	....	Allan Jones-Grace McDonald	May 11,'45	..	....	....	2278	...
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	80m	Apr. 7,'45	2393	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2406
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2406
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	Not Set	..	....	....	2310	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	Aug. 3,'45	....	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	.
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	...	Boris Karloff-Ellen Drew	Not Set	..	....	...	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	..
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	...
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	....	....	2259	....
Jubilee (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	....	....	2259	...
Junior Miss	20th-Fox	....	Peggy Ann Garner-Allyn Joslyn	Dec.,'45	....	....	....	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2406
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2342
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Not Set	....	....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	...	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Lone Texas Ranger	Rep.	....	Bill Elliott-Alice Fleming	Not Set	....	....	....	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	...

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Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Main Street Girl	Mono.	....	Doris Merrick-Eddie Quillan	Not Set	....	....	....	2418	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	....	....	2403	....
Man from Morocco, The (British)	A.B.P.C.-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man from Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	4420	Dorothy Lamour-Arturo de Cordova	Block 5	79m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2406
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	62m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Most Dangerous Game, The	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 8,'45	....	....	....	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	Block 5	94m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2406
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2406
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2406
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Naughty Nineties, The	Univ.	....	Abbott and Costello	Not Set	....	....	....	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fov	....	Joan Bennett-George Raft	July,'45	....	....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	...	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2406
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Exciting Night	Para.	....	William Gargan-Ann Savage	Not Set	....	....	....	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Passionate Ghost, The (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	Not Set	....	....	....	2279	....
Phantom Speaks, The	Rep.	....	Richard Arlen-Lynn Roberts	Not Set	68m	Apr. 21,'45	2414	2354	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Picture of Dorian Gray, Tho	MGM	....	George Sanders-Angela Lansbury	Not Set	111m	Mar. 3,'45	2337	1899	....
Pillow to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	....	....	2216	....
Place of One's Own, A (Br.)	Gains.	....	Margaret Lockwood-James Mason	Not Set	97m	Apr. 21,'45	2414	....	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2342
Pride of the Marines (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....

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Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Return of the Durango Kid	Col.	....	Charles Starrett-Jean Stevens	Apr. 19,'45	58m	....	....	2366	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set		....	....	1530	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Alcatraz	Rep.	....	Robert Lowery-Jane Storey	Not Set	....	....	....	2418	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	....	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	....	....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2406
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	....
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Not Set	....	....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (color)	Univ.	....	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	Block 5	64m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 11,'45	65m	Apr. 28,'45	2425	2354	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	..	..
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66n	Jan. 6,'45	2257	2142	..
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	..
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	..
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	..
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	..	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA		Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	2354	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
●Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2406
Son of Lassie (color)	MGM	....	Peter Lawford-Donald Crisp	Not Set	100m	Apr. 21,'45	2413	2093	....
Southerner, The (formerly Hold Autumn in Your Hand)	UA	....	Zachary Scott-Betty Fields	May 18,'45	....	....	....	2216	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	231.	....	....
Sporting Chance, A	Rep.	....	Jane Randolph-John O'Malley	Not Set	....	....	....	2403	....
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	Not Set	....	....	....	2418	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	....	....	2278	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	..
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	June 15,'45	56m	Apr. 21,'45	2414	....	....
Strawberry Roan (Br.)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	....	....	2403	....
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	May 18,'45	....	....	....	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-Johnny Sheffield	Block 4	76m	Mar. 24,'45	2374	2250	....
Tell It to a Star	Rep.	....	Robert Livingston-Ruth Terry	Not Set	....	....	....	2403	....
Ten Cents a Dance	Col.	....	Jane Frazee-Jimmy Lloyd	June 7,'45	....	....	....	2366	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 15,'45	....	....	....	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	....	....	2384	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2406

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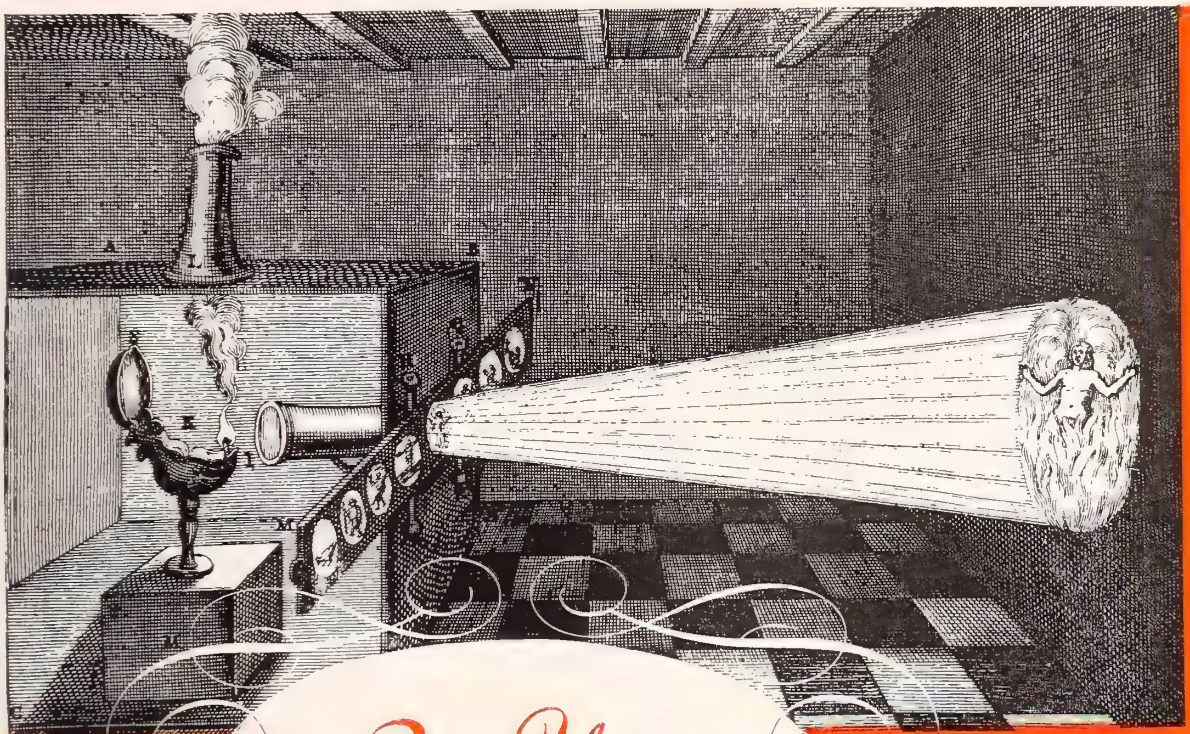
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
This Man's Navy	MGM	'517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2406
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27,'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	6002	Cornel Wilde-Evelyn Keyes	July 5,'45	....	....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2406
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m.	Nov. 4,'44	2166	....	...
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	....	....	2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	....	....	....	2353	....
Thrill of a Romance (color)	MGM		Esther Williams-Van Johnson	Not Set	....	....	..	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know	WB	....	Faye Emerson-Zachary Scott	Not Set	....	....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2290	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2406
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	Not Set	....	....	....	2418	....
Twice Blessed	MGM	....	Lee&Lyn Wilde-James Craig	Not Set	....	....	....	2354	....
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2406
VALLEY of Decision, The	MGM	...	Greer Garson-Gregory Peck	Not Set	120m	Apr. 14,'45	2401	2230	....
Vampire's Ghost, The	Rep.		John Abbott-Peggy Stewart	Not Set	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAIT for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	...	....
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	...
West of the Pecos	RKO	....	Bob Mitchum-Barbara Hale	Not Set	....	....	....	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
What Every Woman Wants (formerly Guest Wife)	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	June,'45	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,44	55m	....	....	2186	....
Why Girls Leave Home	PRC	....	Lola Lane-Sheldon Leonard	Not Set	....	....	....	2366	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	...
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289		
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	111m	Mar. 24,'45	2373	2242	....
Woman in Green, The	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	....	2403	
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	98m	Apr. 28,'45	2425	2093	....
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	....	Robert Cummings-Lizabeth Scott	Not Set	....	....	....	2343	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	Not Set	....	....	....	2418	....
Youth On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2416.



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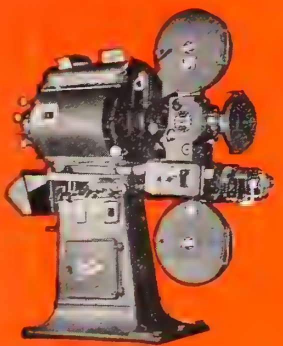

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